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The EDUCATIONAL SCREEN 48- 32560

THE EDUCATIONAL SCREEN

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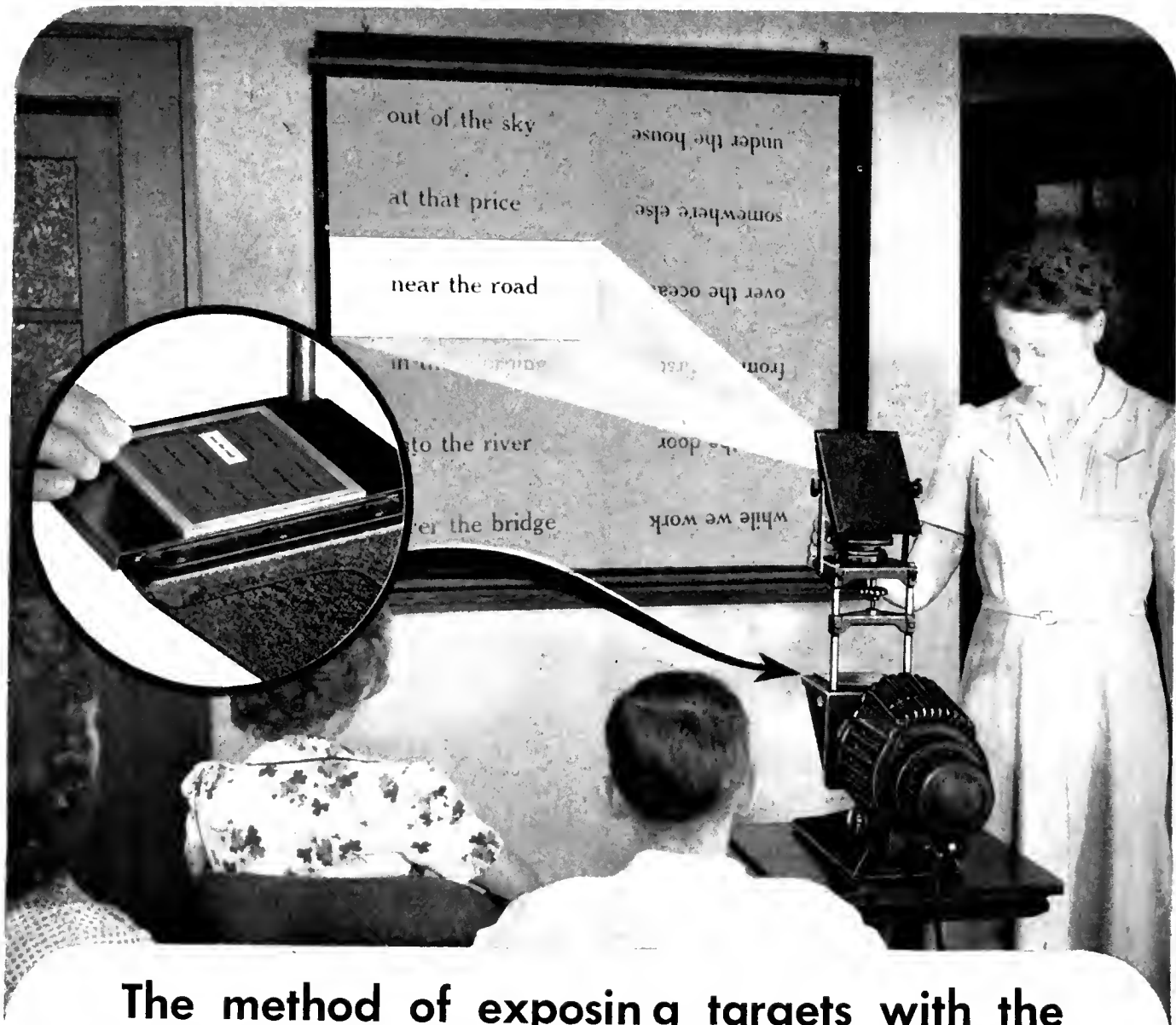
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Diversitorials

Leading Articles

OUR leading articles in the first four issues of this school year were signed by Findlay, May, Corey, Hoban—outstanding names in the audio-visual field. Continuing the practice we next offer two companion articles, both from California and strongly contrasting. In *this issue* we present "Visual Education from a 25-Year Perspective," by Dr. Frank N. Freeman of the School of Education, University of California. This eminent educator, who has conducted so much of the finest scientific research yet done in the visual field, gives a scholarly, dispassionate appraisal of the visual achievement of the past quarter century, and a penetrating analysis of procedures necessary for further significant progress. In the *February issue* will appear "Looking Ahead 25 Years in Audio-Visual Instruction", by Francis Noel, State Director of Audio-Visual Education for California, and Elizabeth Noel, his wife and constant collaborator. Francis Noel, leading figure in the wartime training programs, gives a warm, vivid picture of advances to be expected during the quarter century ahead. The two articles together are a stimulus to sound and balanced thinking which our readers will enjoy.

Our Cover Picture

THE painting "Khorramshahr, Iran", portrays a notable achievement of the war—the transformation by U. S. Engineers of a tiny fishing village in the Persian Gulf area into a highly important harbor for the trans-shipment of war materials to Russia. On this mighty pier our G. I.'s, working in 150-degree heat, once unloaded eight ships in six days. The artist is Bruce Mitchell, the sponsor, Standard Oil Company of New Jersey to whom we owe the privilege of reproduction.

There is further significance to this painting. It is one of many, by well known contemporary artists, commissioned by a great industrial firm to show a segment of American life. "All sorts of visual techniques," says the Standard Oil Company, "ranging from picture magazines to television, comics to documentary films, animated graphs to easel paintings, are playing an ever increasing part in bringing knowledge and understanding of a wide range of subjects." Standard Oil's growing collection of such paintings has been "in continuous use in publications and, as a traveling exhibition, seen by thousands". The employment of the fine arts to tell the story of an industry is another recent manifestation of visual education.

The "Church Department" Starts Soon

THE Church and the School field are alike "educational". They differ chiefly in their curricula, not in teaching purpose. The same procedures and techniques, for using their appropriate materials, are applicable to both. If visualization, then, is essential to good teaching, visual methods are equally valuable in

either field. Like the School field, under the fresh stimulus of wartime training by visual methods, the Church field is moving faster than ever before toward wider and more intensive visual teaching. Visual Education belongs in the Church as inevitably as in the School.

THE EDUCATIONAL SCREEN seeks to be of more service to this Church field. At various times in the past we have made sporadic efforts to this end by running "a page" on church activities. It was too little space to be important, and the field was too little interested. Times have now changed. We are ready for a more significant effort in a larger field. Our new "Church Department" will start with four full pages in every issue, always additional to our regular number of pages. Inasmuch as the new department will be concerned exclusively with the audio-visual idea in education, as is the magazine, our readers in both the School and Church fields will find positive values on every page.

The editor secured for the new Department is a man widely known in the Church field and of rare qualifications for the work. He is William S. Hockman, 2043 Mars Avenue, Lakewood 7, Ohio, long a Director of Religious Education in different denominational fields and author of many authoritative writings on visual instruction in the church. In February we will introduce Mr. Hockman to our readers in conjunction with his own editorial presentation of plans and proposals for the new section of EDUCATIONAL SCREEN. The four-page Church Department will begin in the March issue. (To any readers inclined to write to Mr. Hockman at once we say "Don't hesitate!" Do it now, at the address given above).

A New Project Under "School Made Films"

WE call special attention to the new feature announced in this issue in the "School Made Films" department. One of Mr. Schneider's plans for the department, of which he recently became editor, is the development of a national record, ultimately to become complete, of all school and college film productions—past, present and to come—in the United States. He has prepared a simplified "National Questionnaire", answerable with minimum time and effort, for wide circulation throughout the country.

A copy of the "National Questionnaire on School Made Films" is enclosed in this issue of EDUCATIONAL SCREEN to every subscriber. We would urge the fullest possible return. Report any and every school-made film you know from personal knowledge. If neither you nor your school has yet started such work, hand the Questionnaire to a colleague in your own city or elsewhere. Return them either to the magazine or, preferably, to Mr. Schneider direct. From the accumulating data he will draw more and more helpful material for the readers and makers of "School Made Films." **Keep the Questionnaires coming back.**

Russia Cables

A most cordial and unexpected anniversary greeting was cabled to us from Leningrad on January 3rd and reached us safely on January 7th! It read precisely as follows:

"Educational Scientific Film Department Hermen Pedagogical Institute heartily congratulates you personally and all colleagues in behalf of the 25th Anniversary of your Journal striving for development of educational films mighty means of culture serving progress mankind best wishes for the future."

Although it is our 24th anniversary, beginning our 25th year, and although the eight word signature to the message was undecipherable, we were still pleasantly intrigued by these warm words from the heart of great Russia, whoever the sender might be. The next day's mail clarified the matter.

The greeting, sent by Mr. B. Toll, head of the department named, was the first friendly gun fired in our direction, in a campaign for greater mutual understanding of things audio-visual in the educational systems of the Soviet Union and the United States. To that end an elaborate questionnaire has been prepared by the Leningrad Institute for circulation in this country through the National Council of American-Soviet Friendship, 114 East 32nd St., New York City. The Council seeks wide response from American educational institutions, will supply copies of the questionnaire in any quantities, or will welcome names and addresses to which the questionnaire will be sent direct by the Council.

The Commercial Field Has Much to Tell

FOR twenty-four years THE EDUCATIONAL SCREEN has rarely run any regular articles save those written by educators, for educators, on education. Last October we ventured an experiment with the article by Mr. Francisco, himself the head of Francisco Films Inc., producers and distributors of industrial motion pictures and filmstrips. To be sure, it was notably well written, was based on careful cooperative research with educators—but it was still a "commercial article". Reactions were interesting. One letter said, "Fine issue. First one I could ever read from cover to cover . . .", but the correspondent was also a commercial man! Another reaction was an unusual influx of articles from other firms in the audio-visual field!

The simple fact is, of course, that the commercial firms do know a great deal about their audio-visual field, not only about its technical side and their own contribution thereto, but also about the teaching procedures involved or in vogue. Long and devoted contact with teachers and classrooms has amassed this knowledge. It would be an unmitigated blessing at this moment if the average teacher, the country over, possessed a reasonable fraction of such knowledge. More and more commercial firms have enrolled in their personnel teachers direct from the classrooms, men and women of unquestionable educational background, high teaching ability and long experience in the use of visual materials—to bridge the gap from producer to consumer, to talk the teachers' language, to

give valuable information and service, to impart knowledge and stimulate action where neither existed before. These representatives have accomplished much for the field as well as for their employers, and will continue to do so indefinitely. Further, it is an excellent sign of progress in the audio-visual field, this hiring of teachers to contact teachers. The great textbook companies learned it long ago and have been practicing it for decades.

The idea is already formulated in some quarters that talk about the vital need for professional training of teachers is fol-de-rol. We need merely to have these picked commercial representatives circulate among the schools—tell them, show them, teach them—and the trick is turned. But there are flaws in the idea. The educational realm is self-propagating. The teaching profession has been trained by the teaching profession from time immemorial. It takes teachers to train teachers as much as ballplayers to train ballplayers. Further, training teachers for visual instruction is a form of higher education which requires a still higher range of teaching. Finally, higher education demands the teaching of all truth, impartially, comprehensively. The commercial representative, even knowing the whole truth, must perforce be highly selective in his offerings to his learners. Directly or indirectly he should point out the path to his company's door.

Another simple fact, however, interests us more. There are key men in the commercial field with the truly educational viewpoint and background, with capacity to think far beyond sales, plus the ability to write pleasingly and with power. An article from them still may spell benefit to their firms—if only by the mention of their connection under their names—but be highly valuable to the teaching field. The worth to the reader may outweigh any implication of profit to their companies. THE EDUCATIONAL SCREEN has long barred commercial writing—even some notably good writing—from its editorial pages, but always reserving a section expressly for our commercial friends to use as they please. For some years, however, we have had a growing suspicion that we may be depriving our readers of certain things they would like to know which are unobtainable—in our present stage of visual progress—from any academic source. So an experiment in this direction seemed logical and we began it with the Francisco article aforementioned. Another, "A Commercial Firm Favors Filmstrips for its Educational Purposes", appears in this issue. Should the practice become habitual? We shall look to our readers to decide.

Hail and Farewell

MR. Donald P. Bean came with THE EDUCATIONAL SCREEN as Publisher in October, 1944. In the summer of 1945 he accepted a position as Director of the Stanford University Press in California and his connection with THE EDUCATIONAL SCREEN is now entirely severed. Our best wishes go with Mr. Bean in the new position for which he is eminently fitted by his previous long experience as Manager of Publication for The University of Chicago Press.

Visual Education from a Twenty-Five Year Perspective

A highly stimulating pronouncement on fundamentals by an eminent authority—an antidote for muddled thinking on visual education.

WE know enough about visual aids to increase the effectiveness of instruction in many fields at least fifteen percent. This was demonstrated twenty years ago. In spite of this, comparatively little progress has been made in the more than a quarter of a century since various kinds of visual aids were adapted to use in the school. It is true that visual departments have long existed in many cities and that state and country distribution systems have been set up. It is also true that some fairly large scale demonstration programs have been tried out. It remains true, however, that the day by day instruction in most classrooms of the nation is carried on with the help of an infinitesimal amount of visual methods and materials that could be used to advantage.

This is a sober statement of fact that does not need for its support some of the extreme claims that used to be made which contrasted the ear and the eye as channels of experience. Language remains, and always will remain the predominant means to intellectual growth and communication. The picture magazines, led by *Life*, seemed to promise a revolution in the method of dissemination of information and ideas. It turns out that the really significant material they have put out has been in the form of articles. Pictures will never displace language, spoken or written.

Notwithstanding this fact, pictures have a unique and a vital part to play. Ideas are developed and communicated through language, but they are built on our experience with the world about us, received through the senses, the most comprehensive of which is vision. Ideas are spurious when they are developed in a vacuum. Moreover, words are clumsy substitutes for the concrete perceptions and images with which we have to deal when we study the properties of things and their relation to each other, as in art, mechanics or physical science. Neither realm, that of ideas which rests on language, or that of perceptions and images which rest on sense experience, can be substituted for the other.

If we still fail to give visual experience its due in teaching and study where is the bottleneck? We used to say that it was the stalemate between production and distribution on the one side, and extension of use on the other. Low production raised the cost, high cost hindered use and meager use kept down production. Everything was at dead center. How to get off the dead center seemed a problem waiting on some philanthropist or far-sighted industrialist who would be willing to subsidize large scale production in order to

FRANK N. FREEMAN

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lower the cost and thus stimulate both use and production. The problem doubtless still lies to a large degree at this point, and there are suggestions that large producers have been so convinced of the large possibilities of visual education that they may be willing to venture enough capital to get it on its feet. However, this is not the only requisite. Unless accompanied by other measures it will not be sufficient.

Some point to the extensive use and extraordinary effectiveness of visual aids in the armed forces as an indication of what will shortly happen in the school. Undoubtedly a vivid demonstration was presented by this military use. This demonstration has impressed the public and may help to give support for expanded programs in the school. Also, a large number of trained men are ready to put these programs into operation. However, the gain from the use of visual methods in the armed forces may easily be exaggerated. Nothing new in principle was discovered or put into practice. The great development was due to the existence of especially favorable circumstances, the presence of extreme urgency, the availability of unlimited funds and personnel to meet it and the unlimited control of the creation and maintenance of the program by a central authority. None of these conditions obtains in the public school. However, the armed forces' extensive use of visual methods will doubtless give impetus to their wider use in the school.

The chief requirements which now have to be met, are, it seems to me, more money, better organization and more adequate preparation of teachers. The wide publicity given to the armed forces' program and the prestige that it enjoys will doubtless help to get larger provision in school budgets. However, there will be obstacles to enlarged budgets. They will compete with other requirements, such as for increased salaries, and will meet resistance in the disposition to reduce costs of governmental agencies. A good case must be made for the increased outlay.

Better organization must provide readier use of all visual aids when they are needed. The wholly inadequate circuit system of distribution is still too widely used. It is as limited in value for films as it would be

for books. Materials must be within easy reach of the teacher at all times.

No other means will avail if teachers are not trained in the use of visual materials so that they turn to them as naturally as to books and use them as easily. The California State Board of Education has recently adopted a regulation requiring all teacher-training institutions to provide a two-unit course, or its equivalent, for those preparing for teaching credentials. This will be effective, if, in addition to learning to handle projectors and other apparatus, the teacher learns what is more difficult, to use visual materials at every appropriate place in the subject he teaches. This requires the formation of new habits of thinking of the different parts of the subject, and of teaching them, in terms of visual materials as well as of printed materials.

To bring this about in the case of new teachers is the task of the teacher-training institutions, and a difficult task it is. No small part of the difficulty lies in

the fact that teachers in these institutions are not themselves accustomed to using and thinking of visual materials. Even if all new teachers become adept at the use of visual materials, however, the teachers in service will have to be retrained—an enormous task in which local school systems and teacher-training institutions should cooperate. A major effort is needed on the part of all concerned. It is reasonable to expect that more rapid progress in the use of visual aids will be made in the next quarter century than has been made in the past. The practical demonstration of their value in war training is added to the scientific demonstration that was made in many studies. If the production hurdle can be overcome, if better organization can be worked out, if enough money can be had and if teachers in preparation and in service can be trained, visual aids can be put in their rightful place. It is not time for easy optimism. Wholehearted and cooperative effort, however, may do the job.

A Reader Speaks

MR. Winsey's article on "Art and the Small Color Slide" in your November issue was of special interest to me, as I have been making 2x2 slides in color and black-and-white by the copying process for

several years. If I were a beginner, however, or anxious to make my first slides, I think I would be a bit bewildered by the rather complex processes described, and I find this to be true of most published materials on this topic.

Slide making need not be complex or expensive, however. I am enclosing some snapshots of "poor man's" copy equipment of my own construction, which overcomes many difficulties. The stands are made of scrap lumber, in various heights. With the aid of ground-glass focusing, the area which the camera and supplementary lens-tubes and lenses cover on the base of each stand is found, and this area is cut out. The stand can then be placed on copy of any size, books of any thickness, in slanting position or straight,—and the image is still sharp. Each stand is marked with the lens and tube equipment, and has a mark underneath the top to indicate the position of some fixed point on the lens mount when it is in focus. I can then change the camera from stand to stand, fully loaded with film, and copy pictures of various sizes without resorting to ground glass.

The heavy blocks of 2x2 inch wood beneath the outer ends of the tops of these stands were used to secure greater rigidity and permanent alignment. In more recently built stands I leave the blocks out and nail a narrow board across the top and back, nailing it to the uprights and to the camera-support board. The stands can then be "nested" for space economy in storage. These stands really work. I have made thousands of sharp slides, at minimum fuss and bother. A light meter is of course needed for color work. The weight shown hanging in the background of some of the shots is a pendulum which beats seconds, to time my exposures.



Home-made copy equipment for making 2 x 2 slides

MARK FLANDERS, Director
Department of Audio-Visual Education
Public Schools, Waterloo, Iowa

We Really Learned about Eskimoes

A miniature reproduction in full detail, of class procedure in the utilization of a specific educational motion picture.

NAOMI FAUSCH

Riley School
Des Moines, Iowa

THIS discussion will be concerned with the use of a moving picture film at the elementary grade level, yet most of what is said can be applied just as aptly to teaching at any other level. We shall consider briefly how this particular film was used; second, other ways in which the same film may be used, and finally summarize the familiar principles of method and procedure for the utilization of films as teaching aids.

I have chosen as an example of a film which has been used effectively with intermediate grade children, the Erpi film, entitled *Eskimo Children*, because it illustrates several values which any good film might be expected to have. The group of children with which it was used had been studying fur-bearing animals, particularly those of North America. They had talked about the seal fur and fox fur production of Alaskan Regions, as well as other furs of lesser commercial value. The Eskimo people had been mentioned from time to time in their reading. Since no phase of life with which man is concerned may be really understood without knowledge of the people involved, their dependence upon the region in which they live, their ideas and ideals, their dependence upon other groups of people and their possible relation to the group studying them, the children's questions about Eskimoes were encouraged. This particular film was chosen because of its direct relation to their questions.

The greatest value of any visual aid is to develop and enrich concepts. A word may be added to a child's vocabulary without a great deal of meaning being associated with the new term. To avoid such verbalism we try, if possible, to supply first-hand experiences with the new word. Since first-hand experiences are often impossible to provide, the motion picture seems to be the next best visual aid. In fact, there may be occasions when seeing the film is more safe and desirable than actual first-hand experience. Not only the shape, size and general appearance of an object or the setting for a situation but the feeling of movement, mood, or attitude may be achieved through the motion picture. Let us consider the word, *tundra*, which is used in connection with the life of the Eskimoes. The word had been noticed, discussed and still pictures were found of such regions. Yet the bleakness of the tundra, the sameness of the great areas and the feel of cold winds blowing over it became a part of the understanding of the children only after viewing the film. Richness of meaning was developed as we observed the dependence of the Eskimo people upon the tundra, in this instance, for their supply of water. The film shows the mother and child going to a pool of water, dipping it out, stopping to see a sick child and giving her a drink, and returning to their own hut to

use their supply of water for various household purposes.

The dependence of this group of people upon the region in which they live for practically every need is made clear throughout the film. Not only the clothes, weapons, homes, food and tools are seen but ways of carrying out their work may also be observed through the use of this picture. Their use of furs for clothing proved a valuable understanding for the children who used this film. The importance of knowing how to make clothing from skins and furs, the need for each girl to learn to prepare and sew the skins into warm garments, the patience of the older women and that of the child in teaching and learning this skill, all tend to emphasize the value of furs to a people who must face such severe winters. There is no more effective method of developing these understandings than to see the life of a people actually being lived, and the relative importance of each activity in their lives. Other actions and processes visualized in movement by this film are the playing of games by the children, the preparation of fish for food, methods of eating, and the lessons in kayak paddling and archery for the boys.

As with many good instructional aids, the motion picture film is not usually designed to be used for only one particular situation, one particular grade level or for only one purpose. In the film which we are discussing the basic understandings are not too difficult for primary children, nor too simple for Junior High students. Neither is the vocabulary limited to only one grade level. The value of a film is not exhausted when it has been shown for one purpose. The emphases we make in using a film will determine, to a great extent, the understandings the children will get from it. Just as we might visit a farm or factory to get information needed in connection with a certain unit of work, so we might profitably make a later trip to the same place in connection with another unit of work. On our second visit, however, we would go with other purposes in mind and, therefore, secure different understandings than we did on our first visit.

The place where this film was used with the children who were studying fur production has been shown. It fitted easily into the plan for work, as the preceding study had built up partial understandings which were increased and clarified by seeing *Eskimo Children*. From this point they continued

work on the problem, extending their study into other areas. From time to time reference was made to the life of the Eskimo people in contrasting it with or comparing it with life of people in other regions. The places where this film might be used as teaching material are certainly several. It does depict a type of people little affected by our culture, whose civilization is still very primitive. Geographically, it shows a type of region where surface and climate conditions are very different from our own. One can clearly see, then, how this same film might be utilized in connection with units on types of regions, primitive peoples, co-operation, inventions, transportation, etc., to mention just a few.

We know from studies which have been made that children learn a great deal from motion pictures and remember a great deal, even without directed study or observation. This should make us more aware of the great values which may be attained from well-directed study of films. Motion pictures are a teaching aid. They are not an end in themselves. They should be carefully selected to fit a particular need. Unless they do the job better than any other available device they have no place in that particular instructional situation. To determine this, it is essential that the film be carefully previewed before using it. Another reason for this previewing is to allow for the preparation that must be made for using the film. In some cases a question has arisen in the course of the study of a unit and the film is selected to help answer those questions. In other cases the teacher has purposes in mind which he may give to the class, that they may become group purposes. We should no more be guilty of showing a film for instructional purposes without having made specific preparation for seeing it than we should be justified in taking a class on an excursion without first preparing them for it.

Usually a film is shown the first time without interruption. As one of the chief values of film is continuity, the reason for this is self-evident. A period of discussion after the first showing is usually advisable. This may be a very profitable time as it

will result in questions about parts of the picture which have not seemed clear, in clarifying words or expressions, in calling attention to important sections of the film. It should suggest definite things to be noted in the second showing of the picture. Sometimes it may be of value to stop the film and reshoot a part of it during this second projection. In seeing *Eskimo Children* the class asked if they might take a "good look" at the tundra. There might be occasions when a third showing would be worthwhile, if the film were a short one.

Of course, the real test of the use of the films is the results obtained. As teachers, one of our most important and often most difficult tasks is to evaluate the methods and materials we use. Some sort of evaluation, then, will follow the use of any film. If the purposes for which we used the film were not achieved, some more effective method must be found. We might find that the concepts are too difficult for the children to whom the picture was shown. We may find the vocabulary beyond their understanding. We may find that the film simply does not fill the need as we had expected it to do. Methods of evaluation vary with the group and the purposes for which the film was



Three scenes from "Eskimo Children" (Encyclopaedia Britannica Films, Inc.)

shown. They include discussions, written tests, application or ideas gained toward further study, observation of change of attitude, enlarged reading or speaking vocabularies, or the development of new interests. Some of these are longtime results. Some may be checked shortly after the film has been seen. Each has its own place in the evaluation procedure. We cannot be satisfied that we have done a good job simply because the film was shown. It must justify its use in the results obtained.

A New Kind of Film

A clear-cut presentation, by one of Britain's leading film directors, of the new "semi-documentary" film evolved in war-time England.

CHARLES FREND
London, England

A minor revolution took place in Britain's film production industry during the war. The extent of this revolution is not easy to define, nor at this stage is it easy to forecast its duration. In brief it may be said that the British film has evolved a national form of expression and that a type of film has developed which is technically distinct not only from Britain's own pre-war product but from those of other countries.

The outbreak of war brought about three changes in Britain's film industry. First, the supply of American films decreased while movie-going became even more popular than before. Thus a new field for sales was at once provided—a certain and immediate production stimulus. Secondly, the emotional as well as the practical impact of the war immediately opened to the creative technician a vast new horizon of subjects. Thirdly, the State provided a natural patronage in that films were required to become propaganda, direct and indirect. They had to disseminate instruction and information as well as the much needed entertainment for the relaxation of Services and civilians alike.

Propaganda films, can be divided into two categories, the direct propaganda film and the indirect. The first was of a purely documentary nature and was produced mainly by the Crown Film Unit, a Government controlled organization, and by the film units maintained by the Forces. Commercial film companies, however, actuated by motives which were a blend of patriotism and business acumen, tentatively began to experiment with what was for them a new medium. Finally they recognized its merits in the most practical fashion. Some documentary technicians, Cavalcanti among them, were absorbed into the personnel of the commercial studios, and their talents were used to unite the two schools of film production in a new type of British film—the semi-documentary, which provided the State with excellent indirect propaganda and the industry with a much-needed revolution.

But it should not be supposed that the whole or

Finally, we may conclude that the film has a real place in our teaching program and has certain values which no other teaching aid may claim. It is not how often we use it but how effectively we use it that counts. Films are becoming easier to obtain, easier to use, and better suited to the instructional program of our schools. Their value depends on how carefully we select them, how well we prepare ourselves and the children for using them, and how ably we evaluate the results obtained through their use.

even the main credit for the war-time re-birth of British films belongs to technicians trained in the documentary school. Already in the commercial studios were technicians (myself among them) who had learned their craft while working with such men as King Vidor, Erich Pommer, Alexander Korda, Rene Clair, Alfred Hitchcock, Anthony Asquith and many other craftsmen whose earliest work was in fictional feature films. Their knowledge of the technique and problems of large scale production, and the financially uninhibited enthusiasm of the documentary technicians, acted as mutually fertilizing agents in the generation of a new and individual British cinema.

As a technician perhaps I may be allowed to introduce a personal note in order to provide a clear and simple illustration of this medium, since one of the films I directed during the war represents perhaps the most direct application of the semi-documentary technique yet made. This was the film "San Demetrio, London" produced at Ealing Studios, London.

In November 1941, an eastbound Atlantic convoy was attacked by the German pocket-battleship "Von Scheer". In the convoy was a British tanker, the "San Demetrio", carrying a cargo of 12,000 tons of gasoline. This ship was shelled and set on fire and had to be abandoned by her crew, who got away in three boats. Two of these were picked up during the night by other ships, but the third, after two days and nights in a November gale, sighted a ship which proved to be the "San Demetrio", still burning but still afloat. The sixteen men in this boat agreed among themselves to reboard the tanker and fight the flames. Their successful struggle and their subsequent journey home "by guess and by God" (as one of them put it) is one of the great sea stories of this war.

Micheal Balcon, the progressive production head of Ealing Studios, decided to make a feature film of this incident. I was assigned to direct it, and a colleague, Robert Hamer, was made associate producer.



(Left) After abandoning the "San Demetrio" the men rowed all through the night. (Right) They get the fires under control after reboarding the ship.



Together we were to write a script in collaboration with F. Tennyson Jesse, who had already written an official record of the incident for the Ministry of Information, published under the title "The Saga of San Demetrio". This was a skilfully documented account of the adventure of the tanker and its crew, factual and without the slightest concession to fictional sensationalism. It not only provided us with a sound basis for a scenario, but gave us, as it were, the key to the mood of our film, which we at once determined should sacrifice everything to the maximum accuracy.

Our first task was to find an eye-witness who would be prepared to be at our side throughout the production as well as the preparation. We could not have made a better choice than we did; Chief Engineer Charles Pollard, who led the crew of 16 survivors and whose tenacity and ingenuity enabled the tanker to proceed home under its own steam. Pollard, a typical example of the British seaman, with a vast practical experience, companionable and with an ever-intruding sense of humor, became our friend in our work and outside it.

We did not press him for details straight away; we spent a lot of time together, travelled with him to docks where we went over tankers similar to the "San Demetrio", visited ship-building yards where we saw new San Demetrios being built, spent a pleasant evening with him and the excellent skipper of the "San Demetrio," Captain George Waite, who made "unlucky" choice of lifeboats, and to his sorrow was denied the chance to bring the tanker back.

The stories of the "San Demetrio" and the characters of the crew who manned her, gradually emerged in an entirely natural manner, until after a few weeks Hamer and I felt we knew them all as old friends and our way about the tanker as we knew our own Studios. The work began in earnest with Pollard ever at our side, tactful and constructively helpful, telling us that so-and-so would never have said the sentence we had just written down—remembering remarks actually made at the time and contributing enormously by this to the authenticity of dialogue we tried to achieve.

Next came the casting. The documentary directors have relied chiefly on non-actors to portray the characters in their film: but though many "natural" actors have been found in this manner, many valuable days of work have been lost owing to the nervousness of the "actors" before the camera. We recognized at the same time that the inclusion in the cast of actors too familiar to film audiences would destroy the illusion we set out to create—that the audience were actually seeing filmed an incident they knew to have happened in reality. We compromised by using one or two non-actors for minor roles while our principal characters were portrayed by first class professional actors who, nevertheless, had not yet become wellknown to the public.

Film studios in wartime Britain presented many limitations to the director. No exterior shooting was possible at night, because of the blackout regulations. "Stars" were scarce, being mostly in the Services, entertaining the troops or on other war-work. Air-raid interruptions were another difficulty. So was the shortage of materials and staff.

The future of the semi-documentary rests with the public, and generally speaking it is my impression that they react favorably to the new type of picture which the film revolution has brought to Britain. "It makes you think" is a remark frequently heard nowadays when people leave the movies—and it is intended as a compliment.

At the beginning of this article I questioned whether the new type of film had come to stay. Even before the war ended, and still more during the past fall, a strong reaction was discernible against all except the very best of war subjects. When an air-raid was in progress in the streets it was not comforting to find another one being portrayed on the screen. But this reaction need not, I believe, mean the end of the semi-documentary, for there is a great field of subjects of general and social interest which have nothing to do with war but which lend themselves to the realistic treatment which Britain's audiences have grown to like. The public may have tired of war films but they will never tire of integrity.

Arizona Schools Make Use of Audio-Visual Techniques

A frank declaration of intention to develop an audio-visual instruction program on a State-wide scale.

THE increased emphasis of audio-visual techniques in public school instruction, which is gaining so much momentum in this period of postwar development, is fully recognized by public educators of Arizona. As in other states, many forces are at work to encourage the movement here. Instruction in the public schools, as well as organization and administration of the program has been carefully surveyed, analyzed, and judged during the last several years. There is a definite movement among our educators to take an inventory of the true conditions and make the changes considered to be sound. We recognize that some changes are needed and that the importance being attached to audio-visual education is justifiable. Interest in the movement has existed for several years but, as in other states, it could not gain momentum.

In the southern part of the state the University of Arizona has long had a library of audio-visual materials, and has offered some courses to train teachers in the use of these materials. At present the University plans enlargement of its library and extension of the training courses.

In the northern part of the state, the State College at Flagstaff has inaugurated a service for the teachers served by that institution. A director of audio-visual education has been placed in charge. The College has conducted some conferences and demonstrations in audio-visual techniques and is establishing a library of audio-visual materials.

In the central part of the state, where forty percent of the population is located, the movement is being led by the State College at Tempe. In the past this institution has devoted attention to the development of audio-visual techniques but the leadership has not been dynamic. Last year the writer, in conference with the President of the College, pointed out the trend of the times and urged preparations for future service of this kind. The President readily agreed and ordered that a study be made of the problems as related to our local situation and plans be made for organizing the services.

It was decided that a conference should be the first step. In the spring of 1945 the conference was held at Arizona State College at Tempe, and interested people from all parts of the state were invited. Bruce Findlay, Director of Audio-Visual Education of the Los Angeles schools, and others from that section were invited to meet with us. Considerable interest was aroused by the lectures and demonstrations, and this stimulated our study and planning.

The usual problems were encountered, for example,

DR. HALEY D. WORTHY,
Director of Audio-Visual Education
Arizona State College, Tempe, Ariz.

that of making audio-visual materials easily accessible to the teachers. To solve this, three cooperative film libraries were organized during the summer. Two groups of schools, one composed of ten schools and the other of twelve schools, purchased over three hundred sound films and the College at Tempe agreed to store, care for, and distribute the films. In addition to these films the College made available all their audio-visual materials which had already been collected. This collection included a very good library of 3½x4 slides and some filmstrips. A director was selected and given an assistant. Before schools started in September tentative schedules were prepared for use of the films by the various schools. Our audio-visual service has expanded, many other services have been organized, and others are being prepared.

Another of the immediate problems was the necessity for training teachers in the use of these techniques. This training is needed for both those preparing to teach, and those in service. However, the immediate problem is with those in service. To meet this need, extension classes were organized at various centers in which the teachers are studying the fundamentals of audio-visual instruction. On the campus the various college departments have been encouraged to use our facilities and many have responded. The work has increased to such an extent that a Projection Club has been organized composed of teachers in training on the campus in order to have ample help in projecting films for the college classes using them, and for those who wish to preview films. In addition it trains the prospective teachers in the operation and use of the equipment. A course in audio-visual education is being given for the students on the campus. Additional courses both on the campus and by extension are being considered for the second semester, and some planning has been done toward a workshop in audio-visual education for the spring semester or the early summer session.

A third cooperative film library, composed of eight schools, was formed in the vicinity of Phoenix and their films are deposited with a commercial concern in Phoenix, for distribution.

The public schools of Phoenix have a director of audio-visual education this year for the first time and plans are going forward for an effective program of audio-visual education. Other school systems of the state are inaugurating more effective programs than any they have had in the past. Many county superin-

(Concluded on page 27)

The Film and International Understanding

DR. JOHN E. DUGAN, Editor
Hadden Heights, New Jersey

Visual Aids on United Nations

ESTHER L. BERG

Assistant Principal, New York City Schools

(Chairman of Educational Film Library Association
Committee on The Film in International Understanding)

DEMOCRACY is not won on battle fields alone. Teaching desirable concepts and practices of democratic living is a continuing responsibility of the public schools. This applies to all grades. Democratic practices start in the kindergarten. They continue and expand and become more meaningful throughout the whole school life of the child.

New York City Schools are endeavoring to meet this responsibility. The following quotations are from communications issued by Dr. John F. Wade, New York City Superintendent of Schools, at the beginning of the present school year:

"Schools of all countries have an obligation to help build a better world by nurturing good will and cooperation in the hearts, minds, and actions of the young . . . The cause of enduring peace calls upon the schools of the world to teach the truth of universal brotherhood."

"During the coming year, the development of an understanding of the San Francisco Conference and The Charter will be one of the major goals for New York City. Each school and each teacher will develop programs and materials in accordance with the level of understanding of the children and the subject or subjects under consideration."

In order to further this purpose, a curriculum guide, "A Better World", has been prepared for use in the schools. It is a source bulletin of helpful suggestions for teachers. A list of visual aids is included to help the teacher in presenting the United Nations Charter.

Broad Objectives

The whole program moves toward the goals of helping the child to:

1. develop respect for individual human personality.
2. understand the importance of working together, assisting one another, being considerate of one another.
3. acquire a sense of devotion and responsibility to his class group, his school, his family, his community.
4. comprehend the need of interdependence in group life, community life, national and world affairs.
5. understand that he belongs to a world community.
6. learn that nations, as well as individuals, need one another.
7. respect minority points of view, the rights of others, fair play, justice and tolerance.

EDITOR'S NOTE: The problem of teaching about the United Nations Charter has been this year's greatest challenge and opportunity for films and other visual aids for international understanding. There has been much discussion and requests for specific films and sources. The problem of materials for the elementary school has been even greater than it has been for the secondary level.

Here is a list of specific films and sources used by the largest school system in our country for its elementary schools in connection with this problem. Most of the material listed as suitable for eight grade use can also be used on the secondary level satisfactorily.

The author of this article was responsible for the section on Visual Aids in the New York City Schools curriculum guide, "A Better World."

8. understand the necessity of real friendship for people of all races, of all religions, and of all nations.
9. realize the importance of economic and social security for all.
10. practice "responsible freedom."

Visual Aids for Elementary Schools

In planning this list, no attempt has been made to include all possible visual aids, but rather a sampling selected in accordance with the overall motif. Therefore these visual aids are divided into three categories:

1. *One World*, whereby the customs, the habits and the living of peoples in other countries are presented.
2. *The United Nations Charter*, including materials which bear directly on the events leading up to the forming of the Charter, its functions and functioning.
3. *Development of Informed American Opinion*, including documentary films to form the bases of discussions on world problems and thus cultivate attitudes that will lead to intelligent world citizenship.

For the visual aids selected there is indicated: (1) the grade levels for which they are best suited, (2) sources from which they may be obtained, (3) a brief description. The sources given are for New York City, and may vary in other communities. Costs, which are included in the curriculum guide, are omitted here because of the same element of variation.

I. ONE WORLD

Motion Pictures

A. Asia and the Pacific

1. *Children of Asia* (3-6) 15 min. si., American Museum of Natural History. Little Mongolian, Chinese, Indian and Burmese boys and girls at work and play.
2. *Children of China* (3-6) 11 min. sd., Encyclopedia Britannica Films. Home, school and play-life of children in Chinese villages. Chinese dialogue reproduced and interpreted.

3. *China's Gift to the West* (3-6) 30 min. si. YMCA. A Chinese and an American boy find China's products in the latter's home.
4. *Changing Face of China* (5-8) 7 min. sd. United Nations Film Information Office. India's development with steady growth of education, industry and communications.
5. *Musical Instruments of India* (3-6) 12 min. sd. UNFIO. Unusual and fascinating instruments with which Indian music is made.
6. *The Philippines* (5-8) 10 min. sd., Harmon. American rule, mixed racial population, topography and heritage of Spanish culture.
7. *Children of Japan* (3-8) 10 min. sd. EBF. Home, play and school experience of middle-class Japanese children.

B. Europe and Africa

1. *Children of Holland* (3-6) 10 min. sd. EBF. Home, school and play life of a country boy and girl in Holland. Dutch dialogue reproduced and interpreted.
2. *Little Dutch Tulip Girl* (3-6) 10 min. si. AMNH. In a dream, a little American boy is shown Holland by a little Dutch girl.
3. *Little Belgium* (5-8) 12 min. sd. New York University Film Library. A Belgian fishing colony, transplanted to England, keeps its Belgian customs and educational activities.
4. *Island People* (6-8) 11 min. sd. British Information Service. Shows individuals as representative of British people as a whole.
5. *Happy Childhood* (3-6) 11 min. sd. Brandon Films. Pre-war study of child welfare services in Russia.
6. *Little Swiss Wood-Carver* (3-6) 10 min. si. AMNH. Scenes of home life and activities of Swiss children. Story of William Tell and others is introduced.
7. *South Africa* (5-8) 15 min. sd. March of Time. South America's conglomerate population; its problems and industrialization.

C. The Americas

1. *Americans All* (3-8) 20 min. sd. OIAA. A good general introduction to South America.
2. *Central America* (5-8) 11 min. sd. EBF. The people, geography, climate and economics of Central America.
3. *Good Neighbor Family* (3-8) 20 min. sd. OIAA. Similarities and differences of Latin American and North American family, social, economic and religious life and customs.
4. *Children of Mexico* (3-6) 14 min. si. AMNH. Mexican children at work and at play.
5. *People of Mexico* (3-6) 15 min. sd. EBF. Origin and development of the Mexican people. Aztec and Spanish influence on home life, arts, crafts, food, language and music.
6. *Lima Family* (3-8) 20 min. sd. OIAA. Similarities and differences between upper-class family life in Peru and the U. S.
7. *French-Canadian Children* (3-6) 10 min. sd. EBF. Daily life of French-Canadian farming family.

Lantern Slides and Stereographs

Children of Many Lands (Kn.-4) Keystone View Co. Unit consists of 25 slides and 25 stereographs.

Slide Films

Living in Other Lands (Kn.-4) SVE Picturoles Series

Kodachromes

Series of 2x2 slides depicting life in other countries (3-6) SVE Social Studies Catalogue.

II. THE UNITED NATIONS CHARTER

Motion Pictures

1. *Bretton Woods Plan* (5-8) 10 min. sd. NYU. Round table discussion by Secretary Morgenthau, Senator Morse, Miss Strauss, and Dr. Sacher.
2. *Peace Builders* (5-8) 10 min. sd. NYU. A film record of the historic world conferences: Atlantic Charter Meeting, Quebec, Cairo, Moscow, Teheran, Hot Springs, Bretton Woods, Dumbarton Oaks, Yalta.
3. *UNRRA—In the Wake of the Armies* (5-8) 20 min. sd. UNRRA. The organization, work, personnel, and cost of UNRRA.
4. *Watch Tower Over Tomorrow* (5-8) 20 min. sd. American Assn. for the United Nations. A clear and concise explanation of the plans drawn up for world security at Dumbarton Oaks. Animated diagrams are cleverly used to clarify the different functions of the General Assembly, Security Council, etc.
5. *Yalta Conference* (5-8) 10 min. sd.-si. Willoughby's. Newsreel shots of the momentous meeting of Roosevelt, Churchill and Stalin.
6. *We, the Peoples* (7-8) 8 min. sd. Young America. Shows need for and purposes of United Nations Charter and describes the organization formed to carry it out.
7. *Now—the Peace* (7-8) 20 min. sd. Brandon. Analyzes and clarifies the need for the plan that was drawn up at the San Francisco Conference and gives a resume of the various conferences which led to the creation of the Charter.
8. *San Francisco 1945* (7-8) 20 min. sd. OWI. A record of the achievements of the Conference and indications of the work still to be done in international cooperation—this against the background of the interest of the American people and their fervent desire for a successful U.N.O.
9. *World of Plenty* (7-8) 45 min. sd. NYU. Past, present and future story of men and food. What might be done in planning for the production and distribution of food according to world needs.
10. *Mutual Aid* (5-8) 5 min. sd. Brandon. Through animation, the economic interdependence of the United Nations is shown and the way in which each country contributes to the welfare of other nations.

Slide Films

1. *United Nations Charter: Its Structure and Function* (7-8) 60 frames. NYU. Considered the clearest and most vivid explanation on film of the United Nations Organization issued so far.
2. *We, the Peoples* (7-8) 40 frames each. Young America. Unit No. 1. The Needs and Purposes of the Charter. Unit No. 2. The Charter's Organization
3. *How to Conquer War* (7-8) 138 frames. NYU. Traces the development of society through the family, tribe, city and nation. Urges the establishment of a federated world government. Shows the failure of the League of Nations and outlines the plans drawn up at Dumbarton Oaks.
4. *UNRRA Goes into Action* (5-8) 50 frames. UNRRA.

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A Commercial Company Favors FilmSlides for Its Educational Purposes

A sound, straightforward account of monthly health programs from the commercial field that will definitely interest our readers.

THE effectiveness of sound slidefilms as an educational medium is limited only by the skill with which the films have been produced and by the preparation and follow-up in connection with their showing. This is the conclusion reached by the Zurich General Accident and Liability Insurance Company of Chicago, a pioneer in the use of the slide-film lecture for health purposes. The "Safety Zone Program," developed by the company for its industrial risks, has as its core a series of monthly slidefilms which have struck a telling blow at sickness and accidents in the industries that have used it.

The program operates on the theory that, to be most effective, a slidefilm should concentrate on one principal point and that associated materials, stressing this same point, should be used in connection with the slidefilm. Moreover, the program should be continuous. Accordingly, a new Safety Zone film is issued each month, dealing with a timely phase of health or safety so that it will achieve the greatest possible impact. Thus a film may be seasonal—dealing with colds as winter approaches, or with vacation hazards or recreation in spring; or the film may tie in with a national campaign that has already made the public conscious of the subject—as in the case of the Tuberculosis Seal Drive, the National Physical Fitness Campaign, or the Cancer Drive.

In each plant or business establishment which uses the "Safety Zone Program" there is a Safety Zone Committee, organized according to a standard plan. Each month the Committee members receive copies of a bulletin. This bulletin announces the forthcoming film, suggests a program for a stimulating and successful 30-minute-meeting (with the film as a core), and outlines a program of advance and follow-up publicity—publicity in the plant newspaper, as well as posters, announcements and displays dealing with the subject of the film.

Thus every possible means is used to direct attention to the film. Employee interest is heightened by the fact that the programs are directed and presented by employees, that is, by their own Safety Zone Committee. By the time arrangements have been made for showing a film, all employees have been introduced to the subject through the advance publicity campaign.

Safety Zone Committee members preview the film and plan a meeting or presentation. In a properly-planned presentation the showing of the film is preceded by a brief explanation of the importance of the subject and of how the film can help clarify the subject.

Following the showing of the film there is a short talk in which the subject is discussed in terms of the local situation. For example, if the film deals with cancer, the follow-up talk may be made by a member of the city or county medical society or by a local representative of the Field Army of the American Cancer Society; the speaker will discuss local facilities for the prevention and treatment of cancer. Follow-up publicity on this subject will continue until it is time to prepare for the showing of the next film. The whole series of monthly programs builds up to the conviction that following safe, healthful living habits is wise and profitable—the way to get more out of life.

Slidefilms have been chosen as the chief visual medium in this program for several reasons. On a one-film-a-month basis, both time and cost must be considered, and slidefilms are less costly and can be produced more rapidly than movies. Also, a story which would take much more time in movie form can be compressed into 15 minutes in slidefilm form, thus saving the valuable working time of employees. Next, the equipment required for showing slidefilms is less costly as well as less complicated and easier to operate than movie equipment. Yet slidefilms, when they are done skillfully, have a continuity and flow that actually can give the feeling or effect of movement.

Safety Zone slidefilms are required to meet exacting standards, and the value of this rigid policy is indicated by the recognition which the films have won. For example, "Man-Handled", a film dealing with the safe handling of materials, recently won a national award as the slidefilm "contributing most to the field of general safety in 1944." The winning film was selected by a committee representing 17 national organizations. The award was sponsored by the National Safety Council. This is the second significant honor won by a Safety Zone film in the space of a few months. Another Zurich slidefilm, "The Heart of Our Nation", has been given distinguished recognition by the Yale University School of Medicine. Medical students saw and scored 39 motion pictures and sound slidefilms dealing with health subjects. "The Heart of our Nation" won the second highest rating—barely edged out of first place by a costly technicolor motion picture produced by Walt Disney.

In preparing the scripts for its slidefilms Zurich follows five principles:

1. *Material must be authentic.* Audiences are quick to detect any "hokum" or any gaps left in an attempt to conceal ignorance of some phase of the subject. Thus considerable research goes into each film, and

nothing is left to chance. The finished script is checked by experts in advance of shooting. If the film deals with health, the script will be checked by the American Medical Association or the National Tuberculosis Society or the American Cancer Society. If the script deals with dental care, it will be checked by the American Dental Society, and if it deals with safety or industrial hygiene, it will be checked by Zurich's own safety engineering or industrial hygiene departments.

2. *One forceful impression should be made.* A film on colds, for example, may concentrate on portraying, in as unpopular a light as possible, the thoughtless, impolite person who spreads cold germs promiscuously by venturing out into public places when he has a cold and by failing to cover or muffle his coughs and sneezes. To help achieve this unity of effect the films are written in as simple a style as possible, yet without being condescending.

3. *Preaching should be avoided.* A point may be put across more forcefully through the pictured reactions and spoken words of the characters than through observations made by a commentator or announcer. Speech should be natural. Words or phrases with a Pollyanna sound or connotation should be avoided.

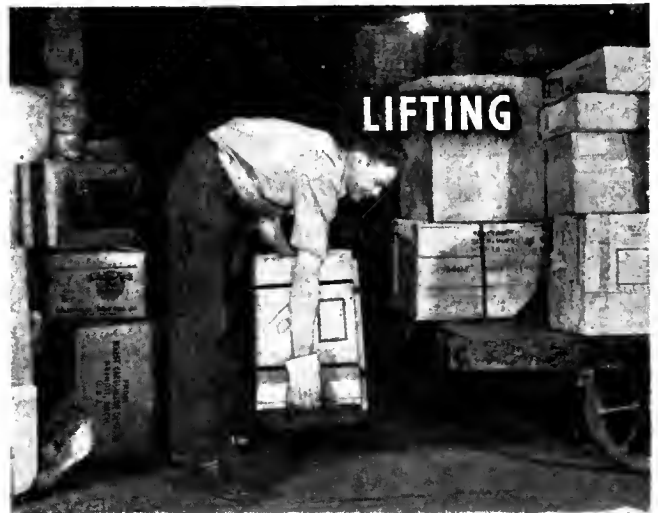
4. *Titles should be catchy.* Some of the recent Zurich titles are: "Search Everyone" (cancer); "K.O. TB" (tuberculosis); "Escape the Cold Wave" (colds); "Before It's too Late" (dental hygiene).

5. *Films should contain no advertising*—not even indirect advertising.

This last point may create the reaction: "What's the angle? Why does Zurich spend all this money if the films don't even mention insurance or the company's name?" The primary reason is that the people for whom the films are made are already carrying Zurich insurance. The films are provided as a part of the Zurich safety engineering service to improve employee health, safety and morale. These direct benefits to the employee bring incidental benefits to management in reduced absenteeism, better productivity and decreased labor turnover. A second reason for omitting advertising is that a mere touch of commercialism may arouse an unfavorable audience reaction and thus ruin the effect of an otherwise forceful film.

The "Safety Zone Program" has been used with groups as small as 100 and as large as 50,000, and enthusiastic reports of users indicate that slidefilms, when they are carefully produced and are featured as a part of a coordinated, planned program, are an excellent and most effective educational medium. Although the Safety Zone films are made primarily for occupational use, they have been planned with such broad interest appeal that they have been in great demand by schools and colleges*, clinics and health centers, and civic and fraternal groups.

*The films are available on a 10-day free loan basis from local agents of the Zurich. In communities where there is no agent the films may be obtained by writing to the Industrial Welfare Department, Zurich Insurance Companies, 135 South LaSalle Street, Chicago 3, Illinois.



This fellow is lifting like a derrick—with all the strain on the weak muscles of the back and abdomen. The result is . . .



. . . a painful strain, which could have been avoided . . .



. . . by lifting this way—the right way: squatting, keeping the back as straight as possible, and letting the strong leg muscles do the heavy work

The Curriculum Clinic

Notes About Sponsored Films

PAUL C. REED, Editor

Director, Visual and Radio Education
Rochester Public Schools, New York

JUDGING from the reactions to "No Objectionable Advertising" which appeared on this page in the November issue, I think it can be reported modestly that the Curriculum Clinic is clicking. There was general approval, no significant disagreements, and some very interesting points of view expressed about sponsored films and their use in schools. Maybe you would like to read some of my mail.

From Seerley Reid—

Dr. Seerley Reid of the Motion Picture Service of the U. S. Department of Agriculture writes: "I enjoyed very much your article on 'free' films in the November issue of *Educational Screen* and, as you know, agree with you. I wish you had developed your four points more fully and explained some of your points with specifics—for example, your admonition, 'Be wary of the film when sponsor purposes are least discernible.' I know what you mean, but I'm afraid many readers may not. Also you compared sponsored films with magazines and newspapers in that they all contain advertising, but actually the advertising in a magazine is secondary to the editorial purposes of the magazine (no comments about freedom of the press—you know what I mean). Wouldn't a better comparison be that of sponsored publications and their use in schools—the NAM pamphlets, GM booklets, or even the USDA publications?"

•Well, Seerley, our friends who worked with us at OWI and U. S. Office of Education may be surprised to see us agreeing so readily, but I do agree that the sponsored publications is a better comparison. As for your first point, all I can say is that it is much easier to generalize tersely.

From Paul Smith—

Paul E. Smith, formerly Lt. USNR concerned with training aids utilization, now concerned with better instruction in the Rochester Public Schools, wrote me a memorandum which developed quite specifically some points concerning the relationship between teaching purposes and sponsor purposes: "For example, the study of the Frasch method of sulfur extraction is found in many chemistry curricula. In the South there are industrial concerns making use of this method of bringing sulfur to the surface of the ground. These plants have been working with the Frasch method for many years; they know its possibilities; they know its limitations. In a very real sense these industrial concerns are experts in this particular field; they are authorities, and as such, it is conceivable that they might produce a film on this process which would be as good as one produced by an educational film producer. If then, the curriculum calls for an under-

standing of the Frasch method, and if the film explains this method clearly, the fact that it was produced by a business interest should have little bearing on whether or not it should be used—after all, the extraction of sulfur is a commercial process.

"Evaluating a film in terms of the purpose for using it will often condemn or approve a film regardless of its origin. If aluminum is being studied as a metal valuable in alloys, or if it is being studied as one of the useful light metals, it might be difficult to justify showing a sixty or ninety minute film designed primarily to prove that aluminum is the 'metal of the future'. In such a case, the aid used consumes time all out of proportion to the importance of that particular item in the course, and presents an aspect of the subject not important so far as immediate curriculum objectives are concerned. Purpose for making the film and purpose for showing the film are too far out of step.

"If, on the other hand, growth and complexity of modern business is being considered, it would seem that a sponsored or free film on the 'romance' of some specific business might present an illustration or typical case far better than a film attempting to show complexity of business without ever mentioning a business!"

From Cleveland, Ohio—

Here is another letter—quoted in full:

My dear Reed:

I note that you too are quite concerned about the advertising film or as some of its friends say "sponsored". It is well that some are thinking and can see the harm that such films do to an instructional program.

Keep thinking about it!

Sincerely,
(signed) W. M. Gregory

Mr. Gregory indicated his concern of long standing by enclosing a reprint of an article "Education Via Film" which he had written when he was Director of the Educational Museum of the Cleveland Public Schools and which was published in *SCHOOL and SOCIETY*, May 10, 1941. A brief quotation from that article will show clearly the depth and intensity of his concern:

"It is obvious that 'free' films do not solve the problem of better instruction through this modern medium. It appears that the 'free' films are a blight that has slowed the production of instructional films . . . The market for high-standard educational films, then, is greatly curtailed by the intrusion into the school program of the 'free' film. In this critical transition stage, when the film is trying to emerge into a powerful aid to instruction, 'free' films should be removed from schools as educational 'shows'".

From a Publisher—

From the textbook editor of one of the country's leading publishing companies came this most pertinent comment: "I like very much the four points in your evaluation procedure, particularly Point 1. (Attempt to determine the sponsor's purposes). Right now, however, I have so little confidence in the teacher's ability to make judgment with respect to sponsored films, even with the application of your principles, that I would want to insist on some kind of thoroughgoing preliminary screening—possibly by a competent committee. A railroad film, for instance, might do a swell job in providing a background for the understanding of certain aspects of transportation. If, as is very likely however, and not necessarily intentional, it gives boys and girls in school a highly distorted notion of the relations between labor and management through the characters which are used to represent the two groups and though the casual exchange of conversation between them, its value as a transportation film may be completely offset. The most pernicious aspects of sponsored films are apt to be quite unintentional and to be the result of deep-seated prejudices and ways of thought of these who are responsible for the production of the film."

• I think it could be added that such dangers are inherent in the making of all instructional films, but are intensified in the sponsored film and especially so when the sponsor's purposes are obscure.

From Gardner Hart—

Writing entirely from his personal point of view and not as Director of the American Council on Education's Commission on Motion Pictures, Gardner Hart's letter is especially interesting because of the distinction he makes between "free" and "sponsored" films.

"I especially enjoyed your article in this month's *SCREEN* regarding the commercially-sponsored film. Not only are schools going to be swamped with this type of film but instructional films as well. Hundreds of thousands of dollars are going into new productions during the next year. Indications are that many of these will be very superior to the pre-war instructional film. On the other hand, it is highly probable that many will be inferior. It is the duty of every audio-visual specialist and teacher using instructional films to carefully evaluate each film in terms of the particular use for which it is to be put.

"Getting back to the subject of commercially-sponsored films, it seems to me they should be divided into two general groups—the free film and the sponsored films. There probably will be quite a difference in these two types. In the case of the free film, the total cost of the production of the film as well as the distribution is paid by the group who underwrite the production. Most all users of films are well acquainted with the free film, and, of course, these range in educational value from excellent to detrimental. No such film should ever be shown to a class without first being previewed by the teacher and a lesson carefully prepared.

"There is a new type of commercially-sponsored

film which is now being contemplated. This new type will make it possible for schools to acquire films which under ordinary conditions would be impossible due to excessive production costs or relatively few prints being needed due to the specialized nature of the subject. This new type of film will have to be good because in most cases, as it now appears, the school will be expected to pay a minimum price for the film and not receive it on a loan or free basis.

"Many production companies are now at work developing plans for this new type of film. Some of these companies are engaging groups of educators in various sections of the country to do the initial planning and are also making arrangements to have the production evaluated at various stages before the picture is completed."

• This distinction between "free" and "sponsored" seems to be one only of degree. If and when schools may purchase instructional films, the production cost having been partially subsidized by industries interested in the content of the picture, the four steps suggested in the November article as an evaluation procedure would seem to apply just the same as for pictures wholly subsidized.

With all sponsored pictures, whether they are wholly or only partially subsidized, there are purposes on the part of the sponsor for his sponsorship. In every teaching situation there should be definite teaching purposes—learning objectives. All decisions about what shall be taught and what materials shall be used must be dependent upon teaching purposes. A system of free public education, supported by general taxation, cannot subordinate teaching purposes to the purposes of those willing to subsidize the cost and content of instructional materials.

Arizona Schools Make Use of Audio-Visual Techniques

(Concluded from page 21)

tendents are leading their schools in a study of their audio-visual problems. Commercial concerns of the state with an interest in this field are cooperating with the movement, offering to promote the work in any way which is expected of commercial concerns. The local radio stations have shown unusual interest in our problems especially as they relate to radio.

Too many times in the history of American education, educators have let the pendulum swing too far in one direction because proper evaluations were not made. One thing we do want to evaluate thoroughly, and that is the correct use to be made of sound films in our classrooms. In this connection one of our greatest jobs is to eliminate the "Picture Show" use which has been all too widely practiced by our schools. This practice has been designated by the service department of Arizona State College at Tempe as "Demon Number One". It violates the fundamental principles of audio-visual instruction, and invites many other unwholesome situations, for example, the physical conditions of overcrowded rooms. Leaders in this field in Arizona mean to be on the alert to point out bad practices and to be ready to suggest methods which teachers can successfully adopt for use in their classrooms.

The ABC's of Audio-Visual Equipment

Practical Problems of Projector Purchase

Edited by
ROBERT E. SCHREIBER
and PHILIP MANNINO

TODAY, as familiarity with a variety of motion picture projectors breeds a more realistic view of the problems involved in selection, visual educators are exhibiting a praiseworthy tendency to discard the prior notion that there was *one* projector that would act as the "philosopher's stone" in turning all visual learning situations into pure gold. It is only when the particular situation is adequately appraised and a projector's characteristics related to it that a valid selection can be made. Thus, no single aspect of a projector—such as performance, dependability, ease of operation, film protection, portability, flexibility, or cost—may be defined as the one most important consideration in purchase. Situational adequacy must be the guiding concept.

Before the characteristics of adequate *performance* can be delineated, the question must be asked, *where?* Obviously projectors designed primarily for classroom use (these may be expected during the current school year) are not sufficient for auditorium exhibition, due to restricted amplification and optical systems. Manufacturers are wary of introducing a classroom projector that may be taken into an auditorium and branded ineffective under such usage. Hence, to the consideration of performance must be added that of *flexibility*. A projector that performs adequately in an auditorium will acquit itself likewise in the classroom, but not necessarily vice-versa. Once the place of use has been determined, the specifics of performance may be enumerated: first of all, adequate illumination—involving provision for bulbs up to 1000 watts, an efficient shutter system, and a coated lens of F 1.65. An amplifier providing sufficient *undistorted* output and a speaker that will handle this maximum undistorted output make an efficient two-some. An effective tone control, which emphasizes "highs" or "lows"—rather than eliminating one or the other, completes the minimum requirements of performance.

Dependability and *Maintenance* are factors that the astute supervisor will weigh well in selecting a projector. The best advice that this writer can give on these aspects is to ask the man who owns one. Few visual educators are mechanics, hence the vital innards of a projector usually remain a technological mystery. However, for the inquisitive soul, it is well to look for: a minimum number of large gears—preferably operating in the same plane, an absence—generally speaking—of chain and belt drives, and provision for adequate centralized lubrication.

The problems of adapting the 35mm intermittent sprocket for film movement to 16mm have as yet deprived the school user of the relatively trouble-free operation of this mode of film travel through the gate. Since it is not possible for the claw mechanism of most 16mm projectors to run in oil—as is the case

with 35mm machines—this part of the standard school projector is apt to cause the first major breakdown in satisfactory operation—as evidenced by unsteady screen image and film wear.

The requirement of two speed operation—as educational motion pictures pass through the transitional period of sound-silent—introduces at least two structural problems affecting dependability. The two-speed governor is a sensitive gadget which—when out of adjustment—may provoke variations in speed, which in the case of sound films results in uncomfortable "wow" in the sound as frequency variation occurs. A second problem of two-speed operation is that of lamp-house ventilation. Obviously, whether sound or silent film is being projected, the lamp must have a minimum of cooling. Hence, when this cooling is sufficient at silent speed, it is superfluous at sound speed and contributes to wear and tear on the parts involved. Thus, unless considerable silent film is to be run, a projector with sound speed only may afford more trouble-free operation. Since the price range of available 16mm projector models is relatively limited at present, cost of maintenance is about the only yardstick that can be applied. An important item in maintenance that is often neglected is the consideration of adjacent repair facilities. Transportation charges and the possibility that equipment may be out of service for long periods during repair indicate the efficacy of purchasing with an eye to the immediacy of adequate service.

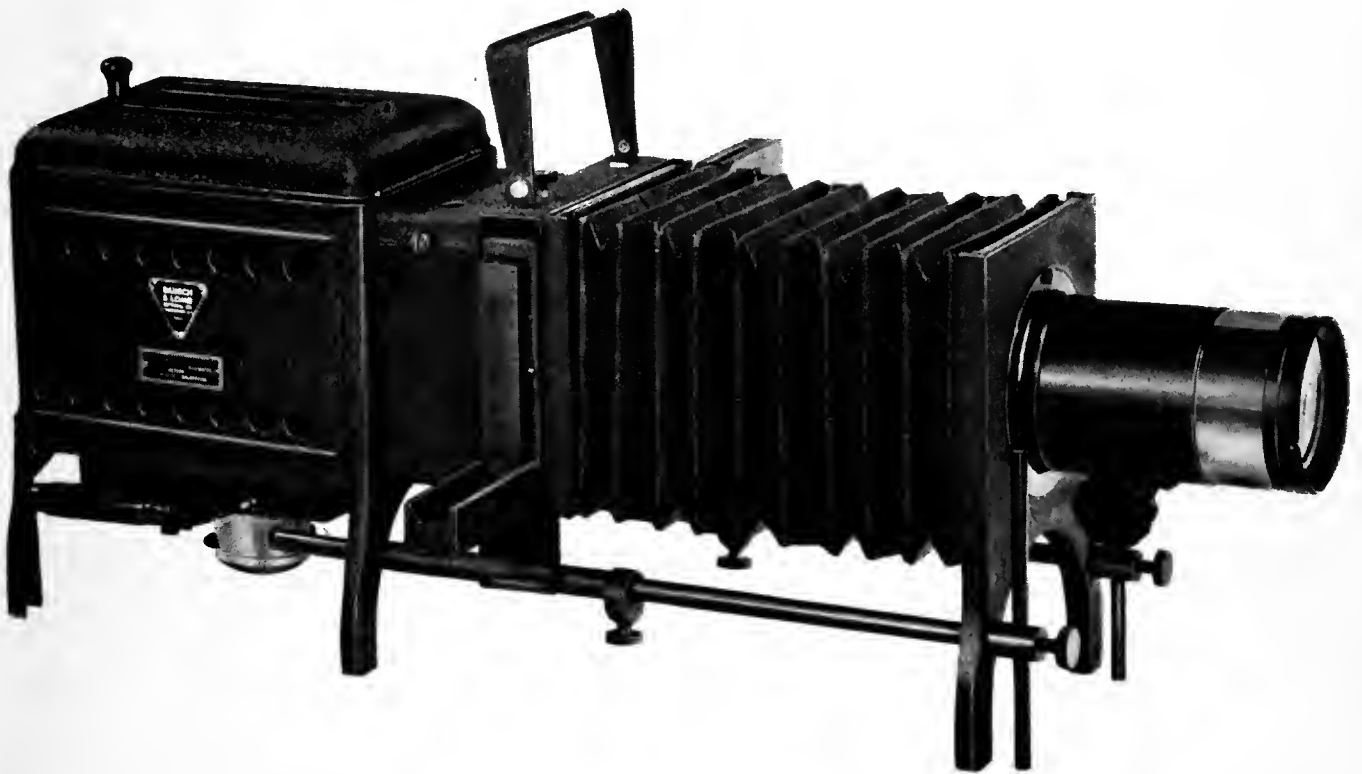
Portability is a consideration closely allied to situation; most important in some—relatively unimportant in others. This aspect of projector selection may be dichotomized into intra- and inter-building use and transit. In intra-building use, weight is of primary importance—particularly if pupils and teachers must move equipment themselves. Protection of the equipment and provision for its accessories are of paramount importance when inter-building use is contemplated. For the latter, a blimp case is almost indispensable, providing quick disassembly and storage of parts for immediate transit. A projector that is carried from building to building by unknowing hands or tossed into a truck under a variety of weather conditions must be ruggedly constructed with provision for a maximum of protection.

Ease of operation and film protection may be considered together, although they are not necessarily compatible, since undue concern for the latter impedes the former. And, as always, ease of operation must be related to situation, since—if personnel of limited skill is to operate the projector, operating ease may be rightly made subservient to performance. However, if performance remains constant, ease of operation is of major importance.

(Concluded on page 36)

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This Balopticon, for use with standard lantern slides, is in production for your use. It is moderately priced and provides an economical means of illustrating lectures and group discussions. Its optical and illuminating systems are of exceptionally high quality and permit large, brilliant, clear screen pictures critically sharp from one edge of the screen to the other. Because of its sturdy construction and ease of operation, it is particularly well adapted for use by inexperienced operators and will provide long, trouble-free service. Write for complete information. Ask for Catalog E-11. Bausch & Lomb Optical Co., Rochester 2, N. Y.

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ESTABLISHED 1853



School Made Motion Pictures

BEGINNING with this issue, we are enclosing a National Questionnaire on School-made Films. To show that there is a real need for the vital information called for, we take the liberty of quoting from a recent letter from the Graduate School of Yale University—typical of similar inquiries that have come to the attention of this department.

"Perhaps you or one of your editors can provide me with some information that would be helpful to me. I am anxious to locate some 16mm. films made by local school systems which show the activities carried on in present day schools in a fair and interesting manner. The use which I wish to make of them is two-fold. I want to let certain adult groups who do not get into schools see schooling today. I want to let certain professional school people see what some other schools are doing.

I would appreciate it if you could let me know places where school systems have made films which you think might be helpful in this way."

Sincerely,
S. M. BROWNELL
Professor of Educational
Administration

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

So, Readers, if you would like to serve a good cause—and what progressive educator wouldn't—you can help the EDUCATIONAL SCREEN become a clearing house for this type of information. (Your efforts might even be rewarded—a hangover from pre-progressive education. See the questionnaire for details.)

You can do one or all of the following three things.

1. **Fill out the information on the questionnaire and send it in immediately.**
2. **Give the questionnaire to others who are producing school-made films. (Additional forms will gladly be sent on request.)**
3. **If your school is not yet in the production field, please get started and tell us all about it. Thank you.**

Question Box on Film Production

QUESTION (Condensed from last month): Our school is contemplating a course in the fundamentals of motion picture photography and projection . . . A rough outline of the course of study commensurate with the abilities and needs of high school students would be of great help.

ANSWER: (Continued from last issue)

OUTLINE OF SUGGESTED COURSE IN CINEMATOGRAPHY AND PROJECTION

Unit 1. The Receptors of Light

- a) Construction of Pinhole Camera.
References: Elementary Photography by Neblette, Brehm and Preist; Laboratory Exercises in Physics by Fuller, Brownlee and Baker
- b) Demonstrate and study parts of simple box camera and compare with pinhole camera.
- c) The Motion Picture Camera; Mechanical and Optical parts.
- d) The human eye. Compare with camera. Persistence of vision.

Unit 2. The Behavior of Light

- a) Luminous Bodies. References—any science book
- b) Measurement of Candlepower with Jolly Photometer (Exp. 60. Lab. Exercises in Physics)
- c) Demonstrate Lightmeters, if available
- d) Dispersion of light by a prism. (Exp. 65. Lab. Ex. in Physics)
- e) Light travels in straight lines. (Wheat and Reh, p. 281)
- f) Experiments showing refraction of light through water and air. (Meister, Living with Science, 9A, pp. 328-333)

Unit 3. Lenses

- a) Demonstration of focal lengths of different lenses.
- b) Use pinhole camera to demonstrate form and size of images of large distant objects. Compare with box and motion picture camera lenses.
- c) Behavior of convex lenses, magnifying glasses, etc.
- d) Lenses of motion picture projectors. Relationship between projection distance and image size.
- e) Camera lenses, meniscus, achromatic, anastigmatic (Experiments 7 and 8, Elementary Photography, pp. 76-81)

f) Motion Picture Camera Lenses

Demonstrate F stops; compare with behavior of human eye under varying light conditions. (Ref. "How to Make Good Movies" by Eastman Kodak Co., pp.12-20)

- f) Demonstrate as many of the following as possible: fixed focus and focusing mount lenses, wide angle, telephoto and portra lenses. Discuss and demonstrate uses and limitations of each.
- g) Depth of field. Demonstrate why smaller apertures give greater depth. When to use or to avoid.
- h) Angles covered by lenses. Application in proper use of lightmeter. (See Eastman Kodak Reference Manual, Sec. 10)

Unit 4. Films

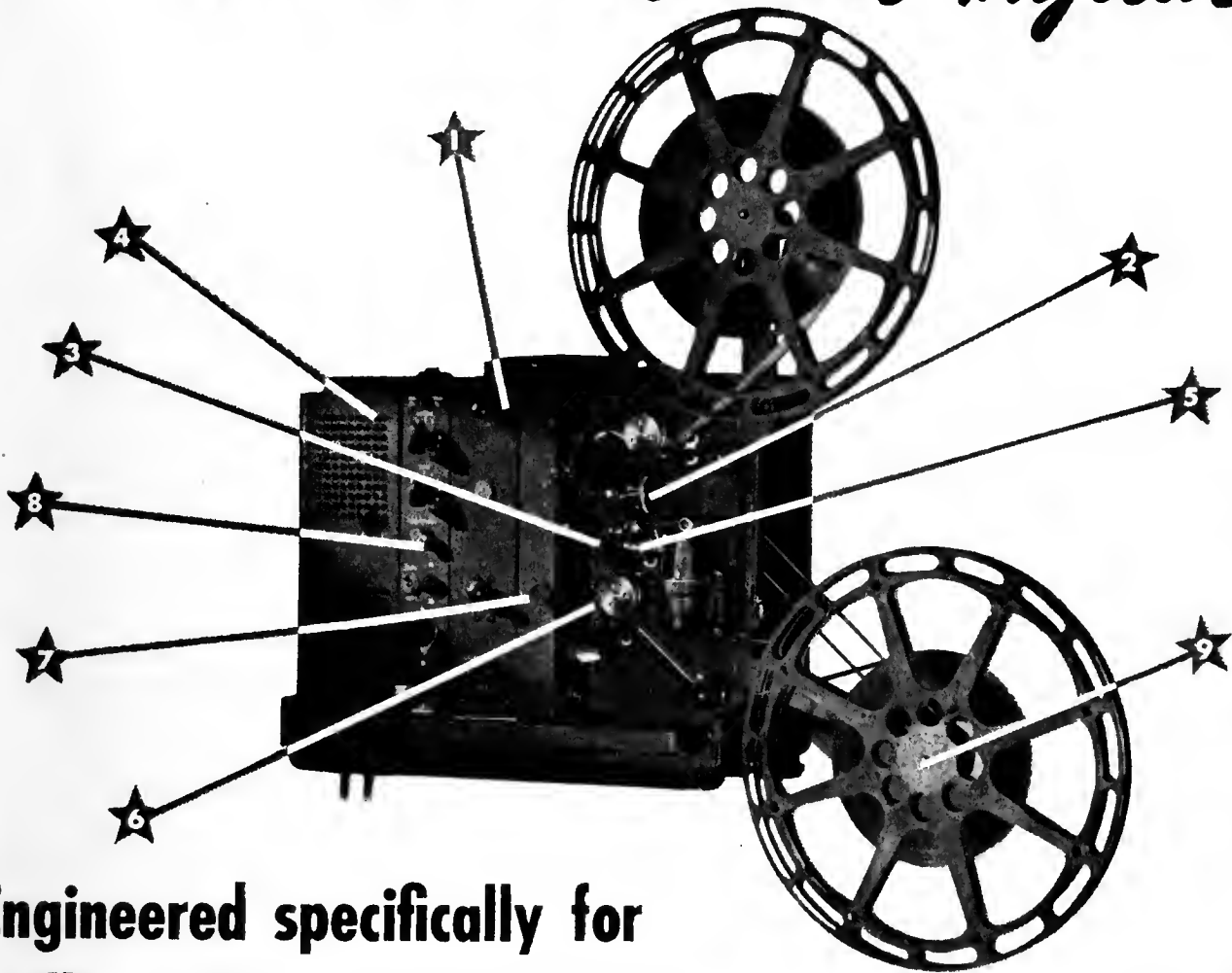
- a) Demonstration of various emulsion speeds of black and white film. Load three still cameras with different films. Have students take and develop pictures under varying light conditions. Compare and criticize results. Show motion pictures previously produced. Evaluate
- b) Color Films, Kodachrome and Ansco; daylight and tungsten types. Interchange of each type with proper filter and photoflood lamps.
- c) How films are made and developed.
(References: Eastman Kodak Reference Manual; Exhibit of film making loaned by Ansco for school use.) (Also see "How to take Movies in Natural Color by Bell & Howell Co., and lectures 5 and 9 of Camera Club Photographic Service, E. K. Co.)

Unit 5. The First Movie

- a) Practice loading film into camera.
- b) Focusing for distance. Group Exercises. Devices for estimating distances and field areas. Use of range finder, if available.
- c) Correction for Parallax at close-ups.
- d) Class divided into interchangeable groups—camera men, properties, lighting, script writing, acting (if called for) and directing. After each group becomes fairly familiar with all of these phases of cinematography, it may shoot several feet of film on previously agreed simple movie sequence. (Before shooting is done be sure class becomes familiar with elements of good movie scenario and shooting script. References - The A. C. L. Movie Book)

(Concluded on page 32)

NINE-STAR PERFORMANCE with the *RCA Sound Film Projector*



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For detailed information on the RCA Sound Film Projector, send for descriptive booklet. Write Educational Department, 27A, Radio Corporation of America, RCA Victor Division, Camden, N. J.



EDUCATIONAL DEPARTMENT
RADIO CORPORATION of AMERICA
RCA VICTOR DIVISION, CAMDEN, N. J.

Unit 6. Outdoor Lighting

- Review topic of Weather in any science book. Discussion of effects of sun, shadows, wind, mist, haze and clouds on outdoor photography. Demonstrate with still camera how each of the above factors determines the kind of pictures taken.
- Outdoor demonstrations of the following lighting conditions, followed by exercises in recognition of similar conditions in still and motion pictures: bright sun; hazy sun and soft shadows; open shade on bright day; overcast sky, cloudy, but bright; shaded area on bright day.
- Exercises in diaphragm setting for above lighting conditions. Compare with exposure meter, if available.
- Filters. Use of filter charts. Demonstrations to show analysis of white light and stopping powers of various filters.
- Correction for filter factors. Demonstrate need for correction by taking same scene with and without colored filters. (See Eastman Kodak Reference Manual, Section 3; also "This Filter Question" by R. H. Unselde of Bell & Howell Co.)

Unit 7. Indoor Lighting

- Preliminary study: Heat and Light from Electricity
(References: Living with Sciences, pp. 320-340)
Emphasis on proper fuses, wiring, voltage, amperage, watts.
- Positioning of photoflood lights for black and white photography; for color films.
- Comparison of charted tables for number of lamps at fixed distances with direct exposure meter readings.
- Use of polaroid filter to eliminate glare.
- Filters for correction of tungsten lamps.

Unit 8 Composition

- Elementary principles of balance and harmony. Demonstrate with still and motion pictures.
- Analysis of pictures taken by class thus far.
- Demonstrations of long, medium, semi close-up and close-up shots. Analyze several reels of film to study proportion of various shots. Criticisms of films.
- Film short scenario in class or near school grounds to emphasize and apply lessons in composition, need of close-ups and proper angle shots. (References: Lecture no. 3 of E. K. Photographic Club Program, "Snap that Picture".)

Unit 9. Projection

- Study mechanical and optical parts of still and motion picture projectors. Practice in setting up and using equipment.
- Minor repairs - splicing, soldering. Cleaning of equipment. Adjustment of lenses for various distances. Care of screens, films, slides, opaque material, etc.

Unit 10. The Film of the Class

- Planning the scenario. Class divided into small groups. Each group to produce short film, such as "How to Use Our Audio-Visual Equipment".
- Students become proficient in the care and use of each type of equipment.
- Students write exposition and description of material they wish to film. Contents transposed into scenario. Use of sequences, timing, continuity, etc. Rehearsal of scenes.
- Shooting the script. Work divided into committees. Use of fades, dissolves, and other effects, wherever possible.
- Preparation of hand-made titles, drawings, animations, etc.
- Photographing titles on positive film. Developing film in darkroom.
- Editing the film. Retakes, if necessary.
- Projection and evaluation of film.

The Film and International Understanding*(Concluded from page 23)***III. THE DEVELOPMENT OF INFORMED AMERICAN OPINION****Motion Pictures**

- The Common Cause* (5-8) 10 min. sd. NYU. The common cause of Great Britain, Russia, China, and the U.S.A.
- Interdependence* (5-8) 45 min. si. NYU. The dependence of individuals and communities upon each other.
- Two-Way Street* (5-8) 10 min. sd. NYU. How lend-lease worked to the advantage of all Allied Nations concerned.
- The Star and the Sand* (5-8) 20 min. sd. NYU. The rebuilding of shattered countries and displaced peoples. Pictures the community of Yugoslav-Partisan set-up in Egypt under the direction of UNRRA.
- Weapon of War* (5-8) 10 min. sd. NYU. In clever animation this film shows the Nazi technique of propaganda so that we will recognize it and be ready to combat it.
- When Asia Speaks* (7-8) 20 min. sd. Brandon. Asia's potential might. How our future interests are tied to those of the Oriental world.
- Challenge to Democracy* (7-8) 20 min. sd. NYU. The story of displaced peoples—Japanese-Americans evacuated from the Pacific Coast in 1942.
- The Bridge* (7-8) 30 min. sd. NYU. Will air transport help bridge the jungle to bring industrial prosperity to the South American villages.
- Lessons in Living* (5-8) 20 min. sd. Brandon. How a school project revitalized a community by giving the children a part in community life.
- China's Pattern for Peace* (5-8) 9 min. sd. Sun-Dial Films. China's industrial cooperatives, run largely by her displaced persons, are laying the foundations for the future industrialization of the country.
- The New Earth* (5-8) 20 min. sd. Brandon. A peacetime documentary record of Holland's Zuyder-Zee Project, showing how the Dutch reclaimed new farm land formerly covered by water.

Slide Film

- Foreign Trade: It's Good Business* (7-8) 58 frames. NYU. A Visual Aids Kit on Foreign Trade, consisting of the slide film, printed commentary, pamphlet (Public Affairs) "What Foreign Trade Means to You", and a comic strip "Out of the Past—a Clue to the Future".

New York City Source List For Visual Aids

American Assn. for the United Nations, 45 East 65th St.
 American Museum of Natural History, 77th St. and Central Park West.
 Brandon Films, 1600 Broadway
 British Information Service, 30 Rockefeller Plaza
 Encyclopedia Britannica Films, 1841 Broadway
 Harmon Films, 140 Nassau Street
 Keystone View Company, 219 East 44th Street
 March of Time, 369 Lexington Avenue
 New York University Film Library, 71 Washington Square South
 Office of Inter-American Affairs, 44 Madison Avenue
 OWI films available from local depositories such as NYU, Brandon, YMCA.
 Society for Visual Education, 2067 Broadway
 Sun-Dial Films, 625 Madison Avenue
 United Nations Film Information Office, 610 Fifth Avenue
 UNRRA, 1344 Connecticut Avenue, Washington, D. C.
 Willoughby's, 132 32nd Street
 Young America, 32 East 57th Street
 YMCA, 347 Madison Avenue.

NATIONWIDE SERVICE
For Rental and Sale

- Ideal Pictures Co.,
2478 W. 7th Ave.,
Los Angeles, Cal.
- Photo & Sound Co.,
133 Kenney St.,
San Francisco, Cal.
- Callahan Visual Co.,
101 Marietta St. Bldg.,
Atlanta, Georgia
- Ideal Pictures Co.,
20 East 3th St.,
Chicago, Ill.
- Central Vis. Ed. Co.,
Broadview Hotel Bldg.,
Wichita, Kansas
- D. T. Davis Co.,
231 W. Short St.,
Lexington, Ky.
- J. G. Ewing,
227 Carondelet St.,
New Orleans, La.
- Kunz Movie Service,
432 N. Calvert St.,
Baltimore, Md.
- Visual Educ. Service,
115 Newbury St.,
Boston, Mass.
- Film Preview Inc.,
1504 Hennepin Ave.,
Minneapolis, Minn.
- Herschel Smith Co.,
119 Booth St.,
P.O. Box 1107,
Jackson, Miss.
- Swank Movie Service,
214 N. Skinker Blvd.,
St. Louis, Missouri
- Modern Movie Service,
1219 Forum St.,
Omaha, Nebraska
- A. H. Rice Co.,
Hollis, New Hamp.
- National Film Service,
14 Glenwood Ave.,
Raleigh, N. C.
- Sunny Films,
2109 Payne Ave.,
Cleveland, Ohio
- Crosby Visual Ed. Co.,
1221 Madison Ave.,
Toledo, Ohio
- J. E. Hill,
2321 Classen Blvd.,
Oklahoma City, Okla.
- Ideal Pictures Co.,
915 S. W. 10th St.,
Portland, Oregon
- Kunz Movie Service,
1319 Vine St.,
Philadelphia, Pa.
- Visual Arts Films,
507 Liberty Ave.,
Pittsburgh, Pa.
- Ideal Pictures Co.,
1001 South 3rd St.,
Memphis, Tenn.
- Visual Education, Inc.,
126 1/2 Lamar,
Austin, Texas
- Photoart House,
744 N. Plankinton,
Milwaukee, Wis.

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UTILIZATION

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The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

SCOPE

- **Wanted: A Broad Concept of Audio-Visual Instruction**
Vernon G. Dameron, N.E.A. Director of Audio-Visual Aids—*Educational Leadership*, 3:139 December, 1945

The purpose of this article is to urge the broadening of the concept that audio-visual aids means the motion picture alone. The author proposes instead a grouping as follows: (1) The visual, with motion and sound (films and television); (2) the visual, with motion (silent films); (3) visual (filmstrips, slides, opaque projection); and (4) visual, with sound (sound filmstrips.)

This reviewer is tempted to comment on this viewpoint. The author is correct in criticizing those who tend to use the motion picture almost exclusively. But that this is a "growing tendency" is open to question. For at least five years,—even during the ten years of my own personal bibliographic research on this subject—the emphasis has in professional writings and in curriculum bulletins been to include a wide variety of devices,—which incidentally go beyond the four groups listed above: the still picture, objects, museum exhibits, maps and charts, field trip, radio and electrical transcription, etc. etc.

Research studies bear out the fact that it has not been a "growing tendency" to concentrate on the motion picture. See the review of the intensive analysis by A. L. Long elsewhere on this page, wherein he concludes that the studies made between 1939 and 1944 show "the trend toward a more unified use of film and other visual aids in the whole educational program." Briefly, we must strive toward a broad concept of audio-visual instruction and encourage the wholesome trend, *which is in the right direction*.

UTILIZATION

- **What Does It Mean To Teach?**—Edgar Dale—*Georgia Educational Journal*, 39:7 December, 1945.

With special reference to the use of audio-visual aids, the author criticizes the inefficiencies operating in many schools—as bringing children into an auditorium to see a film, with no follow-up or preparation, or showing films at a set date whether or not it is pertinent, or accepting biased materials, without question or comment.

"It is obvious that what is at fault here is a mistaken conception of teaching. A course in audio-visual education will not help a teacher if her fundamental ideas are wrong. She will merely learn to do better what she ought not to do at all."

- **Getting More Value From Classroom Films**—Joe Park—*Clearing House* 20:172 November, 1945.

The author went directly to elementary and high school pupils to find out if there is any value in a follow-up discussion after a film showing. He based his question on eight educational films. The majority of pupils believe that some discussion would help. Only in three groups out of twenty did the number of "no" answers exceed.

Teachers are urged to make greater preparation for the showing of a film, to use the time immediately after the showing, to show it a second time if necessary, to supplement with other aids, textbooks and reports, and to summarize the content of the film and fit it into the larger pattern of the subject under consideration.

- **Montgomery Uses Audio-Visual Aids**—W. T. McKee, Asst. Supt. of Education—*Alabama School Journal* 63:11 October 1945.

An interesting in-service training program is described which helps to insure better use of radio, films and other devices.

RESEARCH

- **Recent Experimental Investigations Dealing With Effectiveness of Audio-Visual Modes of Presentation**—A. L. Long, Stephen F. Austen State Teachers College, Nacogdoches, Texas—*Educational Administration and Supervision*, 31:65-78 February, 1945.

A very useful summary of research and summaries of research in the field. The 45 investigations reported by the United States Office of Education from 1939-1944 are classified under seven general headings.

1. Use of educational films in special subjects .
2. Effectiveness of educational films on various grade levels
3. Use of educational films in developing attitudes
4. Standards of evaluation
5. Comparative effectiveness of different methods of use
6. The grade range and economy of time of educational films
7. Historical and documentary investigations with educational films

The author summarizes the educational implications of these studies as follows:

1. There is a trend toward a more unified use of film and other visual aids in the whole educational program;
2. The concentration of funds and trained personnel at a single university (as at University of Chicago) will aid the visual education movement;
3. The great fund of data available from the visual aids programs in the armed services will be helpful;
4. An increase in trained personnel from the armed services will be available to schools and commercial institutions; and
5. Commercial companies will do much to help the visual education movement.

EVALUATION

- **Critique of Three to Be Served**—Clifford Ettinger—*Journal of Business Education*, 21:25 December, 1945.

A thorough-going analysis of the recent film for business education, "Three to Be Served", produced by the National Association of Manufacturers. First there is a detailed summary of content. The author then analyzes the film's purpose and questions whether this purpose has been adequately achieved. From the point of view of the teacher, the film is then evaluated for the teaching goals and facts it presents.

With such an evaluation at hand, the teacher has a practical and realistic guide to help in deciding whether or not this film would be relevant in his classroom situation.

PRODUCTION

- **Producing Authenticity**—Daniel Klugherz—*Film News*, 7 no.3 p.3 December 1945.

Documentary films demand the portrayal of people and places in an authentic background that goes beyond anything in a fiction film. The only time a documentary is assured of this quality is when its makers go directly to the source. Whereas Hollywood has improved its production methods through larger studios, more expensive equipment and thousands of employees, the documentary has no short cuts. When a producer cables a director to have a half-dozen cameramen photograph problems of reoccupation and relief, and a writer 3,000 miles away writes about it, relying on research and a technical expert, the film loses spontaneity and the common touch. It is in the commentary that one feels it most.

(Concluded on page 36)

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After getting to the source, the documentary must get to the people. Concealed cameras have been effective, as in "The City"; sometimes adding an actor to a natural background has been helpful. Other techniques are described to show how sincerity and realism may be achieved within the limitations of technical problems.

A documentary director kills authenticity when he sets out to make his film great; when he tries to sell the idea of the film, make it more important than it is; when he allows his style and personality to dominate the reality he wishes to describe. In the expected surge of informational films only those directors will capture a deeper understanding of life who do not turn aside for the bright line and sleek texture, but search intently for the truth as it quietly passes.

- **Travel Study Via 16mm Films**—W. M. Gregory—*American School Board Journal*, 111:50 December, 1945.

A very good argument in favor of films that would show the people and land of the United States to our own school children. Dr. Gregory appeals to producers to implement the study of his country that he cannot travel to see.

DISTRIBUTION

- **Mickey as Professor**—Walt Disney—*Film and Radio Guide* 12: 26 November, 1945.

Condensed from an article in the summer issue of *Public Opinion Quarterly*, Disney explains how his studios were affected by the war. "We have learned much from the films produced for CIAA and others . . . There has been no limit to the variety of content. It ranged from mechanics to medicine, nutrition to inflation, language to geology, anatomy to infant feeding."

Each one of the subjects produced was an experiment. With respect to the future, the problem resolves itself into three main parts: what concerns the film maker (he can provide technical skill), what concerns the educator (he is the subject expert, the teacher), and what concerns finance and promotion.

The author acknowledges the great possibility of educational films in the larger educational process, but as at present organized, distribution is too uncertain. The decentralized system of educational administration means that progress in a large measure must come slowly. He notes great progress in interest and budgets for educational films, but so far it is only a trend and not a large, perceptible movement.

RADIO

- **Possibility of Radio in Business Education**—Mary G. Phillips and Helen M. Johnston—*Business Education World*, 26:28 September, 1945.

One of the committees of the Association for Education by Radio is that on business education, of which Mrs. Johnston is chairman. The members of the committee are now being organized. An excellent article for those planning to write educational radio scripts.

- **The Central Radio-Sound System In Postwar Planning**—Paul W. Seagers—*American School Board Journal*, 111:49 October 1945.

Very good, practical article.

PERIODICALS

- **Public Opinion**—Volume 11, No. 2—*Building America*.

A new and very stimulating focus on the common man as a pawn in the eternal struggle for majority support. All interests converge on him through every means of communication to influence the individual's judgment. The techniques are then illustrated and analyzed because it is believed a cetergeny of "intelligent opinions are the life blood of democracy."

- **The Screen Writer**—Dalton Trumbo, editor—Screen Writers Guild, 1655 N. Cherokee Ave., Hollywood, Cal. \$2.50 a year.

A new publication in which the men and women behind the scenes of Hollywood movie making write of their craft and the social responsibilities of the motion picture.

PROCEEDINGS

● *The Proceedings of The Third Annual Visual Education Institute of The University of Wisconsin* is now available. This Proceedings answers two important questions: What materials are included in a complete program of visual education? What are some of the recommended ways of using films and other visual education materials in the classroom? Extremely practical in its suggestions, the Proceedings recounts seven demonstration and discussion situations as verbatim accounts of classroom utilization of filmstrips; slides; maps, globes, and charts; silent and sound motion pictures.

The Proceedings also includes what nationally recognized teachers, administrators, supervisors, and leaders in the field of audio-visual education think about the two questions mentioned. Among the speakers represented in the Proceedings are: L. H. Adolfson, Roger Albright, V. C. Arnspiger, Mrs. Esther Berg, James W. Brown, Leslie E. Brown, J. Margaret Carter, C. R. Crakes, Joseph Dickman, John Guy Fowlkes, John Grierson, Charles Hoff, L. C. Larson, Don Rogers, Robert E. Scott.

A limited number of Proceedings have been printed and are available at \$1.50 each. Requests should be addressed to W. A. Wittich, Editor, 1204 West Johnson Street; Madison 6, Wisconsin.

The ABC's of Audio-Visual Equipment

(Concluded from page 28)

and film protection include: a readily accessible film path for threading and the cleaning of parts, a minimum of sharp bends and twists involved in film travel, wide-opening film gates, and film tension snubbers on the takeup reel. Generally speaking, film can be damaged on *any* projector—the careless operator will find a way—and very ingenious he is. However, safety trips, flexible pawls, and sprockets that will lock only in the correct position minimize the possibilities of film damage.

Additional provisions affecting easy operation include: quick replacement of projector lamp, exciter bulb, rewind and takeup belts; rapid rewind with a minimum of reel and belt changing; access to amplifier tubes and fuses without recourse to tools; plainly marked, accessible power cord and speaker cable connections; easily detachable or pivoted reel arms; centralized, plainly marked controls; theatrical type framing device; provision for easy tilting while machine is operating; forward and reverse direction for film travel.

Inclusion of a microphone or/and phonograph plug—which contributes approximately 1% to the cost of the projector—makes the projector a potential public address system, when a microphone or record-player is introduced into the situation. However, since it is usually undesirable—in terms of weight, ease of operation, and wear and tear on the non-audio parts—to use one's projector as a public address system, purchase of a projector with detachable amplifier insures greater flexibility and efficiency in those situations where considerable use of this feature of the projector is contemplated.

With the current restrictions in the number of projector models available, the problems of projector selection now are relatively simple—in contrast to what they will be when the prewar type plethora is again a reality. Now, then, is a propitious time to perfect the criterions of purchase in terms of situation that will strengthen our point of view in the days ahead. R. E. S.

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Experimental Research in Audio-Visual Education

DAVID GOODMAN, Ph.D., Editor

Title: ORGANIZATION, ADMINISTRATION, SUPERVISION, AND MECHANICAL FACILITIES OF AUDIO-VISUAL AIDS

By EARL E. SECHRIEST, A.B., M.A., Ph.D.
(Abstract of a Doctor's Dissertation,
University of Pittsburgh, 1945)

A. Purpose of the Present Study

The purpose of the present study is (1) to examine current practices as to the organization, administration, supervision, and mechanical facilities of existing audio-visual centers in cities of 100,000 population and over, but not including the 12 largest cities, in the United States, and (2) to propose a plan for the establishment of a pattern for an audio-visual center in these cities. The investigation differs from other studies in the field of organization, administration, and supervision of audio-visual centers in that it is limited to centers in cities of a specific size. Furthermore, the study is concerned with audio-visual facilities and materials in these cities only as they relate to the central audio-visual organizations.

B. Method of Treatment

The investigation takes the form of the normative-survey method employing questionnaire inquiry and interview techniques. Literature in the field of audio-visual education in general was studied to obtain general facts concerning audio-visual aids in the United States. Proceedings of meetings of the Department of Visual Instruction of the National Education Association, superintendents' reports, courses of study and bulletins from the superintendents' offices were examined in cities which have audio-visual programs. It was determined by means of letters to all city superintendents of the 100,000 population class and over, exclusive of the 12 largest, (1) which cities have organized audio-visual programs, and (2) the name of the person designated to be in charge of the program. The questionnaire was then sent to officers in charge of existing audio-visual centers. In cities that were visited personally (they were 20 in number), interviews were held first with the superintendent of schools, and later with the officers in charge of audio-visual aids. A tour of the audio-visual center was made, and materials and equipment were examined. Two schools, one elementary and one high school, were visited in each city with the purpose of interviewing the principal and at least one teacher in each. These interviews served as a check on the officer in charge of audio-visual aids, and determined the effectiveness of the existing audio-visual program from the viewpoint of the principal and of the teacher.

I. CURRENT PRACTICES IN AUDIO-VISUAL CENTERS

Of the cities in the 100,000 and over (but not including the 12 largest) population group, 38 were found to administer audio-visual aids in accordance with some organized plan. Current practices as to the organization, administration, and supervision in these centers were examined.

A. ORGANIZATION

The centers are grouped into five types according to readily distinguishable characteristics or organization. These types with the distinguishing characteristic of each follow: (1) Library Combination, which renders the dual service of library and of audio-visual center (four cities); (2) Museum Combination, which cooperated with the school system but is not a part of it (four cities); (3) Line, which has an assistant superintendent of schools for its administrative officer (four cities); (4) Departmental, which has a highly developed organization that is a definite part of the school system (18 cities); and (5) Committee, which has a committee of teachers in charge of the audio-visual program (eight cities).

All centers, except those of the Museum Combination type, are definite parts of the school system. Organization of centers of the Line type, and of the Committee type, is slight. In the Line type center, an assistant superintendent of schools admin-

isters the audio-visual program; in the Committee type, the chairman of the audio-visual committee is in charge of the program. It is noted that these officers in charge of audio-visual aids have other duties to perform also. These officers are directly responsible to the superintendent of schools for the administration of the audio-visual program. Centers of these two types have meager materials and equipment.

Officers in charge of the Library Combination type centers are directly responsible to assistant superintendents of schools for the administration of their programs. These persons are librarians of general, or professional, libraries of the school system as well as officers in charge of audio-visual aids.

The organization of the Departmental type center is highly developed. It is on a staff basis and the officer in charge of audio-visual aids usually has the title of director. Although the director (who gives full time to his work) has a great deal of autonomy, he is responsible to an assistant superintendent of schools for the administration of the audio-visual program.

The Museum type center co-operates with the school system but is not a part of it. The Organization of this type center is highly centralized and headed by a director who receives his authority from a governing board. Although the superintendent of schools and the Board of Education have very little control over this kind of organization, they are dependent on it for their audio-visual program. In instances where teachers are provided for instruction at the museum, and in matters of transporting children to and from the museum, the Board of Education provides the necessary funds. Museums are all housed in separate buildings.

Current practices (in centers of all types) indicate that the number of personnel employed by the center depends upon the service rendered and not upon the size of the city. Other practices show that (1) materials are usually stored at the center, from which they are distributed to the schools upon requisition; and that (2) equipment is generally housed permanently in the school buildings (equipment is varied greatly in amounts but little in types); (3) that centers are commonly located in the administration buildings of the school systems; and (4) that the status of the center in the school organization varies.

B. ADMINISTRATION

Administration of the center, as a rule, is the responsibility of the officer in charge of audio-visual aids. The duties commonly performed by this officer are: (1) the preparation of catalogs and bulletins; (2) preparation of reports for superior officers; and (3) administration of routine in connection with the center. The officer in charge of the center usually selects audio-visual materials in collaboration with a committee of teachers; and generally is responsible for determining the policy of the center in conjunction with the school superintendent.

It is common practice (1) to classify materials by grade, subject, and unit (classified lists are distributed to teachers periodically); and (2) to deliver materials to the schools by means of trucks owned by the centers (deliveries are commonly made on a daily schedule). Only four cities use the regular trucks provided by the Board of Education for delivering supplies to schools.

The audio-visual centers usually serve the elementary, junior high school, senior high school, and trade school. Five four-year high schools, and seven junior colleges are also served.

There is no relation between the audio-visual budget and the size of the city. The amount of money spent depends upon the service rendered. Cities with the Departmental or the Museum Combination type centers (the most highly organized types) spend more money per pupil enrolled than any other cities. The average expenditure per pupil enrolled for the 38 cities is 23 cents.

C. SUPERVISION

There are no special audio-visual supervisors attached to the centers. Two plans for supervision are in evidence: (1) by the officer in charge, and (2) by regular subject supervisors. In actual practice the supervision of the audio-visual aids in the classroom is little in evidence, and the teachers are allowed

(Concluded on page 46)

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Religious Films to be Made by New Protestant Film Commission

The Protestant Film Commission, recently organized to produce 16mm religious motion pictures for use by all the Protestant denominations, announced the appointment of Lt. Paul R. Heard, U.S.S.N.R., as executive secretary of the Commission at the first meeting of its Board of Directors last month, at 156 Fifth Avenue, New York City. Lt. Heard who is completing certain productions in Hollywood for U. S. Naval Photographic Services and is due for discharge within a few weeks, was formerly connected with the Visual Education Department at the University of Minnesota and the department of visual aids of the Methodist Board of Missions.

Officers who will head the Film Commission's program of providing suitable motion pictures for the use of church units include: President, Rome A. Betts, secretary of the American Bible Society; Vice-president, S. Franklin Mack, secretary of the Board of Foreign Missions of the Presbyterian Church in the U.S.A.; Secretary, Mrs. Norman Vincent Peale, United Council of Church Women and Treasurer, Kinsey Merritt, general manager, Public Relations Department of Railway Express Agency.

Five directors named to the Administrative Committee are: Mrs. Raymond Pace Alexander, Attorney, Philadelphia, Pa., James H. Burke, attorney, New York City; Winfred P. Elson, secretary, Foreign Missions Conference of North America, New York City; Robert D. Jordan, director of promotion, Protestant Episcopal Church, New York City; and H. Torrey Walker, manager, United Lutheran Publication House, Philadelphia, Pa.

Incorporated recently in New York State, the purposes of the Protestant Film Commission are to serve as a non-profit agency of the churches in providing, distributing and exhibiting religious motion pictures, to facilitate a coordinated approach by Protestant churches and agencies to the motion picture industry and advise with the industry regarding subjects and treatments which can win church support, and to foster the use and raise standards of presentation of visual and visual-audio materials in the churches. The board of directors voted to set an initial minimum goal of \$1,000,000 as a revolving fund to implement these aims. The annual meeting of the Commission was set for January 30th, in New York City.

Rank and Universal Tell Worldwide Film Plans

Announcement was made last month of the formation of a new worldwide distribution company called United World Pictures, to be owned jointly by Leo Spitz and William Goetz of International Pictures, the J. Arthur Rank interests of England, and by Universal Pictures. This new company will distribute English and American pictures through the physical facilities of Universal in the United States and the

Notes

Rank group in England, and will set up offices throughout the world to handle distribution. It will start to function with a minimum of eight American and eight British pictures. Mr. Rank will be chairman of the company and Matthew Fox, Universal executive, president.

Universal and Mr. Rank are also formulating plans for the production and global distribution of 16mm motion pictures in all languages for educational, religious, scientific, and industrial purposes. The company will have available to it the library of Gaumont-British instructional films, the features and shorts of the Rank producing groups and all the Universal features, documentaries and shorts. Special films may be produced for schools, educational institutions, technical colleges, and churches.

Harvard Report Stresses Films' Value

In a 267-page report on "General Education in a Free Society," just released by Harvard University, after a two-year study of educational methods by a committee of a dozen Harvard scholars under the chairmanship of Paul H. Buck, the potentialities of motion pictures as instructional instruments are emphasized.

Following are some extracts from that section of the survey headed "New Media of Education":

"More important still, the needed boost to conventional texts may come through an extension and supplementing of them by films and television. Something of a revolution is indeed taking place through these new means of bringing the world itself, and clarified versions of it, to us. Traditionally language deputizes for what has to be absent. It tells us what we might see or hear. But too often it gets in the way of, or replaces, all that could give it a meaning. . . . Now that the things and events themselves can be brought to us, the role of language is reversed. Instead of words having to explain or represent things, it is rather things, and actual processes taking place before us, which explain words or call them in question. In the making of a good instructional or documentary film the duties of language are searchingly looked into and the needless obscurities of traditional texts are exposed. A healthy criticism is started and language, gaining a rival in its new partner, has now new standards of lucidity to live up to.

"The chief success of sound-motion teaching hitherto has probably been in vocational rather than in general subjects. . . . There is good evidence that they can greatly increase both clarity and interest of presentation in many subjects. Furthermore, long retention of content and of meaning is improved sometimes in a measure great enough to be decisive.

"Films to teach and support early steps in reading are near the bottom of the ladder. It would be rash to say how far up the movie can go. Certainly the parts it can play with good effect are many. Films serve particularly well as awakeners of interest. They can present a theme, biographic, historic, or moral, with a massiveness of impact which for a while would make the impulse to continue by non-conventional methods all but irresistible, were these methods appropriately related.

In conclusion, it is stated that "numberless opportunities in fact await producers aware of educational aims and with enough imagination to pursue them. The movie has proved itself to possess the power, if there there is the wisdom to use it.

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A course in "Instructional Materials and Equipment" (2 units) was inaugurated last fall at the University of California, Berkeley, under Frank Freeman, Dean of the School of Education. This course which is given by C. H. Siemens, Assistant to the Professor of Education, is to be a regular term offering. In addition, Mr. Siemens has set up and directs an audio-visual laboratory for teacher teaching and research.

F. Dean McClusky, now "Lecturer in Education" at the University of Michigan, Ann Arbor, has been conducting University Extension classes in "Visual—Auditory Education," at the Flint and Grand Rapids Junior Colleges and will continue to do so the second semester. Credit: 2 hours, graduate or undergraduate.

Films at FAO Quebec Conference

Non-theatrical films were engaged for a major role at the Conference of the United Nations Food and Agriculture Organization held last October in Quebec. About 150 films on the production, distribution and consumption of food were projected every evening in the foyer of the main ball room of the Chateau Frontenac. Two workshops were also conducted at which the delegates could become acquainted with the audio-visual techniques of using different types of films and filmstrips for education and information. Representatives of the press, radio and motion pictures were invited to participate in the meeting by the Secretary of Agriculture Clinton P. Anderson. Representing 16mm distributors and users of films were Thomas Brandon, chairman of the U. S. National 16mm Film Committee, and C. R. Reagan, coordinator.

With the assistance of Mary Losey, Washington Film Officer of the National Film Board of Canada, they interviewed delegates, answering questions on the international use of films, and joined with staff members of the National Film Board of Canada in drafting a questionnaire to be submitted to the delegates concerning the present and future use of non-theatrical films and the specific needs in the food and agricultural fields. Replies from more than 30 nations showed that 54% of those responding wanted more films on agricultural production, 27% desired more films on nutrition, and 12% felt the greatest need for films on agricultural subjects.

Among the films shown were *Cowboy, Food—Secret of the Peace, In the Wake of the Armies, Power and the Land, The New Earth, The River, What's Happened to Sugar?*; and *World of Plenty*.

At the end of the conference, specific recommendations for a permanent films division within the permanent Food and Agriculture Organization were submitted by the Secretariat Film Office to the delegates to

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include in the original recommendations of the Organization. Such a division was to have the authority to produce, utilize and stimulate through member nations the production, distribution and utilization of films and other visual aids pertinent to the organization's work.

Kruse Heads Photo Industry Board

William F. Kruse, Manager of Bell & Howell's Films Division and National Secretary of the Allied Non-Theatrical Film Association, was unanimously elected 1946 chairman of the Photographic Industry Coordinating Committee. The committee is made up of top executives of nine photographic trade associations. It meets quarterly to act on public relations and other policy matters.

The next meeting will be held in Buffalo, March 11, 1946, in conjunction with the convention and trade show of the Master Photo Finishers and Dealers Association.

State Department to Distribute Foreign Language Reels Abroad

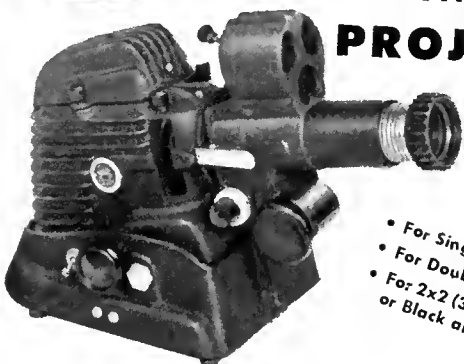
The Interim International Information Service and the Coordinator of Inter-American Affairs Office were terminated January 1 and replaced by the Office of International Information and Cultural Affairs in the State Department. Until June 30 this agency will operate on funds allocated to it by Congress from the OWI and OIAA balances, and at the close of this fiscal year a definite appropriation for its perpetuation is expected from Congress.

Mr. William Benton, Assistant Secretary of State, has asserted that the Information Service film program would be concerned with non-theatrical subjects. During the next six months it will re-edit the pictures it has inherited from the OWI and OIAA and such other pictures as meet its needs that it can secure from other departments, such as Interior and Agriculture, and prepare them for use in various countries, thus laying the groundwork for the larger activities planned for the future. Some 75 to 100 shorts and documentaries will be supplied by Hollywood and scored by the State Department for distribution in about 60 foreign countries. In addition, the Department may finance the production of special films, or enter into production itself on a small scale.

Five major American newsreel companies have formed the United Newsreel which will donate newsreels at the rate of one a week, and stand the expense of adapting and scoring them for foreign exhibition. In most of the countries the newsreels will be distributed by the State Department and will not be shown

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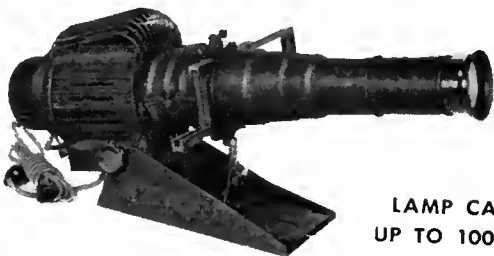


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in theatres. They, as well as other non-theatrical films, will be shown in embassies, clubs, churches, schools and the like in an effort to give the widest possible distribution of American ideas without competing with private industry.

The Tele-Communications Division and Motion Picture Section of the State Department have moved from the department building on Pennsylvania Avenue to 1818 H Street, NW., where they will have much-needed additional space.

DeMille to Produce 16mm Films

The Cecil B. DeMille Pictures Corporation has been formed in Hollywood to make 16mm educational, industrial and religious pictures to be distributed through established 16mm channels. Officers of the new company are: Cecil B. DeMille, chairman of the board; Ralph Jester, until recently a lieutenant colonel in the Army Air Forces in charge of Combat Films Service, president; and William C. Thomas, Paramount producer, vice-president. Space has been leased at the PRC studio for production.

Mr. DeMille, who has been producing theatrical motion pictures for a long time, and Mr. Thomas will continue to produce for Paramount.

Color Slides on Latin American Republics

Over 1500 Kodachrome 2x2 slides on life in the Other American Republics, produced by the American Council on Education, have been made available for free loan to schools and colleges by the U. S. Office of Education. There are sets of slides on 33 subjects, and in order to serve as many schools as possible, each borrower is limited to one set at a time, which may be retained for a period of three weeks. Teachers' notes are included with each set.

Requests for slides should be sent to the American Republics Branch, Division of International Educational Relations, U. S. Office of Education, Washington 25, D. C. The slides are also available from the following depositories:

The Southern California Council of Inter-American Affairs, 707 Auditorium Building, Fifth and Olive Streets, Los Angeles 13, Calif.

The Rocky Mountain Council on Inter-American Affairs, 1425 Cleveland Place, Denver, Colo.

Pan American Union, Washington 6, D. C.

Art Institute of Chicago, Chicago 3, Ill.

Extension Division, The State University of Iowa, Iowa City, Iowa.

The Pan American Society of Massachusetts and Northern New England, Inc. 75 Newbury Street, Boston 16, Mass.

The Southern Council on International Relations, Box 1050, Chapel Hill, N. C.

Portland Extension Center, Oregon State System of Higher Education, Portland, Oreg.

Division of Education, Philadelphia Museum of Art, Parkway at 26th Street, Philadelphia 30, Pa.

Institute of Latin-American Studies, the University of Texas, Austin 12, Tex.

Borrowers should use the nearest depository. Sets of the slides may also be purchased from the American Council on Education, 744 Jackson Place NW., Washington 6, D. C.

Indiana Committee on Audio-Visual Materials

A State-wide committee on audio-visual materials for Indiana which was recently appointed by Dr. Clement T. Malan, State Superintendent of Public Instruction, held its first meeting in Indianapolis on November 16. The committee's function is to help work out a program and to make recommendations relative to the optimum use of audio-visual materials in the public schools of Indiana.

Among the problems discussed was the need for an elementary handbook which would include: (1) a description of all types of audio-visual materials and equipment with emphasis on the educational motion picture; (2) specific suggestions on organizing and administering an adequate program of audio-visual materials; (3) effective ways of using materials; (4) bases for evaluating a program of audio-visual materials; and (5) sources of materials and equipment.

The Committee recognizes that the successful completion of this assignment would necessitate the evolution of a number of guiding principles which would serve as a basis for the selection and treatment of content in the handbook, as well as for reports to Dr. Malan. Some of the more important projects which will be undertaken are:

1. Principles underlying the organization and administration of a service of audio-visual materials.
2. Most effective methods for using each type of material.
3. Pre-service and in-service training programs for teachers including conferences, clinics, institutes, work shops and undergraduate and graduate credit courses in the field of audio-visual materials, and suggested qualifications with respect to experience and training of directors of audio-visual materials.
4. Survey of sources of audio-visual materials available for use in Indiana Schools.
5. Study of whether or not teacher-training institutions with their present libraries of audio-visual materials are going to be able to meet the rapidly increasing demand for audio-visual materials from smaller schools and community groups.
6. Desirable teacher-material-and-equipment ratios.
7. Suggestions on ways present classrooms can be adapted in an economical fashion and new buildings should be planned for a most effective use of audio-visual materials.
8. Basis for financing a program of audio-visual materials which would include recommendations under which state-aid schools would be permitted to purchase equipment and purchase or obtain teaching materials on a service-charge basis from an educational library of audio-visual materials.
9. Plans which will enable Indiana schools to take full advantage of available surplus equipment and materials in the field of audio-visual materials.
10. The need for, and functions of, a State Supervisor of Audio-Visual Materials in the State Department of Education.

Mr. L. C. Larson, Assistant Professor of Audio-Visual Education, Indiana University, is chairman of this significant Committee. It is hoped that other states will follow Indiana and institute a similar program to determine their needs for audio-visual material and best ways of meeting them.

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Experimental Research in Audio-Visual Education

(Concluded from page 38)

to use these materials without the advantages of trained leadership.

The practice of allowing the teachers' judgment to be the basis for determining the actual need for audio-visual aids is common. Teachers' judgment is commonly found to be the basis for the appraisal of the effectiveness of the audio-visual programs, a large majority of the officers in charge of the centers consider improvement great in the enrichment of the content material of the curriculum. It is commonly found that (1) financing the audio-visual program, (2) building up library materials, and (3) finding trained personnel are the problems with which the officers in charge find most difficulty in establishing effective programs.

II PROPOSED PATTERN FOR AN AUDIO-VISUAL CENTER

A. INTRODUCTION

Current practice indicates (1) that audio-visual aids have been centralized in a department which supplements the school program but lacks integration with it; and (2) that there is need for a definite pattern for audio-visual centers.

B. ORGANIZATION

The proposed pattern for an audio-visual center stresses the close integration of the audio-visual program with the school curriculum. It is, therefore, recommended that audio-visual aids shall be organized through a center (1) which shall be a part of the curriculum department, and (2) which shall operate as service department. The center shall be located in the service building of the Board of Education (1) in order that materials shall be convenient for delivery, along with other school supplies, by the regular delivery service of the school system, and (2) in order that necessary repairs of equipment shall be made by workmen regularly employed for repair services in the technical department of the Board of Education.

Materials shall be classified according to a plan which divides the subject matter of the curriculum into 10 main headings (these to be further divided and subdivided) to which a key number shall be given following the general pattern of the Dewey Decimal System.

Materials shall be stored at the center (in, or near, the room where repairs are made) from which they shall be circulated to the schools upon requisition; equipment shall remain permanently in the school buildings.

C. ADMINISTRATION

It is recommended that the administration of the center shall be the responsibility of the officer in charge, and that the officer shall be an assistant to the curriculum director. In this way, he can look to the curriculum director for advice and steering in the essentials of the integration of the audio-visual

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program with the curriculum. The director of the curriculum is, in turn, responsible to the superintendent of schools.

The duties of the officer in charge of the audio-visual center shall include (1) production (of visual aids not commonly available); (2) distribution (responsible for proper functioning of the distribution system); (3) research (evaluation of materials, cost studies on maintenance and equipment, determining sources of audio-visual aids); and (4) supervision (to the extent of aiding in the selection of materials, and of being available for conferences with teachers).

The selection of materials and equipment shall be the responsibility of the officer in charge of the center, the subject supervisors, and the curriculum director. Criteria for the selection of materials shall be certain standards developed by experts in the field. The formation of the policy of the center shall be the responsibility of the officer in charge, the superintendent of schools, and the curriculum director.

The personnel of the center shall be (1) clerical and (2) technical. Using Enlow's formula, it is found that the smallest city included in this study (according to population) should have a staff of 3.3 persons, the median city should have a staff of 6, and the largest city should have 12. This formula is recommended as a yardstick for determining an adequate number of personnel for audio-visual centers.

For maintaining the proposed audio-visual program, it is recommended that 75 cents per pupil enrolled shall be provided annually for the audio-visual budget, thereby placing this expenditure on a par with the expenditure for the library. The budget shall include expenditures for materials and equipment. Salaries of personnel shall be paid from the regular budget as are salaries of other employees of the Board of Education.

D. SUPERVISION

It is recommended that the general subject supervisors of the school system shall be responsible for the supervision of audio-visual aids in the classroom. The audio-visual program does not introduce a new subject to the curriculum; it provides tools for broadening the scope and heightening the imagery of subjects already a part of the curriculum.

It is recommended that the effectiveness of the audio-visual program, as well as the outcomes of the program, shall be determined by the regular testing agencies already in existence in the school system.

E. CONCLUSION

This study maintains that the proposed pattern for audio-visual centers has a genuine contribution to make to the advancement of education. The development of audio-visual materials and equipment is now far in advance of the program of the educator. The proposed center should be a means of using these aids more effectively in large city school systems. Research and planning are needed for the smaller schools which might be formed into groups, or county units, for more effectively administering audio-visual aids in order that school children throughout the country may enjoy the benefits which these tools render in the learning process.

Current Film News

■ **ENCYCLOPAEDIA BRITANICA FILMS INC.**, 20 N. Wacker Drive, Chicago 6, has produced several new one-reel classroom films on timely topics, such as:

Democracy—presenting the nature and meaning of democracy. Its two unique characteristics—shared respect and shared power—are defined and described. The film then goes on to discuss two important conditions which have historically promoted the growth of democracy: a balanced economic distribution and enlightenment.

Despotism—illustrating the thesis that all communities can be ranged on a scale running from democracy to despotism. The two chief characteristics of despotism—restricted respect and concentrated power—are defined and illustrated. Two of the conditions which have historically promoted the growth of despotism are explained and exemplified. These are a slanted economic distribution and a strict control of the agencies of communication.

Like its companion film, "Democracy," this subject presents basic social science concepts in such a way as to make them comprehensible on the junior High school level. Both films were produced in collaboration with Harold D. Lasswell, Ph.D., Yale University.

Property Taxation—produced in collaboration with H. F. Alderfer, Ph. D., Pennsylvania State College.

Fundamental operations in arithmetic are practically applied in a graphic exposition of the essentials of property taxation. The film portrays the social usefulness of property taxation, the types of government expenditures supported by property levies, public financing through bond issues, and procedures of levying taxes on property.

Consumption of Foods—a study of the food needs and deficiencies of the world's peoples. Standards for caloric intake and a balanced food consumption guide are developed. The adequacy of food consumption in the major population regions of the world is analyzed and compared with the caloric standard and the balanced food consumption guide. Problems related to bringing consumption levels up to desirable standards are posed and ways of solving them are depicted.

Distributing America's Goods—produced in collaboration with J. Frederic Dewhurst, Ph.D., The Twentieth Century Fund—showing why it costs as much as it does to distribute America's goods. Sequences are devoted to the distribution costs of the producer, the wholesaler, the retailer, and transportation. The film shows how fifty-

nine cents out of each purchase dollar goes to pay for the distribution of the article, and indicates ways in which distributors and consumers can cooperate to reduce distribution costs.

This film and the following two subjects on World Food Problems were made in collaboration with O. E. Barber, Ph. D., University of Maryland.

Production of Foods—concerns the technology and geography of food production. Photographic and animation sequences depict the role of land in production; the methods employed in the production of plant and animal products; and the relation of animal food production to plant foods. Problems concerning the increase in world production of foods are posed and possible solutions suggested.

Distribution of Foods—technical developments in the preservation and transportation of foods, the economic problems involved, and the world flow of foods. How the developments in food transportation and food preservation have enormously increased the possibilities for distributing perishable foods on a world basis. Other sequences pose the problem of family income; the problem of maintaining a flow of food from producer to consumer; the problem of tariffs; and depict the inter-continental movement of major foods on an animated map background.

■ **PAN AMERICAN WORLD AIRWAYS**, 135 E. 42nd St., New York 17, through three new 16mm films in full color, take their audiences by flying Clipper to Latin America, Alaska and Bermuda.

Wings over Latin America—40 minutes—highlights the cultural, historical and economic aspects of 14 Latin American republics. It presents colorful views of Nassau, Yucatan with its Mayan ruins, Canal Zone, Colonial cities of Colombia, Ecuador, Peru and Chile on the West Coast; over the Andes to the East Coast and the cities of Buenos Aires and Rio de Janeiro, then up to Belem at the mouth of the Amazon, finishing at Havana and Miami.

Wings to Alaska—25 minutes—focuses attention on the unexploited natural beauties of the Territory, with its lusty young industries, pioneering people and outdoor sports. Featured are the fishing and gold mining industries, and tourist attractions.

Week-end in Bermuda—15 minutes—is the story of two days' respite from a world of automobiles, machines, and great stone cities.

These films are distributed by the YMCA Motion Picture Bureau.

■ **Y.M.C.A. MOTION PICTURE BUREAU**, through its newly established unit **ASSOCIATION FILMS**, 347 Madison Avenue, New York 17, has just released an instructional sports film called

Play Volleyball—2 reels—introducing the essentials of top-notch volleyball play. It is designed to aid both the beginner and experienced player in improving their play. Narrated by Bill Slater, Paramount sportscaster, the film vividly presents the highlights of a spirited game, with the skills of serving, receiving, passing, setting-up, spiking, blocking, and patterns of play explained with the aid of slow motion and "freeze" (stop action) photography.

Collaborating in the production were outstanding officials of the U. S. Volleyball Association and other national athletic organizations. The film was produced by the American Institute of Motion Pictures.

An instructional guide, supplied with each film, suggests how to use it in classes for players and officials. It may be rented or purchased.

■ **WESTINGHOUSE ELECTRIC CORPORATION**, through its School Service Dept., 306 Fourth Ave., Box 1017, Pittsburg 30, offers for school use without rental charge:

Music in the Sky, which reproduces the Sunday musical radio show starring baritone John Charles Thomas as soloist, and story-teller John Nesbitt. The film also takes its audience behind the scenes in the studio for a brief insight into technical operations necessary to broadcast a nationwide program. It is available in both 16mm and 35mm.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, report the following new subjects:

A Diary For Timothy—5 reels. A British soldier serving overseas, writes a diary for his baby son, Timothy, born six months before war's end. This diary forms the commentary for the film which pictures the violence of war on the continent, the thoughts of the men who fight and the lives of the people at home as in city and country they work and wait, depressed by news of military defeat, cheered by the hope of victory. The hopes and plans for peace by a people caught in the toils of war given new and sensitive treatment.

Heir to the Throne—1 reel—a thumbnail sketch of the life of Princess Elizabeth. Opening on her eighteenth birthday, when royalty comes of age, the film traces the highlights of her crowded life - her atten-

dance at state functions, the Jubilee, the Coronation, review of the Grenadier Guards, of which she is Colonel-In-Chief. Scenes from her personal daily life are shown. The film makes it apparent that while the Princess has been trained to fulfill all the requirements of a queen, her parents have brought her up to be a natural and understanding young woman.

A Harbor Goes to France—2 reels—official British Army film recording the history of "Operation Mulberry", the prefabricated harbor which was used by the Allies in the invasion of Europe.

Progress Report—1 reel—three short "magazine items" showing how Britain is dealing with her postwar problems. The first describes the turning of marsh land into playing fields by the use of rubble hauled from London. The second explains

how magnesia is extracted from sea water and its important role in post-war industry. The third shows the new home of Wedgewood china - a modern factory and village built in the countryside.

■ **DR. THOMAS B. McCRUM**, DDS, 4144 Charlotte St., Kansas City, Mo. offers a new film on dental health:

Open Wider, Please—1 reel, 16mm sound—which makes its appeal direct to children, explaining the construction of teeth and their functions; the importance of correct diet to supply the minerals Nature needs for building strong, straight teeth, how to brush teeth effectively, the harmful effect of decayed teeth on the general health, and the importance of early detection of cavities by twice-yearly visits to a dentist.

Entertainment Films

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York 19, has acquired exclusive 16mm world distribution rights to the United Artists release:

Stage Door Canteen—14 reels—The story, told against the background of activities in this famous service men's canteen, concerns the romance of an American soldier about to leave for overseas duty and a young Broadway actress who is serving as hostess. Some 48 well-known personalities of stage and screen appear, and six lead-



ing bands are featured, including those of Benny Goodman, Xavier Cugat, Kay Kyser, Count Basie, Freddie Martin and Guy Lombardo.

The feature will also be available for rental from Ideal Pictures Corporation, 28 E. Eighth street, Chicago 5, and its twelve branches throughout the country.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, have made available the following Universal theatrical feature motion pictures in 16mm sound:

Ghost Catchers - 7 reels - Olsen & Johnson in a zany farce of haunted house and musical nonsense, with a "Topper" technique.

Pardon My Rhythm—6 reels—Gloria Jean as a managerial miss



who drives teen-age band to a radio championship, with one weird stratagem after another.

This Is The Life - 9 reels - how eighteen-year-old is cured of "crush" on older hero. Cast includes Donald O'Connor, Susanna Foster, Peggy Ryan, Louise Albritton, Patric Knowles.

Cartoon Series for Teaching Purposes

The production of a series of films in cartoon form, especially planned for use in schools has been announced by Milton J. Salzburg, President of Pictorial Films, Inc. of 1270 Sixth Avenue, New York.

The first two in this series are titled *Good Manners* and *Good Health*. An exclusive contract for the production of the subjects has been signed between Pictorial and Hugh Harmon of Harmon Studios in California.

The films are planned to appeal to children of all ages and to teach a lesson as only cartoons can. In the subject *Good Manners*, the hero, "Johnny," potentially not a bad little boy, but untidy, careless and selfishly thoughtless, leads his Mother a merry chase. He is aided and abetted by imp "Badself" while imp "Goodself" fights a losing battle to bring out Johnny's better instincts. When things go from bad to worse under Badself's influence, Johnny slowly takes on the physical appearance of a little pig—ears, snout, hooves and curly little tail. Now "Goodself" goes into action and influences Johnny to improve his conduct. He gradually turns back into a little boy, but a better and more lovable version of his former self "Goodself" is the victor and "Badself" has to leave the scene.

The treatment and characterizations are such as to insure child interest and response. The technique is of recognized professional quality.

Pictorial Films, Inc. also announce renewal of their contract with Major Rudy Ising for new 16mm releases of Ising cartoons, thus assuring continued availability of entertainment subjects to round out Pictorial's comprehensive library of educational, cartoon, music and sports films and new digest series.



"More Useful than Ever"

wrote a Director of Visual Education recently on receiving his copy of the new

21st EDITION

"1000 and ONE"

(1945-46)

The Blue Book of Non-Theatrical Films

He further stated that "1000 and One" has been "standard equipment in our Department for years, and we feel that we could not keep house efficiently without it."

This is typical of hundreds of comments in praise of the practical services of the annual film directory which reach us constantly.

This 21st Edition is the largest, most complete edition of "1000 and ONE" yet published—160 pages, 16 more than in last year's edition. The volume is so carefully and simply organized as to ensure easy and speedy location of all essential information needed on the 6238 classified motion picture titles described in the volume—number of reels, whether silent or sound, description of contents, distributor sources and prices charged by such distributors. Hundreds of subjects available without rental charge are included.

"1000 and ONE" answers YOUR questions about films.

Price \$1.00, from

EDUCATIONAL SCREEN

64 East Lake St.
Chicago 1, Illinois

AMONG THE PRODUCERS

International Film Foundation To Produce Documentary Films

The International Film Foundation, a new, non-profit organization dedicated to the building of world understanding through the production and distribution of documentary films, was announced last month at a special meeting held at the Town Hall Club in New York with noted press, magazine, radio and educational leaders as guests.

Julien Bryan, noted lecturer and one of the world's leading producers of documentary films, has been named executive director of the new foundation. Operations will be world-wide in scope, films being made in foreign countries for distribution in the U. S. and in this country for distribution abroad. Ten sound films interpreting the peoples of Russia, China, Poland and Turkey are already in production while two expeditions, one to Europe and another to the Far East, are slated for 1946.

The documentary film, properly and naturally made, offers the most effective medium for acquainting the peoples of the world with each other, Mr. Bryan believes. By "naturally made" he means showing people as they live. "If we can achieve this," he says, "we will be taking



Julien Bryan

one of the most basic, and most important steps toward lasting peace. Show the people of the world, fruitfully, in their daily lives, and your audience will accept them as friends. The work of the foundation will be a *two-way* operation, interpreting the people of the United States to people in foreign lands, and picturing life abroad to the people here in our own country."

Mr. Bryan, who has recently completed a series of documentary films on life in the United States for the Office of Inter-American Affairs, in addition to some 23 films on life in South America, is also well-known for his "Background of the War" series produced in Europe

which portrays the conditions leading up to World War II. His most dramatic work was the motion picture "Siege," which was made in Warsaw in 1939 and showed the heroic stand made by the people of that afflicted city when Poland was attacked by the Nazis in September of that year. "Siege" was released nationally throughout the U. S. by Pathe.

The I. F. F. will operate with funds made available by the Davella Mills Foundation of Montclair, N. J. The initial grant to the Film Foundation is \$150,000 a year for two years.

Officers of the I. F. F. are: Edward E. Watts, Jr., New York, President; George F. Pierrot, Detroit, vice-president; John Henry Leh, Allentown, Pa., secretary; Thomas C. Roberts, Princeton, N. J., treasurer; Julien Bryan, New York, executive director.

National Educational Films Names Regional Directors

Regional Directors for National Educational Films, Inc. so far named are: Lt. Cdr. Don Williams, formerly instructor in Visual Education and Director of Visual Education of city systems, Great Falls, Montana and Berkely, California; Lt. Jack W. Evans, formerly Director of Visual Education, Lynchburg, Virginia, Public Schools; Lt. August Revel, formerly Director Department of Instructional Materials and Supervisor of Audio-Visual Instruction, Kern County Public Schools, California; and Lt. De. Forest S. Hamilton, formerly of Fresno State College, University of California, and Supervisor of Audio Visual Aids of Sonoma County School, California.

Other definite appointments are: *Coordinator of Education and Planning*, Lt. Cdr. Harold B. Roberts, formerly of Stanford University and the College of Idaho; *Director of Research*, Lt. Cdr. Herbert R. Jensen, formerly of the University of Minnesota Visual Education Service and the Committee on Scientific Aids to Learning; *Consultant in Primary and Elementary Curriculum Program*, Dorothy Dingley, who served as photographic specialist in the WAVES and formerly with the Long Beach Public Schools.

As reported in our December issue, Lt. Cdr. Grant Leenhouts has been named general manager of the new firm. Key writers and directors, also of Navy Motion Picture activities will become associated with the firm upon release from the service, states Lt. Cdr. W. French Githens, President.

This former all-Navy group participated in the production of more than 3,000 film titles for the Navy's war training program. They produced the Navy's War Bond and Victory Loan film program for the Treasury Department, and aided in establishing a non-theatrical distribution system that reached 40,000,000 people by the end of the war.

Bell & Howell Auto Load Camera to Appear Soon

Battle-tested and proved under the rigors of war, the new and improved Bell and Howell Filmo Auto Load 16mm magazine loading camera will soon be appearing for sale to the public. A pre-threaded film magazine makes film loading effortless, and film can be interchanged in mid-reel due to the shutter action on the film magazine. This shutter is opened automatically when the film magazine is inserted, and



B & H Filmo Auto Load

is closed automatically when the magazine is withdrawn.

A viewfinder of the "positive" type, which eliminates eye-parallax, is fully enclosed within the camera for protection. Another desirable feature is the small size and light weight of this latest Filmo. Measuring 1- $\frac{3}{4}$ by 3 $\frac{1}{2}$ by 5 $\frac{1}{4}$ inches and weighing only 2 pounds 7 $\frac{1}{2}$ ounces, it is easily carried in a coat pocket ready for instant use.

The Auto Load will be available with any of several fine, fast lenses, fully color corrected. Telephoto lenses for distant work, and wide-angle lenses for close quarters are instantly interchangeable. A choice of two models can be had, the Filmo Auto Load operating at 8, 6, 24, and 32 frames per second and equipped with a 1" F 2.5 U. F. lens, or the Filmo Auto Load Speedster operating at 16, 24, 32, 48, and 64 frames per second mounting a 1" F 1.9 F.M. lens.

New Catalog of S.V.E. Educational Picturals

A new S. V. E. Picturals Catalog of 813 educational film strips, many of them new or revised and some of them just released, has been issued by the Society for Visual Education, Inc., Chicago. It is the first post-war catalog of S. V. E. film strips and includes subjects for use in practically all courses from kindergarten to college.

Of particular interest to teachers in primary grades are two revisions of well known subjects, *Little Black Sambo* and *Little Black Bear*. These film strips have been modernized with titles set in highly readable type and new backgrounds. The reading matter in the subtitles, which are alternated with the pictures, is keyed to the Thorndike Word

List for the second and third grades.

The S. V. E. series on the National Parks of the United States now includes a total of 16 areas. Each of these film strips, made with the cooperation of the National Park Service of the U. S. Department of Interior, includes many illustrations from the files of the National Park service and other government agencies. There are also maps which show the locations of the parks with respect to other areas and the locations of important features of the park area. Each of the film strips is accompanied by an informative teachers' manual. The newest in this series are: *Carlsbad Caverns*; *Grand Canyon National Park*; *Great Smoky Mountains National Park*; *Rocky Mountain National Park*; and *Sequoia - Kings Canyon National Park*.

Another new film strip, *Wild Flowers Everyone Should Know*, presents 39 different wild flowers, all native to the Province of Saskatchewan, Canada, but generally found throughout the United States. Each flower and plant is clearly illustrated and each frame includes a caption giving both the common and the scientific names of the flower presented. A teachers' manual is furnished.

Other new or revised film strips include: *The Story of Fur*; *George Washington*; *Presidents of the United States*; and *The Origin and Definitions of Algebra*. Others will be added from month to month.

The film strips listed in the S. V. E. Pictorial Catalog are offered without any increase in price. This new catalog will be free to any teacher or supervisor who may request it from the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

Slide Film on Fire Prevention

Opening with a series of spectacular fire scenes, a new 35mm sound slide film called *Fire Is Your Responsibility*, shows not only how each fire was caused but how each could have been



Frame from "Fire Is Your Responsibility"

prevented. The film gives do's and don't's for smoking, use of extension cords, wiring, care of the fuse box, cleaning and disposal of rubbish. Man is shown as the primary cause of fires and his

personal responsibility in preventing them is emphasized. The main part of the film is followed by a series of question pictures in which the audience is asked to point out typical fire hazards.

The action in this ten minute talkie-slide film is centered around a variety store and the material in it is slanted most specifically to the retail store field, yet the fire causes it covers are basic to all types of fires.

Fire Is Your Responsibility is now ready for distribution. Further information about it may be obtained by writing to the Visual Training Division of the Syndicate Store Merchandiser, 79 Madison Avenue, New York, 16, New York.

Coronet Announces Appointment of Dent to Staff

The appointment of Ellsworth C. Dent as Educational Director of *Coronet* and General Sales Manager of *Coronet* Instructional Films, effective immediately, is announced by David A. Smart, Publisher of *Coronet* and President of *Coronet* Instructional Films.

"The selection of Dent for these important assignments," said Mr. Smart, "is but one step in expanding the educational services of the magazine and *Coronet* Instructional Films. The sound film studios at Glenview, Illinois, which are the most modern and complete for the production of 16mm sound motion pictures in color, are increasing their production schedules to add new films each month to more than 60 subjects now available. At the same time, extensive research is being conducted to determine the film requirements of schools and other training institutions, so the most useful subjects can be produced. These activities will be coordinated with those of *Coronet* magazine for one primary purpose... to provide the most effective visual and other aids to classroom instruction and adult education."

Mr. Dent comes to *Coronet* with a broad experience of more than 22 years in the visual field. This work started when he was placed in charge of the Bureau of Visual Instruction at the University of Kansas, in 1923. During the fall and winter of 1933-'34, he organized the visual instruction service for the intermountain area at the Brigham Young University, Provo, Utah, and wrote the first edition of the "Audio-Visual Handbook," the fifth edition of which is now on the press. From Brigham Young, he went to Washington, D. C., to organize and direct the Division of Motion Pictures, U. S. Department of the Interior, and from there to the Radio Corporation of America, Camden, N. J., as Educational Director. He left RCA three years ago to become General Manager of the Society for Visual Education, Inc., Chicago, where he is still completing special projects preparatory to devoting full time to his new assignments.

Victor Animatograph Appoints Director of Distribution

Lincoln V. Burrows, former chief of the Photographic Division of the War Production Board, has been appointed Director of Distribution of Victor Animatograph Corp., Davenport, Iowa, manufacturers of 16mm motion picture equipment, it is announced by S. G. Rose, Executive Vice-President.

Mr. Burrows served with the WPB from April 1942 to October, 1945, dealing with the control of production and allocation of all types of photographic equipment, film and paper. From 1935 to 1942 he was associated with Eastman Kodak Company, and shortly before Pearl Harbor was sent by the firm to Washington



Lincoln V. Burrows

to assist in handling government contracts for photographic items. Mr. Burrows is a graduate of the University of Rochester and of the Wharton School of Finance and Commerce of the University of Pennsylvania, where he took his master's degree in 1935.

British Company Will Manufacture B & H Equipment

Bell and Howell Company of Chicago and British Acoustics, the engineering and manufacturing company of the Arthur Rank groups of companies in England, are entering into a long term period for an interchange of research, manufacture, and distribution of equipment and films.

British Acoustics will set up the complete manufacture in England of all Bell & Howell standard and substandard equipment including 16mm sound and silent projectors, 16mm and 8mm cine cameras, and 8mm projectors, as well as a wide range of accessories. The plants in England will be operated on Bell & Howell engineering and manufacturing methods. Distribution of products made in England will cover the British empire and certain countries in Europe and Africa.

The agreements also provide for an interchange of 16mm film distribution between the Rank 16mm libraries and Bell & Howell's Filmosound libraries.

A Trade Directory for the Visual Field

FILMS

Akin and Bagshaw, Inc.
2023 E. Colfax Ave., Denver, Colo.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 42)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin St., Urbana, Ill.

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on inside back cover)

Brandon Films, Inc.
1600 Broadway, New York, N. Y.
(See advertisement on page 33)

Bray Studios, Inc.
729 Seventh Ave., New York 19

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

College Film Center
84 East Randolph St., Chicago 1, Ill.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Creative Educational Society
Coughlan Bldg., Mankato, Minn.

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 4)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Educational Projection Service
6600 Lehigh Ave., Chicago 30, Ill.

Encyclopaedia Britannica Films Inc.
20 N. Wacker Drive, Chicago 6
(See advertisement on page 12)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
(See advertisement on page 7)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 39)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 44)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

Official Films, Inc.
625 Madison Ave., New York 22, N. Y.

Pictorial Films, Inc.
R.K.O. Bldg., Radio City, N. Y. 20
(See advertisement on page 37)

Planet Pictures, Inc.
5746 Sunset Blvd., Hollywood 28, Cal.
(See advertisement on page 8)

Post Pictures Corporation
723 Seventh Ave., New York 19
(See advertisement on page 41)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal
(See advertisement on page 44)

Stimmel-Meservey
9538 Brighton Way,
Beverly Hills, Cal.
(See advertisement on page 1)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 42)

Swank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 46)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 45)

Visual Education Incorporated
12th at Lamar, Austin, Texas
Cotton Exch. Bldg., Dallas 1, Tex.

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Y.M.C.A. Motion Picture Bureau
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.
(See advertisement on page 40)

FILM STUDY GUIDES

Scholastic Bookshop
Exclusive Distributor
National Audio-Visual Council
Visual Learning Guides
220 East 42nd St., New York 17, N. Y.

MOTION PICTURE PROJECTORS and SUPPLIES

Amacker's Audio Visual Service
2230 E. Johnson St., Madison 4, Wis.

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 2)

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 4)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 40)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 39)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 31)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 42)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
Cotton Exch. Bldg., Dallas 1, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 11)

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 42)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on page 35 and
outside back cover)

Stillfilm, Inc.
8443 Melrose Ave., Hollywood, Cal.
(See advertisement on page 46)

Visual Sciences, Suffern, New York
(See advertisement on page 44)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

Brooking Tatum,
Kelseyville, Cal.
(See advertisement on page 44)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Kine Kolor Pictures
1761 Sonoma Dr., Altadena, Cal.
(See advertisement on page 42)

Klein & Goodmann
18 S. 10th St., Philadelphia, Pa.

Munday & Collins
814 W. 8th St., Los Angeles 14, Cal.
(See advertisement on page 46)

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 44)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Western Colorfilms
3734 N.E. Chico St., Portland 13, Ore.
(See advertisement on page 44)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 39)

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

Radio-Mnt Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 43)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

STEREOPTICONS and OPAQUE PROJECTORS

Ameriann Optical Co.
Buffalo 11, N. Y.
(See advertisement on page 9)

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 29)

Chas. Hessler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 10)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 4)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

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

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Halke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 42)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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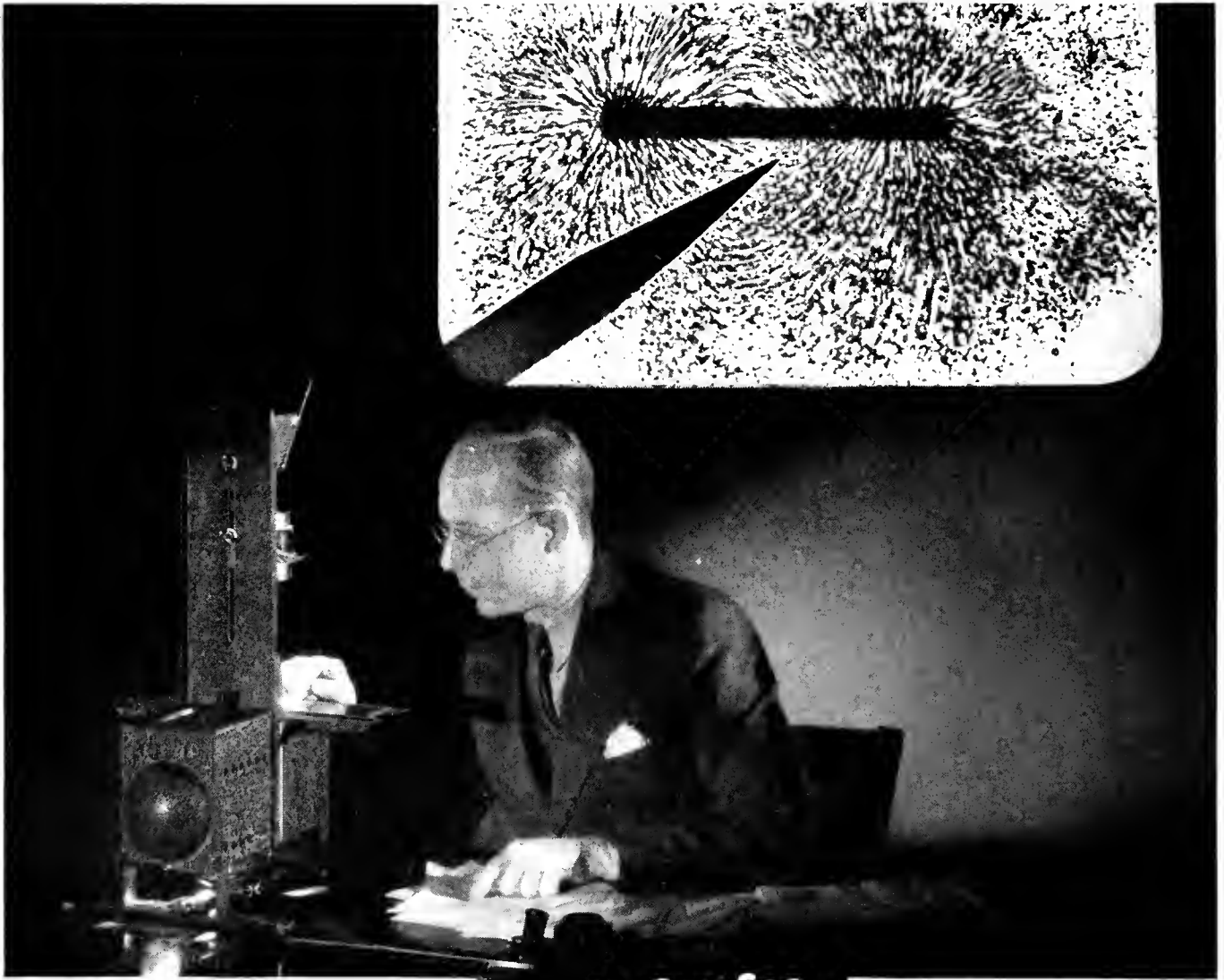
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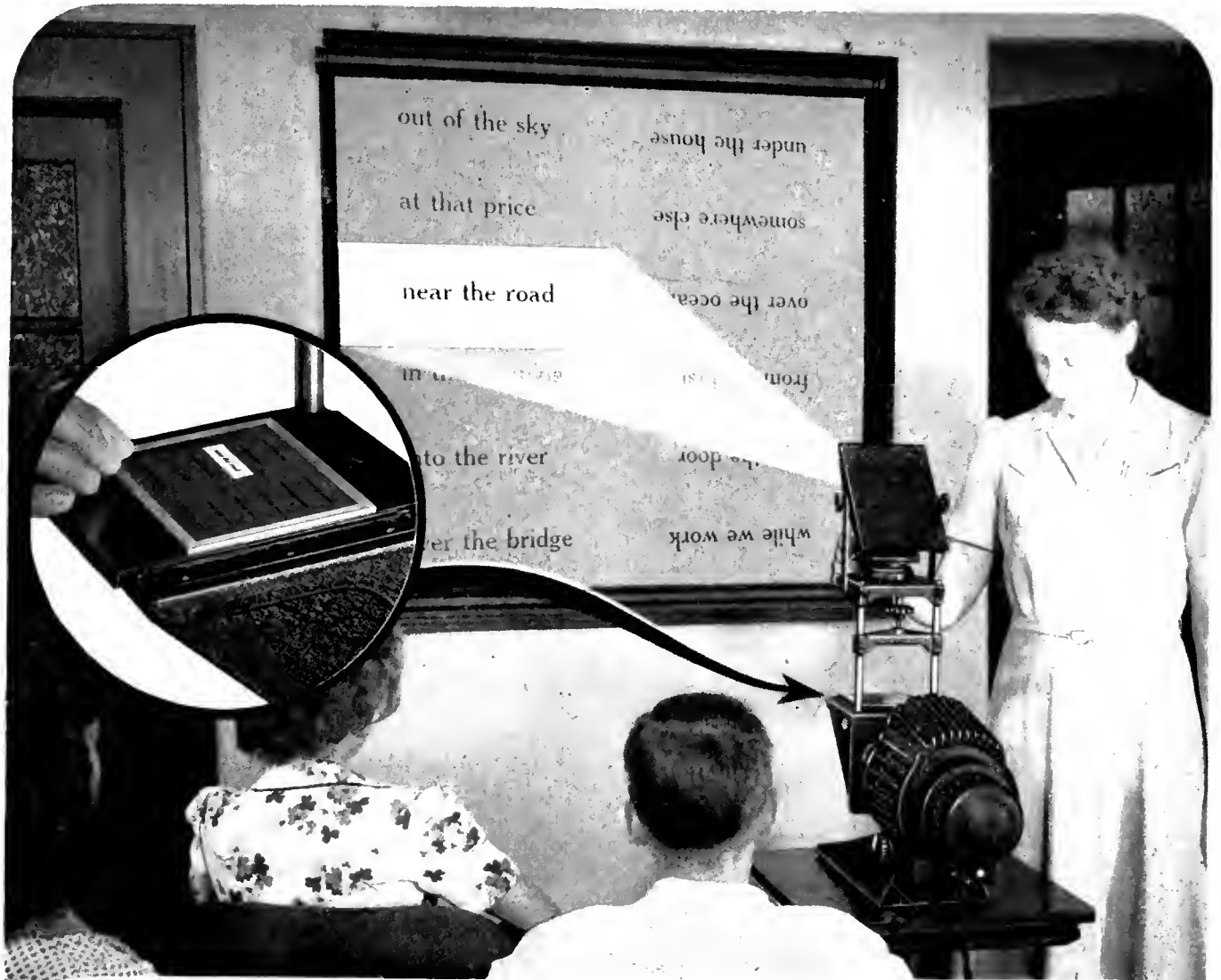
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imens, lantern slides—all are projected in vivid detail.

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 Meadville, Penna.

SINCE 1892—PRODUCERS OF SUPERIOR VISUAL AIDS

Diversitorials

The D V I Zone Plan Needs Change

WE had the pleasure and privilege, at Milwaukee in 1940, of presenting the original plan for a Zonal organization of the D V I. We were not alone in our enthusiasm for, after discussion in Committee at Atlantic City in February 1941, the plan was adopted with practical unanimity in June at the D V I meeting in Boston. The Zone Plan had a thorough trial and was found wanting. Properly we should be among the first to admit failure and urge a change.

The field of audio-visual instruction is nation-wide but is still largely unintegrated. Countless "centers" are very much alive but they function in isolation. The field has magnitude without coherence. The right national organization can knit the isolated parts into a powerful whole, and that organization should inevitably be the Department of Visual Instruction of the National Education Association. Given swift and steady membership growth, by thousands instead of hundreds, the D V I can bring unity and strength to this field of vast potentialities.

The Zone Plan was a mere first step, but it was in the right direction. It replaced the previous shotgun method of nation-wide membership campaigns from a single national headquarters, the address shifting each year, with more concentrated campaigns through ten Zone headquarters, each covering a limited and more familiar territory. It did achieve a two-fold increase, possibly three-fold, but we want fifty-fold! The question is whether to continue, modify, or discard the Zone plan. We would vote for the middle course, modification.

The Zones proved still too large and developed two major weaknesses. First, in some Zones lack of effective headquarters leadership brought insignificant returns. Second, in many Zones local centers of outstanding achievement justly claimed the right to handle membership campaigns in their own self-developed territory—which made the center a "branch" of the Zone—which called for a three-way split of the membership fee (apart from the magazine subscription) between "branch", "zone", and "national"—which brought about hopeless complexities in bookkeeping. And here lies the key to the right "zone plan"—an elastic number of Zones of any and all sizes, ultimately covering the whole country.

We would like to see, therefore, the following fundamental changes:

- (1) Abolish present arbitrary ten Zones and Zonal Officers.
- (2) Admit as "Zones of the D V I" all local centers or organizations of significant achievement in audio-visual instruction, regardless of size or area served.
- (3) Give each such Zone exclusive right and responsibility of membership campaigns within its own territory, whether city-wide, county-wide, state-wide, or larger, with no overlapping in territory.
- (4) Establish thereby a two-way division of membership fee, between "zone" and "national", with no further subdivision possible.
- (5) Give the Zones state-city names—Ohio Z1 Columbus, Texas Z4 El Paso, etc.—the number of Zones per State being unlimited, and the Z number showing order of admission within the State.
- (6) Then, with permanent national headquarters under Vernon Dameron as Executive Secretary, with Zones working territories that match their capabilities, let the Department of Visual Instruction of the N E A move forward to real accomplishment.

The New Department

WE take pleasure and pride in presenting to our readers Mr. William S. Hockman as Editor of our new "Church Department", which is to consist of four or more full pages each month always addition to the regular pages of *Educational Screen*. On the opposite page is Mr. Hockman's introductory editorial to the Church Department which begins in the March issue.

Our new colleague possesses rare qualifications and experience for the work. He received his A.B. degree from Randolph-Macon College, his A.M. degree in Religious Education from the University of Chicago. Mr. Hockman has served various denominations as Director of Religious Education—at the Central Congregational Church in Topeka, Calvary Methodist in Washington, and Lakewood Presbyterian, his present position, in Lakewood, Ohio. He has been Chairman of the Department of Christian Education, Cleveland Church Federation, for six years, and of the Directors' Section, International Council of Religious Education, for two. For some twenty summers he has taught courses in the Leadership Training Schools of the Presbyterian and other denominations, and is on the faculty of the "International Workshops in Visual Education" sponsored by the International Council.



Mr. Hockman's numerous writings in his special field are well and widely known. His leaflet written for the Methodists, "The Use of Visual Aids in the Church", has been distributed by many denominations. His "Films Promote Discussion" in the *International Journal of Religious Education* was the first article in a church publication on the film-forum technique. *Church Management* invited his study outline on "The Use of Visual Aids" for their July-August issue last, and *Religious Education* carried his "Use of Slides and Films" in their November-December visual education issue. *Our readers are free to write direct to Mr. Hockman at 2043 Mars Avenue, Lakewood 7, Ohio.*

A Reader Speaks

I was very glad to read in your recent issue that you are to have a "Church Department" in visual education. This will serve a long-felt need among church leaders.

I am personally acquainted with Mr. William S. Hockman, who has been selected to head this department. You are to be congratulated in making a wise choice of a man with such fine character and ability. More church leaders will now have an opportunity to share in his experiences in this important field.

JOSEPH MOSCA, Member Visual Aid Committee
Council of Churches of Christ, Allegheny County, Pa.

The Church Department

Editorial

WILLIAM S. HOCKMAN, Editor

THIS department is new. The magazine is old—this being the 25th volume. In it, for nearly a quarter of a century, visually-minded school people have discussed their ideas and questions with mutual helpfulness. Now the editor and publisher invite the visually-minded church leaders to use one section of this respected magazine—for the discussion of problems, for the exchange of ideas, for the enrichment and clarification of our thinking—as the church employs more widely and intensively visual means and methods in the achievement of its goals in a free and increasingly democratic society.

In the local community, school and church are never far apart in purpose and leadership. It augurs well for the future of both that they can be thus closely associated in EDUCATIONAL SCREEN in their common quest for a deeper understanding of the place of visual media in that part of the total education of the citizen to which each addresses itself.

We want this Church Department to belong to the whole church. Every unit of the church in America is invited to contribute its questions and best thinking. The large denomination and the small communion will be heard. The Kingdom comes through the efforts of all. If the sound and intelligent use of visual aids can help one part of the church, no denomination or communion can ignore visual aids. We will use the term "church" to encompass the field of religious effort and interest in the same way that the term "school" commonly denotes the field of educational endeavor. Therefore, let the church—every faith and communion—contribute to and receive from this department.

These columns not only belong to the church extensively, but intensively, also. We will welcome the comments, ideas, insights, problems, and solutions of every one within the church from the classroom teacher to the chairman of the council of bishops. The church moves forward thru the work and loyalty of many men and women, scattered up and down thru the ranks of leadership and responsibility. Each one is a part of the total church. The whole is dependent upon each. The girl who takes the (right) film can from the shelf and sends it on its way with expedition contributes to the learning experience of a group as definitely as the leader who plans the program. Let us cultivate a fellowship within the church as well as throughout the church.

We expect all the visual aids to learning, projected and non-projected, to be considered on these pages. We would do well to appraise each in relation to the general categories of objectives of the church: instruction, interest, motivation and worship. We shall welcome discussion centering in any of the four great areas of visual education: production, distribution, evaluation, and utilization. In each area the church needs to do some clear-headed thinking.

At present, too few of the producers appreciate the problems of the utilizers, and the reverse is true, also. No one should work in isolation. This department can be one medium of communication. User and producer need to know each other, consult each other, come to respect and trust each other, if the church is to receive usable materials from the studio. Those charged with evaluation and the development of criteria must be in contact with the realities of both the studio and the chapel.

All kinds of helpful articles will be welcome to these pages: the closely-reasoned discussion which will bring us all back to fundamentals; the article that illuminates with a flash of insight; the statement of a problem; and the contribution that tells us a better way to do some one thing. We want news—news from all corners of the church, and from all interests within the church. Tell us about institutes, workshops and courses in visual aids, and let us publish in the May or June issue all those projected for this summer.

We hope to list and briefly describe the new releases of all kinds of visual materials, and mention those in production. From time to time critical reviews of visual materials will be given. We will want reviews of books, and notations of helpful booklets, pamphlets, leaflets and magazine articles on visual aids in the church.

We hope to develop a "We Used" section in which you can tell us what you used, with whom it was used, why, and how, and comment on the results you secured. The church is starving for this kind of material. Thousands of church people are using visual aids each week but they are not telling each other *how* they are doing it.

We will be pleased to hear from the pastor—the head of the local church and the one responsible for the total effectiveness of the church. What is the pastor thinking about visual aids? There must be several thousand directors of religious education scattered thru the church of America. These pages belong also to you. By training and experience you are entitled to make your observations, report your experience, ask your questions.

Visual aids are being reappraised by those who are leading in the outreach of the church at home and abroad. The statesmen of the missionary movement see in visual aids an effective method to inform and energize millions of church members to support a world wide enterprise of missions and reconstruction. They must, in like manner, use visual aids to reach the masses of war-weary mankind whose bodies are hungry for food, whose minds long for truth, and whose spirits thirst for a decent amount of freedom.

Let us make these pages the cross-roads of the thinking of the church in the field of visual education. Let us use this department to stimulate and guide the growth of our knowledge, inspiration and insight.

W.S.H.

What **COLOR** is a Bluejay?

If you were to apply your own ideas of color to this well-known bird, it is likely you would color some areas incorrectly. But the CORONET sound motion picture, THE BOBOLINK AND BLUEJAY, presents young bluejays and their parents in *full, lifelike, natural color*—gives correct impressions to all who see it. It is but one of the popular color films in the new catalog of CORONET Instructional Films.



There are dozens of other Coronet natural color sound films available on birds, flowers, Indians of the Southwest, life in Mexico, science, health, safety, vocational guidance and physical education. Some are also available in black and white, and a few subjects which do not require color are black and white only. All have been produced in collaboration with subject matter specialists for classroom use. Many others are in production.

Write for the new illustrated catalog of Coronet Instructional Films—it will be mailed promptly.

CORONET INSTRUCTIONAL FILMS
919 NORTH MICHIGAN AVENUE, CHICAGO 11, ILL.

Looking Ahead Twenty-Five Years in Audio-Visual Education

FRANCIS WRIGHT NOEL, Director
California State Division of Audio-Visual Education
Sacramento, California

ELIZABETH GOUDY NOEL
Formerly Specialist
U. S. Office of Education

*A masterful presentation of some possibilities ahead of
audio-visual education—the trials as well as the triumphs.*

CRYSTAL gazing is for the fakirs, prognosticating is for the seers. We are neither. Prophesying a few years ahead about any thing is hazardous . . . and twenty-five years is like long-range weather forecasting . . . anybody's guess. Weather forecasting deals with cosmic events beyond the control of man. But what happens to audio-visual education in the next twenty-five years is decidedly within the control of *audio-visual education leaders*. If their leadership is based upon an understanding of the principles of democratic education, adequate educational preparation for their work, broad experience in the various aspects of audio-visual education, wise application of such experience to problems in the field, and courage and ability to do the things they believe in, then the future is bright. There is much evidence that such leadership is emerging. Our predictions are based upon faith in that leadership.

It takes no seer to predict an ever-increasing use of these materials by business, industry, and the agencies of government. Advertisers will use them extensively. Pressure groups will seize on these media to propagandize in favor of their special interests. Churches, clubs, and other cultural groups in our society will expand their uses of these materials. And while school use of them will lag behind this procession, the impact of the out-of-school use of audio-visual materials will certainly create a greater demand for their use in educational institutions. Increased use by educators will help to clarify the meaning of "audio-visual education" and to establish it as carefully planned and integrated instructional use of motion pictures, slides, filmstrips, stereographs, study prints, micro-projections, radio, television, posters, maps, charts, graphs, objects, models, field trips, and synthetic training devices. But audio-visual education will be recognized as more than a matter of materials and techniques, or a new way of teaching the same old things. The dynamics of the aids themselves—their content, organization, and manner of presentation—make them potential means of presenting the interrelationship of our interdependent society, of initiating new patterns of life rooted in scientific discoveries and technological advances, and of providing a means of securing the co-operation in thought and behavior so essential to order, progress and peace. The educational use of motion pictures, radio, slides, and filmstrips, as well as of the other aids, in the classroom will be accepted as an essential means of insuring education against isolation from the stream of world events.

NOTE: When the Editor of EDUCATIONAL SCREEN asked us to peer into the future of audio-visual education, we were apprehensive and with the writing of this article, apprehension increases. No claim is made for the originality of the ideas presented here and any resemblance to what may actually happen will surely be a coincidence!

The Authors

Patrick Henry's observation, "I know of no way to judge the future except by the past," is in point here, for judging the past seems to be the safest means of predicting the future. The history of America's accomplishments, of transforming a wilderness into a great agricultural and industrial nation, is one of fulfilling needs and solving problems. The history of the westward expansion, the story of the railroads and highways, the development of the telephone, telegraph and radio communications, and even the history of American education itself, show that the needs of one period become the deeds of the next. To follow this same line of thinking then, an analysis of present-day needs in audio-visual education becomes the basis for predicting the future.

Teacher competency in the field of audio-visual education. This is perhaps the most important present-day problem. Solving it is a continuous process. Even now the quantity and variety of audio-visual instruction materials greatly outflank teacher competency in effective use of them. There is statistical proof of our failure to use even a small percentage of the educational radio programs. Valuable pictorial materials are to be found in magazines, catalogues and pamphlets which can be obtained from many sources at little or no cost. Yet teacher use of these materials is still very limited. The wealth of films, filmstrips, and slides, many of which provide educational experiences not otherwise obtainable, have only scattered uses in schools. Past experience shows that increased use of all audio-visual materials depends upon teachers knowing of the materials, understanding their educational value, and having skill in using them. Developing teacher competency in the use of these aids (as well as supervisor and administrative competency) is a responsibility of both teacher training institutions and school administrators. It has two aspects, in-service and pre-service training. Teachers' colleges have the primary responsibility for the pre-service aspect. Indications are that teacher training institutions are beginning to recognize the problem. The future will bring courses, units, and practical experiences into the teacher train-

ing curriculum which will assure teacher competency in audio-visual education. Many teacher training institutions will require this work. College instructors will use these materials in their classes! In-service teacher training will receive major attention from most administrators and their supervisory staffs. Twenty-five years from now Dr. Frank N. Freeman's observation of twenty years ago, that the *skill of the teacher* makes the difference between the audio-visual instructional materials being worth while or a waste of time, will still be true, but educational institutions will have done something to implement his words.

Acceptance by the public and by school authorities of the place of audio-visual materials in a good school program. Long before our period closes, these materials will be considered as essential to the classroom as are comfortable seats, good lighting, ventilation, blackboards, books and teachers' desks. Miss X taking a new teaching position in Little Town will be aware of the values of these materials and will be thoroughly trained in their use. She will expect to find appropriate audio-visual instructional materials. Likewise, she will be given school time to familiarize herself with new materials as they are available. They will be bought from public monies. Pay assemblies with movies will not be used as a source of revenue for purchasing audio-visual equipment, nor will P.T.A.'s be asked to do so. The history of public education shows that the public will support what it believes in.

Better equipment and materials will be available. The quality of audio-visual materials and equipment will be improved as the result of past experiences, current research, and future co-operation between educators and producers. Better materials will lead to greater use and greater use will lead to lower prices. Good utilization techniques requiring class participation will be built into some materials for specialized subject fields. A much wider range of subjects will be available in all the media. New devices will make possible low-cost color and three dimension projection. The stereoscope, modernized, will again return, taking a prominent place in classroom instruction. Vectographs will come into general use especially in the visualization of mathematical concepts. Mechanical equipment will be simplified and lighter in weight. A sound motion picture projector will be manufactured especially for classroom needs. These will be probably followed later by small individual desk projectors for use by individual students.

Solution of two conflicting trends. Modern school design seeks to admit more and more light into the classroom and bilateral lighting even now is considered a *must* on the part of many school architects. Projected materials at present require reduction or exclusion of light. Present darkening facilities leave much to be desired. For those who want daylight projection the ultimate solution may be projectors with two or three times as much light power combined with a refined, improved translucent screen and reflecting box. Special classrooms for the use of projection materials have not solved this problem, nor will they. Audio-visual materials achieve their optimum educational value when they are used in the regular, in-

structional environment. Extensive and intensive use of these materials during the next twenty-five year period will make special projection rooms unequal to the demands for their use. Every classroom will provide adequate facilities for the use of all audio-visual materials.

Research. Research studies to prove whether or not audio-visual materials are more effective than are other teaching tools or whether one aid is better than another aid will, for all practical purposes, cease. Research will be directed primarily into four constructive channels: (a) Ways of producing better materials to meet educational needs; (b) Ways of utilizing the materials more effectively. (Research will provide psychological data upon which to base sound utilization techniques. These techniques will probably vary greatly in terms of the materials and the purpose for which they are used) (c) Ways of using these materials as contributions to curriculum revision, and (d) Ways of developing skills in seeing and hearing. Seeing and hearing comprehension will be given as great an emphasis in schools of the future as is given at present to reading comprehension. Dr. Samuel Renshaw, of Ohio State University, has demonstrated that tremendous gains in learning are possible when people have developed seeing and hearing skills. Naval aircraft recognition courses, based upon his theories, trained students to recognize various kinds of airplanes in as little as 1/250th of a second. Teaching pupils how to see and to listen will be as fundamental as teaching them how to read and write. Continuous evaluation of materials and practices will also characterize this period.

Decentralization of materials. Armed-force experience has clearly indicated that as intensive use of audio-visual materials develops the need to have them immediately available increases. Intensive use requires that the materials be placed as nearly as possible to the point of use. Our twenty-five year period will see continuous decentralization of distribution centers. As the unit costs of materials and equipment decreases the time will come when many schools will have substantial depositories located in each building. This will make possible the use of these materials by individuals and small groups for reference and study purposes much as they use libraries. Provisions will be made for cubicles where students can view motion pictures, film strips, lantern slides and other projected materials. Similar rooms will be available for auditioning radio transcriptions, records of speeches, and dramatic plays. Visual and auditory "reference" materials will be available in sets on various subjects, much as encyclopedias are now. Books and audio-visual materials will be correlated for certain core courses or units common to most curriculums. Teacher manuals or guides will accompany materials developed for school use; pictorial workbooks will be used in conjunction with films; and units comprised of combinations of aids will be in regular use. Textbooks and encyclopedias will contain references to appropriate audio-visual materials.

Audio-Visual Education Departments. A school district not providing its teachers with the services of

an audio-visual department or teacher service center will be considered "retarded." These departments will provide teachers and school staffs with a wide range of audio-visual materials which will be as easy to obtain as books now are from the library. Each department will be staffed by professionally competent personnel, who will provide professional counsel in the selection, utilization, and evaluation of the materials. The Department's offerings will vary considerably depending upon the school curriculum, the size of the area it serves, and the financial ability of the district to support an adequate educational program. Many states will provide equalization funds for the support of these departments and will exercise considerable direction over them in regard to their standards of educational service. Most states will have an audio-visual education office at the state level to give direction and overall leadership to the movement and to assure that the use of these materials is not conceived alone in terms of subject matter and grade levels.

International aspects of audio-visual education. This movement is world wide. Broadly conceived it has particular significance to the period of international understanding and co-operation which we are entering. Discussions by one of the authors with high authorities from the various governments of Europe and Asia who were attending the Conference of Allied Ministers of Education in London early in 1945 made it evident that they understand the importance and significance of the movement.* All were convinced that no educational system of the future could be successful except as it provided for extensive and intensive use of audio-visual materials. The next twenty-five years will see most nations of the world making use of these as "basic" teaching materials. Many undeveloped areas of the world, for example the northern regions of America and parts of Central and South America, Africa, and Asia have skipped several stages in the development of transportation, going directly from primitive means of travel to the airplane. Likewise nations which now have inadequate educational systems will omit intermediate stages of educational development and will go directly to the use of audio-visual education materials in their efforts to eliminate illiteracy and raise the educational level of their citizenry.

Educational Screen in 1970. To paraphrase Tennyson's famous lines from "The Brook," "Men may come and men may go but I go on forever"—magazines may come and magazines may go but *Educational Screen* goes on forever, if it continues to maintain high professional standards and a well-defined editorial policy, to give the kind of leadership referred to in this forecast.

To recapitulate, we predict:

1. Good leadership in the field by audio-visual education specialists.
2. Extensive use of audio-visual materials by out of school agencies.

3. Recognition of the broad concepts of audio-visual education as applied to the educative processes.
4. Great emphasis on the development of teacher competency in both its pre-service and in-service aspects.
5. Public acceptance and financial support of audio-visual education in a good school program.
6. Development of better equipment and materials.
7. Adequate physical provisions for the use of audio-visual materials in classrooms.
8. Extensive research leading to better materials and equipment, proper curriculum placement, better utilization, and the development of skills in seeing and hearing.
9. Continuous decentralization in the location of materials.
10. Widespread development of professionally staffed Audio-Visual Education Departments offering broad material and professional services to school staffs.
11. Use of audio-visual materials by most of the nations of the world in their educational programs.
12. In 1970 *Educational Screen* still a dominant influence in the field of audio-visual education.

A rosy picture has been painted. But the highroad we are to travel is not without its chuekholes and dangerous ledges. Failure to recognize and avoid these areas can drastically alter predictions. Here are some words of caution.

Those responsible for directing audio-visual education programs in schools should avoid overstressing any single aspect of the field. Such a tendency to concentrate on production or distribution of audio-visual materials is already apparent in some school systems and institutions of higher learning. This overconcentration has meant the neglect of the equally important problems of selection, utilization, and evaluation. It also has meant that many universities do not view audio-visual problems as more highly specialized than guidance or measurement problems. Often it is regarded only as an instructional device to teach existing subject matter—not as a means of altering the content of courses, of effecting changes in the placement of materials in the curriculum, of revising curriculum and perhaps altering actual school organization and administration.

In the next few years the public may be oversold on a pseudo-type of audio-visual education and there is a danger of substituting over-expansion for growth. This thing can be a Frankenstein to education. As the production and sale of these materials become big business, groups not having the best interests of education at heart may bring pressures on school people that will threaten the healthy development of the movement and lead to experiences paralleling those of a generation ago in the textbook field.

Current enthusiasm for tailor-made materials, produced for our so-called *specific* needs, may cause us to pass up a wealth of audio-visual materials of great

(Concluded on page 79)

*Francis W. Noel was Audio-Visual Consultant for the U. S. Department of State to the Conference of Allied Ministers of Education meeting in London, 1945.

Consumer Economics and Audio-Visual Aids

FRANCES NORENE AHL
Glendale High School, California

Emphatic evidence of the worth and availability of audio-visual aids for teachers of economics.

THE Educational Policies Commission of the National Education Association in its recent work, *Education For All American Youth*, maintains that "Every American youth should understand the structure and operation of the economic system, and should be sensitive to the effects, in terms of social well-being, of his economic acts as producer, consumer, and citizen." And again, "Most of us spend the major part of our waking hours in economic activities as producers of goods and services which other people consume and as consumers of goods and services which other people have produced."

Youth should understand our complex present-day economic society and the problems it presents. They should realize the recent changes that have taken place in this society and the changes that are now taking place, and how these changes will affect them. They should be brought to know the meaning of the democratic way of life and how this way of life has been wrought into the fabric of American society and American government. They should realize the extent to which the economic system is able to meet the material needs of this society.

With the heavy expenses of the recent global conflict, a national debt in excess of two hundred and fifty billion, the problems of reconversion and rehabilitation, the threats of increasing strikes and unemployment, obviously the problem of taxes is ever-present, and will be for decades to come. Surely it is not necessary today to argue that youth should study the financial structure of the government and be concerned about adequate, just and equitable tax legislation and administration.

Students should realize the nature and extent of the problems of the consumer. They should become consumer conscious. Youth should become familiar with the techniques of better buymanship. They should be trained in the importance of and the need for the wise purchase of both goods and services. They should be cognizant of fraudulent schemes and quack cures. They should learn to guard themselves against misleading advertising and high pressure salesmanship. They should take advantage of all agencies and information available for their protection.

Market quotations, price ceilings and various advertisements in the local newspapers give substantial and useful consumer information and help our boys and girls to become more intelligent about their personal spending. Students should be encouraged to prepare daily bulletin board exhibits with hints and suggestions assisting buyers. The material should be kept strictly up-to-date. Occasional brief tests on the subject matter of the items displayed will help to stimulate attention to current material.

Graphs and charts illustrating the various consumer problems, such as price and income changes; diagrams showing the causes and dangers of inflation; budgets, both family and personal, will help to focus attention on the need for the financial planning of the income. It is not only important that our students learn to budget carefully and to spend intelligently, but they should also be taught to invest wisely and to realize that they have a financial and moral responsibility to contribute to the welfare of others.

In addition to the consumer magazines—*Consumers'*



Scenes from the film, "World of Plenty" (British Information Services)

Guide, issued monthly by the War Food Administration, Washington, D. C., *Consumers' Digest* published by Consumers Research, Inc. (Washington, New Jersey), the bulletins and reports of Consumers' Union of the United States, Inc. (17 Union Square West, New York) and of Cooperative Distributors, Inc. (116 East 16th Street, New York)—one should not overlook such periodicals as the *American Magazine*, *American Observer*, *Annals of the American Academy of Political and Social Science*, *Banking*, *Business Week*, *Current History*, *Fortune Magazine*, *Ladies Home Journal*, *Newsweek*, *Reader's Digest*, *Saturday Evening Post*, *Scholastic*, *Survey Graphic* etc. which contain many helpful articles on the various phases of consumer education. The many excellent pamphlets of the O. P. A. and the leaflets put out by the National Better Business are of real value.

A classroom library of up-to-date pamphlets and clippings, charts and graphs, magazine and newspaper articles is an indispensable part of the equipment for



(Courtesy United Kingdom Information Office)
Italian civilians washing clothes at street fountain.
 From "UNRRA" (Released by National Film Board)

teaching consumer education. Such materials are also essential for a well-kept bulletin board.

Radio programs as outside listening assignments should constitute an integral part of the work. Students should be encouraged to listen to several different radio programs on consumer interests and make a report comparing the topics handled and the general usefulness of the information given. Or they may be asked to contrast two programs, one in which the statements appear sound and trustworthy and one in which false and misleading claims seem to be made.

The Recordings Division of the New York University Film Library offers a number of recordings dramatizing characteristic experiences with personal borrowing and loan sharks; presenting the salient factors that should be weighed when one is going to borrow money or buy on the installment plan.



From "Managing the Family Income"
 (Household Finance Corp.)

One no longer searches in vain for excellent motion pictures geared to help young people understand their problems as producers, consumers and citizens. For a better appreciation of some of the financial problems that developed as a part of the war and that are carried over into the postwar era there are such films as *Black Marketing* (OWI), *Partners in Crime* (BIS)—which shows the criminal aspects of black markets in England—, *Prices Unlimited* (OWI)—an excellent presentation of the conditions that would result if there were no price control—, *In The Wake of the Armies*: UNRRA (NFB), and *World of Plenty* (BIS) The latter, an original documentary film, presents the many phases of the food problem—production, distribution, waste, wartime control and postwar planning.

Such films as *Protecting the Consumer* (MOT), which shows the losses due to unscrupulous sales methods and tells the steps taken to eliminate fraud and to educate the consumer; *Triumph Without Drums*, (TFC), which relates the struggle for the passage of the Pure Food and Drug Act; and *Where Your Money Goes* (YMCA), which warns about costly buying habits and explains how distribution costs amount to fifty-nine cents out of every dollar, help to present the problems of consumer buying.

Managing the Family Income (HFC), is perhaps the best film presentation of the difficulties of budgeting. A complete lesson guide is available with this picture as well as an excellent "Budget Calendar."

There are at least three good motion pictures on the subject of social security—*Social Security* (TFC); *Old Age and Family Security* and *Social Security for the Nation* (SSB)—any one of which will help to vitalize a discussion of this timely topic.

Two films especially pertinent to the field of credit

and the problems of personal borrowing are *The Land to Have and to Hold* (USDA) and *Money to Loan* (TFC.) The first describes the Cooperative Mortgage credit system of the National farm loan associations and land banks. It might well be supplemented by the recording, *Cooperatives*, which is based on the Public Affairs Pamphlet, *Cooperatives in the United States—A Balance Sheet*, and which presents arguments for and against these societies and associations. The second film exposes the operation of the unscrupulous small-loan company.

The list of motion pictures available for the field of consumer education is constantly growing. We have every reason to expect that as the war years "brought appeals and pressures for units on consumer economics" there will be a tremendous increase in the production of educational films, as well as other instructional aids, especially adapted to these units.

Mississippi's State Program of Visual Education

THE teachers of the public schools of Mississippi have long recognized that the schools of the state were not adequately meeting the needs of its boys and girls in a changing social order. Schools designed as preparatory schools for the colleges and State University no longer provided the necessary training for the heterogeneous group that attended the public schools. Different activities and content, with improved ways of learning, were needed.

The writer's interest in audio-visual education has been continuous through his 15 years experience in school administration in Mississippi. By 1940, growing interest throughout the State brought him an invitation to discuss and demonstrate "The Motion Picture as an Aid to High School Instruction" before the Mississippi Educational Association. In 1941 interest in audio-visual teaching was definitely on the up-swing, only to find itself suddenly diminishing when the production of audio-visual projection equipment was turned into the military channels. At war's end, coincidentally with the release of projection equipment for use in educational institutions, the State Department of Education in Mississippi recognized opportunity to render distinctive service to its educational system, and organized a Department of Audio-Visual Education, in September 1945, the undersigned as director.

Aims and objectives of this department were adopted as follows:

1. To develop on the part of the teachers in the educational institutions of Mississippi a desire to use these materials of instruction effectively in achieving the objectives toward which their schools are striving;
2. To acquaint the teachers with effective ways of using these tools of learning through the establishment of a series of eight Audio-Visual Conferences to be held in widely scattered areas of the state, February 20—March 1. These conferences will include discussion periods and

Sources of 16mm Films Mentioned Above

- BIS British Information Service, 30 Rockefeller Plaza, New York 20, N. Y.
- IIFC Household Finance Corp., 919 N. Michigan Ave., Chicago 11, Ill.
- MOT March of Time films available from many University Extension Libraries.
- NFB National Film Board of Canada, 84 E. Randolph St., Chicago 1, Ill.
- OWI Office of Information films available from local depositories.
- SSB Social Security Board, Federal Security Agency, Washington 25, D. C.
- TFC Teaching Film Custodians, Inc., 25 W. 43rd St., New York, N. Y.
- USDA United States Department of Agriculture, Motion Picture Service, Washington, D. C.
- YMCA Motion Picture Bureau, 347 Madison Ave., New York 17, N. Y.

NORMER L. GILL, Director
Audio-Visual Education
State Department of Education
Jackson, Mississippi

questions and answer periods, but will center chiefly on classroom demonstrations in the use of films, slides, film strips, and stills;

3. To acquaint the teachers with the sources for purchase or rental of such materials, through monthly Audio-Visual News Letters sent from this office to every school superintendent and director of audio-visual education;
4. To acquaint the lay public with the possibilities inherent in the use of audio-visual aids, through meetings with social and civic groups throughout the state;
5. To develop in the teacher-training institutions the personnel and equipment necessary to train prospective and in-service teachers in the requisite techniques. Three of the State Institutions of Higher Learning in Mississippi plan the inauguration of courses in this field during the coming Summer Session, if qualified personnel to conduct them can be found. Otherwise, this department will direct audio-visual workshops in several of these Institutions that ordinarily hold Summer Sessions;
6. To develop responsibility on the part of teachers and students in evaluating and selecting materials for rental or purchase, through the medium of conferences with teacher groups throughout the state, which will be supplemented during the coming Sessions in the Institutions of Higher Learning;
7. While a continuous evaluative program is being conducted in the individual schools in which this program has been launched, we plan a rather exhaustive evaluation of the entire state program at the end of the second year of the program.

Even in the Army!

An Army Trainee speaks his mind on "methods" of teaching with motion picture films in a military training center.

ROBERT B. KONIKOW

Formerly with Division of Training Aids, U. S. Office of Education

A training film, even a good training film, is not an entity unto itself. It is an integral part of a curriculum and should not be considered outside of that curriculum. It is not designed for showing in a projection room, but rather to a group of trainees with specific background and motivation. When most of us who work with training films attend a screening in a projection room, we have to imagine ourselves in the circumstances in which the film is designed to be shown. At best this is a difficult procedure, and it is rare indeed that one can successfully reproduce the conditions of the classroom. When looking at one of the Office of Education films, like "Facing, Turning, Boring, Grooving, Chamfering on a Vertical Turret Lathe using Two Heads", for example, a layman may be totally incapable of judging its training value. If it is clear to him, it is probably too simple for the budding machinist whom the film is designed to train. If it is confusing to the layman, it may very possibly be clear and lucid to the student with his previous background and experience on simpler operations.

A while back I had the rather unusual experience of being trained by films, not as a training film expert but as a plain ordinary trainee. The experience of going through basic training in the Army, of seeing films under actual field conditions have had some effect upon my understanding of the function of a training film. This, I may add, is not the result of a survey; it may not be typical of all Army training methods, but is merely the observation of what happened in one basic company in one Army camp.

I spent five weeks in a basic quartermaster training company at Camp Lee, Virginia. During this period we spent several hours a week in the auditorium looking at films both for training and orientation. We all know that these films were designed for optimum utilization, but unfortunately the actual conditions are not always optimum.

The training schedule ran roughly as follows: The several periods a day were distributed over three main forms of activity: actual field exercises or practice, class meetings with lectures or demonstrations, and film showings. The order of these varied from day to day so that some days a vigorous close order drill session might be followed by a session in a darkened auditorium, or films might open the day's program. This schedule was determined not by the commanding officer of each company but was set down by regimental headquarters for all the companies under its jurisdiction. Thus if we assume that there is a period in a training course at which the film should be used to reach maximum training efficiency, only a fraction of the audience saw it at that stage.

Another fault in the method of showing was that

the officers assigned to lead discussions and teach classes in the platoon level showed little interest in the films. The minimum number of officers, generally just the one who conducted the company from one location to another, was present and those who gave the lecture on the subject were absent. Many of them did not even take the trouble to learn which films were being shown to their men. They would then proceed to give their own lectures without reference either to the film which had been shown or the film which was going to be shown on the subject. This occasionally led to considerable confusion and waste. For example, we were shown one film on the organization of the Army. Made several months earlier, the film used the term "Services of Supply" instead of the more recently adopted "Army Service Forces." No officer either at the showing itself or at the platoon lecture which followed corrected this, and it was left up to one of the brighter trainees to inform the class of the change.

An important factor was the mental attitude of the men as they entered the theater. All the films were shown on 35mm in the same post theater which was used for entertainment purposes at night. Our training was in the summer and after an hour of strenuous physical exercise in the sun, the men marched into the theater tired and sweaty. The darkness of the auditorium and the dullness of many of the films made it necessary for officers or non-commissioned officers to patrol the aisles looking for men who were trying to catch up on their sleep. Where films which seemed important to the men were presented in an informal vernacular with pertinent humor, this was not a problem. A hard-hitting film kept its audience awake. The "Why We Fight" pictures, for example, were well received the first time they were run. Through some mix-up, one of this series was shown two or three times, with the result that its subsequent showings did not get much attention.

The men as a whole were very alert in picking out errors, even in the background. Ways of doing things that were contrary to what had been taught by their instructors were quickly picked up without any prompting. Actually, the instructors, lacking familiarity with the films, didn't bother to point out the discrepancies. One example may be noted. It was a film on military courtesy which showed the adventures of a new soldier and put him through various situations which required various actions. One of these was his request to a commanding officer for a three-day pass within the first week of his Army life. All of us having been

taught that no pass would be issued until after our basic training, a roar of resentment arose when the fortunate hero of the film asked for and obtained his pass. This was not pertinent to the method of asking, which was correct, but nevertheless was spotted and condemned immediately.

My experience was not wide enough to justify drawing hard and fast conclusions, but certain generalizations may be reached. Current thinking in training film production assumes that a film will be used in its proper place in the curriculum, that it will be properly introduced, with motivation supplied by the instructor, that there will be a follow-up by the instructor relating the film to the actual job or learning task.

I think we must realize that these assumptions outline an ideal which is probably never reached, and that, in actuality, none of them may be true. This implies that until the ideal is reached, until all teachers know how to use training films, and all supervisors accept the basic principle of proper utilization, a film will often have to do its job as best it can in spite of the way it is handled. It will have to contain within itself the elements which will enable it to do a good teaching job, the elements which lead to motivation and follow-up, as well as those of education and elucidation. It must be able to stand on its own feet and fight its way to teaching, perhaps in spite of the instructor rather than with his assistance.

The Film Library that Salvage Built

Some schools have funds for visual materials; some schools merely wish and wait; and some schools get busy and do something about it.

JESSE D. BROWN, Principal
Hartley School, York, Pa.

THE old adage, as expressed by Peter Pindar, may or may not be true—
"You can not make, my lord, I fear,
A velvet purse of a sow's ear"—

But York has discovered, even during the war, that such a valuable addition to a school system as a film library can be built from what otherwise would be waste materials—waste paper, scrap iron, rags, etc. And herein lies a story.

Following a pattern that was fast becoming general in the late 1920's and early 1930's, the teachers of York experimented with the idea of using visual aids in the classrooms, with emphasis on silent motion pictures. Many were soon aware of the potentialities of this newcomer in the field of education. The recognition of the possibilities that the film held, coupled with the desire to use it more widely, usually brought the teacher to a sudden stop when she discovered that too few films were available for class room use, unless purchased outright. Very few districts were willing to invest funds in this new teaching device, but teachers wanted to use it, they wanted films.

To meet the needs of our section of the State, two cooperative film libraries were organized by neighboring Teachers' Colleges, and in a relatively short time, most of our schools were members. For a few years this method of securing films seemed, at least for all practical purposes, to be the answer to the problem of where to secure films.

In due course, however, three major problems arose, none of which could be solved by the College Film Libraries. These were, (1) The distance between the school using the films and the library. As film had to be sent by parcel post, occasional delays in receiving and returning films were inevitable. Then too, the expense of transportation was quite an item, when

considered over a period of years. Many a film could be bought with the money spent for parcel post. (2) Films had to be reserved for a semester in advance. Few teachers could plan their work that far ahead, and anticipate the need for a certain film in a particular week. A good film aids but can not be the core of the teaching. On the other hand, if the need for a certain film arose, the film could seldom be withdrawn from the library because another school had it in use. Besides, member schools could withdraw each week only as many films as they had on deposit. In most cases, this was one film. (3) The method of distribution defeated the very purpose for which visual aids were intended, correlation with the course of study, and thus the showing of movies became a routine, weekly entertainment feature.

Early in 1941, the elementary principals of York decided to try to overcome all three obstacles by establishing their own Library. Tax money was not available, nor were any other funds in sight. The only assets were those that our schools had been spending in library memberships and transportation charges, approximately \$150.00 a year. Certainly, not enough to establish and maintain a library.

In spite of the visible handicaps, the decision was made to attempt to build our own film library. All elementary schools withdrew their films from the college libraries and the "York Film Library," with the writer appointed manager, was set up with thirteen sound and silent films. A very inauspicious beginning, nor did the future look too promising. But we had one firm asset—faith in our venture.

Money-raising ventures were considered and several enterprises were sponsored. Our gross income for the first school term was slightly in excess of \$500.00, sufficient only to add a dozen films to the Library.

The urgent need of scrap iron by the steel mills



Waste paper collected by school children.

occupied the country's attention at this time and the committee in charge of the Film Library put in a bid for the opportunity to collect the scrap and, of course, share in the proceeds. But we lost that first round. Later came the need for waste paper, rags, etc., a task that no one wanted, but one that had to be done. Here then, was our golden opportunity to assist in the war effort and build a library at the same time. We had to prove first, that we could collect the salvage. We proved it and, after other organizations experienced the discomforts of gathering waste paper in all kinds of weather, none questioned our right to collect this scrap and dispose of the receipts of the sale of this waste material.

Today, as a result of our early efforts, most of the paper and rag waste in the city of York is collected by the schools. Approximately one-half of all receipts go into the Library fund. Gross receipts for the month of February 1945 were \$892.00. It is not difficult to see that we have ample resources for film purchases in these days of shortages.

Those schools which were not equipped with sound projectors were encouraged to withhold most of their salvage receipts in order to purchase, if and when available, this equipment. The schools in possession of sound projectors offered the use of their equip-

ment for any community needs, O. C. D., Welfare and War Drives, Red Cross, War Bond Drives, at no cost for machine or operator.

As our position became more secure as an educational film library, we were recognized by the O.W.I. and C.I.A.A. and these governmental agencies deposited films with us. Association with the E.F.L.A. and the D.V.I. of the N.E.A. were both necessary and valuable.

Today with a monthly income of over \$300.00, we can boast of a Film Library containing 300 sound and silent films; a strip film projector, strip films, slides; screens; and all the equipment necessary to take care of any 16mm showing at any place, at any time. And nearly every dollar used to pay for all this came from the sale of salvageable materials. At the present time, the replacement value of the library and projection equipment is approximately \$20,000.00.

But we are not resting on any laurels, for a library of this size is not sufficient to care for any but our barest needs. Not only must the number of our prints be doubled and tripled, but teachers must be taught and taught again how to attain the optimum use of audio-visual aids. We feel that we owe a lot to film producers who provide classroom demonstrators. Our advice to others is, use these people, for they have a slightly different way of saying, "classroom films are not made for entertainment purposes".

Representatives of the New York Film Library attended the Mid-West Conference in Chicago last summer, beside our State conference and the Washington Conference. As users of films, we profited every time from the experiences of others. We need more get-togethers; more demonstrations of the use of films; more textbooks on this subject; more magazine articles; more of the other fellow's problems—for these are ours, too. We must not forget that we are still in the pioneer stages in the development of the use of visual aids in the field of education. Much lies ahead of us.

We in York, have learned one lesson from which others may profit—serve your community, and your community will, the more willingly, help you to get what you want and need.

Three Elementary Principals and the director (third from left) in the Film Library room.



The Curriculum Clinic

Three How-To-Use-Pictures Pictures

PAUL C. REED, Editor
Director, Visual and Radio Education
Rochester Public Schools, New York

WITHIN the last year or so three instructional motion pictures have been released on the subject of how to use instructional motion pictures. *Using Visual Aids in Training*, produced by the U. S. Office of Education, was the first to be completed; and even though I had something to do with its production, I dare try to write objectively about all three. For this is not a discussion of the comparative merits of each. Rather, it is an attempt to analyze the underlying doctrine of all three and to discuss the use that can be made of these pictures to interpret it to teachers.

Using Visual Aids in Training was produced by the U. S. Office of Education "to aid instructors in using visual aids more effectively." The setting for the picture is, as you might expect, the training department of an industrial plant where one who is experienced discusses the use of visual aids in training with a beginning instructor. Specific reference is made to the use of the film *The Micrometer* to visualize principles of good film usage. A coordinated filmstrip, unique to O. of E. productions, is shown being used as one possible follow-up procedure.

Film Tactics, a U. S. Navy Training Film, was produced to give Navy instructors a clearer understanding of how to get the most out of training films. It is the story, dramatically and cinematically well told, of five instructors who used the film *The Countermarch* to teach that maneuver to Navy personnel. Of course, only one used the film well, but the factors contributing to his effective use of the medium are heightened by the errors in utilization made by the other instructors.

Using the Classroom Film, the most recent of these three pictures, was produced by Encyclopedia Britannica Films, and is aimed directly at classroom teachers. The classroom film, *The Wheat Farmer*, is shown in its entirety within this film, preceded and followed by a visualization of the classroom activities of an alert seventh grade social studies group under the direction of a teacher who knows how to use classroom films.

In reviewing and analyzing these three pictures produced by three separate organizations, it is clearly apparent that there is divergence of opinion as to how to make an instructional motion picture, but there is surprising agreement among these visual educators as to how to use an instructional picture once it is made. The basic principles—the doctrine of use—are practically identical in all three. There are different emphases; there are three entirely different kinds of groups being taught with three entirely different kinds of films; but the principles of good film usage are the same. What are they?

First, there is complete agreement that *the teacher must be thoroughly familiar with the film he is going to use and that he must have a plan for using it.* Richards, in the O. of E. film, states emphatically that

"Before you use a film, you've got to know what's in it yourself", and previewing is suggested as the best way of knowing a film's content. In the other two films, instructors are shown previewing the film before using it, and both show them making detailed specific plans for using the films. In all three films special emphasis is placed on the use of teacher manuals in preparing to use a film. (And incidentally all three film producing groups have done a thorough job of publishing manuals for all of their instructional films.) *Preview and plan* are the first principles.

Second, *prepare the student for what he is to see.* All three films develop this point. In *Film Tactics*, the necessity for student preparation is vividly driven home through the device of showing symbolically what is going on inside the heads of trainees when the instructor begins. The device gives meaning to the commentator's words that you must get the trainees "all squared away", that you must "prepare their minds", and that "you've got to get them ready for the film." In the O. of E. picture, Richards says that "If they know what they're looking for—and why—they've got a much better chance of seeing it," and he proceeds to show how he prepared a group for seeing *The Micrometer*. The specific methods of student preparation shown in the three pictures differ, but the principle that they must be prepared is constant. In the E. B. film, the pupils themselves play a prominent part in their own preparation through the discussion period preceding the showing of the film which gives *them* the opportunity of listing the questions for which they will be seeking answers. Not of least importance in this step is the role of the instructor in classifying and organizing the specific questions of pupils into general questions and problems.



The teacher demonstrates the film-slide projector—from "Using Visual Aids in Training".



"Using the Classroom Film" shows how class discussion follows screening of "The Wheat Farmer."

The third principle, common to all three pictures is that after the picture is shown, *there must be follow-up activities related to the purposes for showing the film.* The Navy picture is most specific as to the kind of follow-up activities that should be used—review, demonstrate, and test. "Review the principal points in the film, give the trainees a chance to ask questions to be sure they understand, and demonstrate if possible", the picture says in effect. Testing as a follow-up procedure is mentioned only in the Navy film, but fortunately it is shown as a review device and not as an end in itself. The E.B. film shows well the relationship between the follow-up discussion and the discussion preceding the film showing. Emphasized also is the importance of the follow-up discussion period as a way for permitting pupils to raise questions both for clarifying any misconceptions that may exist and to serve as a springboard for future classroom activities. And it makes clear that those longer range, future classroom activities are as much a part of the follow-up as is the immediate follow-up discussion. A follow-up procedure shown in the O. of E. picture is the use of the coordinated filmstrip, but the importance of actual practice as a follow-up activity when skills are being taught is also demonstrated. The instructor in the O. of E. picture epitomizes the principle of follow-up activities when he says "The teaching doesn't end when the film does. That's when the teaching begins. You must follow through."

One other factor leading to good utilization touched upon in the films probably should be considered, although not necessarily as a teaching principle. It is the necessity for proper room conditions and projection facilities. The Navy film places great stress on comfortable room temperature and adequate ventilation. The Office of Education picture pleads for "giving the picture a break"—shades drawn tight with no direct light on the screen, equipment set up in advance, and proper seating arrangement. But these suggestions, important as they are, have to do with mechanical conditions and not with teaching principles.

I am convinced, based upon observations and conversations, that most instances of poor utilization of instructional motion pictures—and other audio-visual materials too—is the result of ignoring or violating the three general principles visualized in these three pictures on how to use pictures. I believe that these principles are fundamental and basic and can be used practically as a basis for teacher training and for evaluating utilization. Of course, within this framework, there will be variation in the kind and quality of teacher preparation for using films, student preparation for seeing films, and follow-up instructional activities; but without some attention to these three areas, there is not likely to be satisfactory film utilization. How, then, can those who are using visual materials be made more aware of the importance of these principles?

If we believe in the instructional film medium for teaching, we should make use of these pictures. "Which one?" you ask. "Whichever one or ones are available to you", I reply. I have used the two civilian films with different teacher groups and either can be used effectively. The Navy film has not been made generally available, but those who are interested might try to borrow it through the Training Aids Section of the nearest Naval District Headquarters.

But whether you use *Film Tactics*, *Using The Classroom Film*, or *Using Visual Aids in Training*, remember this: These are instructional films. Preview the film before you use it, and make a definite plan in terms of your purposes. Prepare your group for seeing the picture. After the picture has been shown, follow through in terms of your teaching purposes.

A Reader Speaks

WITH the old year closed and the 25th started, I want to commend you especially for the article entitled "Art and the Small Color Slide" by Professor Winsey which appeared in your last November issue. I regard this as one of the most convincing articles on the practicability of small 2" x2" slides that has ever been published. I got a number of constructive ideas from the article and drawings, and I feel that many other educators throughout the country will profit from reading the article and studying the illustrations.

I sincerely hope you will find it possible to publish more excellent material of this type which I am sure is developing throughout the country. We certainly need this counterbalance against the great enthusiasm for sound motion pictures which seems to be sweeping the country.

You also did an excellent job earlier in the year with your editorial pointing out the need for some sound research on visual aids. I sincerely hope you will find it possible to continue your good work through 1946.

GEORGE F. JOHNSON
Specialist in Visual Instruction
Pennsylvania State College

The ABC's of Audio-Visual Equipment

Requirements of Sound and Silent Slide Film Presentation

Edited by

ROBERT E. SCHREIBER
and PHILIP MANNINO

OFTEN relegated to second place in any parade of audio-visual equipment is the small 35mm slide-film projector—optionally designated “still film”, “strip film”, or “Picturol” projector, although by any name it may do a sweeter job of visual aid—where motion is not essential—than its big brother, the 16mm projector. And, like the latter, the slide-film within recent years has found its voice—with the addition of a transcribed commentary synchronized with the picture by a series of gongs or chimes. However, since the slide-film is—for the most part—addicted to the presentation of mute evidence, its optical vehicle may be considered separately for the moment.

Generally speaking, the slide-film projector consists of a light source, condensing and projecting lenses, some means of film travel past the light beam, and provision for the film's comfort and safety at the beginning and end of its visual excursion. Shorn of the glamour of motion, it is imperative that in exhibiting the slide-film optimum conditions of illumination and focus obtain. This calls for an efficient optical system which makes the most of the usually limited amount of illumination available. If the projector is of the tri-purpose variety—incorporating provision for single and double frame film-slides and for 2x2" individual slides—some means of adjusting the condenser lenses for each mode of operation is essential.

Smooth, precise movement of the film past the light source is another “must,” since jerky operation distracts the audience and is often concomitantly indicative of film wear. The mechanism of movement should be such that easy transition from one frame to another is effected, yet—when the transition is completed—the following frame of film is locked in the same position for examination. Provision for immediate, easy vertical framing is desirable, and lateral framing is an added nicety. Stability of the projector in operation contributes to the quality of presentation. Hence, portability as a criterion of purchase reaches a practical limit when the movement of projector parts disturbs the screen image. Fan cooling saves fingers and film, while self-rewinding takeup provisions protect the film and reduce the time necessary in returning it to the can.

The addition of a sound commentary to the slide-film has annexed it to the transcription of radio education and resulted in strange equipment bedfellows for the former. Essential to the exhibition of a sound-slide-film is a good slide-film projector and well-built transcription player, but startling monstrosities have resulted from attempts to mate the two. Since the usually large (16 inch) transcriptions accompanying slide-films are recorded—for the most part—at 33 1/3 r.p.m.—in contrast to the 78 r.p.m. of the conventional phonograph record—a particularly efficient means of reproduction is required. Specifically, this mechanism

should be characterized by a constant speed motor-turntable assembly, a light-weight (three ounces or less) pickup, a well-baffled speaker (not meaning the narrator, of course), and a good quality amplifier including volume and tone controls. Of these, the user of sound-slide or radio transcriptions most often encounters difficulty in achieving constant turntable speed. This lack results in bringing a “wow”—rather than the world—into the classroom due to variations in frequency not intended by the recording artist. The average transcription player on the market today uses a motor similar to the usual home phonograph assembly with a two-speed clutch and a 12 to 16 inch turntable. Aside from the frequency with which faulty clutches are encountered, the disproportionate mechanical advantage of the pickup riding on the outer portion of the transcription—as against that of a small motor operating the turntable by a center spindle—is obvious. Hence, when the needle strikes a “heavy” passage in the laterally meandering groove, the drag is sufficient to slow the turntable and “wow” results. The danger of “wow” may be offset in several ways: by using a rim-driven turntable, a heavy turntable acting as a fly-wheel, or a combination of the two. However, since—in the school—portability is of considerable importance, compromise to the extent of having a rim-driven table without the additional, other-wise desirable weight is the most practical solution of the problem of “wow”. Hence, in the long run, the potential user of sound-slide-films will do well to explore rather carefully the possibilities of securing an adequate transcription player, or—silence may be more golden.

The slide-film, when competently utilized, is one of the most effective, practical, and economical of the teaching aids. Its visual presentation and sound accompaniment should not be stunted. R.E.S.

EQUIPMENT QUERIES

“The other members of my department maintain that thorn needles are no better than steel for playing records and transcriptions. However, I have always used the former for years with satisfactory results. Which is correct?”

The real question here is—which is most desirable, negligible record wear or faithful reproduction? Record wear is usually reduced through the use of non-metallic needles, although occasionally such a needle will shatter in a high frequency groove and do more damage than a steel. The main disadvantage to the relatively blunt thorn needle is that many of the higher tone frequencies are lost, since the needle does not ride low enough in the groove to pick up the fine graduations on the sides. However, the average steel needle—although picking up these high frequencies—is not the best bet either, since it usually has a V-shaped point which gouges the bottom of the groove

causing surface noise. Manufacturers of transcriptions and recording studios advocate the use of "shadow-graphed" steel needles, which have a rounded point. Even these should be changed after using for a 15 minute transcription side.

"I have difficulty getting the pickup to track on our playback equipment. Is this the fault of our records or the playback itself?"

It may be either. Few records but many transcriptions have rather shallow grooves. Be sure that you have the playback set up so that the turntable

Looking Ahead Twenty-five Years

(Concluded from page 69)

potential value and limit the broad development of the movement. Remember, Defoe did not write *Robinson Crusoe* for school use. Neither were the great works of literature, music, and art produced originally for school purposes. They have come into general use in schools because they were good and at various times have fulfilled school needs of instruction. So, too, many of our fine photoplays, documentary films, and radio programs do have value in educational institutions even though they were not planned for a specific "grade level or subject."

Unless educators conceive of audio-visual education in terms of its broad definition and in relation to the objectives of education in a democracy, they will gradually be forced into a position of choosing and evaluating materials *only* in terms of grade levels, subject matter, courses of study, and their contribution to the teaching of the so-called "fundamental" or the three R's.

The dynamics of these materials are not fully recognized unless they are also selected and used in terms of their potential capacity to build attitudes and appreciations, to give understandings, to develop skills and critical thinking, to present and interpret modern problems, to communicate real-life experiences, and to insure education against isolation from the stream of events.

If school people continue to insist on a strictly *academic* approach to the production and use of audio-visual materials to further fortify existing concepts and traditional patterns of education, they will miss the intrinsic values and full potentialities inherent within the materials themselves. If this happens, then agencies outside the schools that use such materials because of these values, will by the sheer weight of their *extensive* use of them exercise more influence on the behavior of children and adults than will the schools. This situation even now challenges institutionalized education.

Lastly, we must continuously check our own thinking and appraise our efforts in the field of audio-visual education and from this critical analysis revise our thinking and reset our goals in order to meet the ever-changing needs of education for today's world. This is our *Polaris*. Audio-visual education is so important that what educators do about it may in a large measure determine whether or not the schools will

is level. If the pickup moves rather stiffly either laterally or vertically, its ability to track will be impaired. A dull needle or one with a bent shank that does not allow the point to ride well down in the groove may be a source of difficulty. If the foregoing exhaust the possible discrepancies, try placing a very light weight on the pickup. However, this should be an emergency measure only, since too much weight will damage the grooves. Unless the difficulty lies primarily with the record or transcription itself, have your playback checked by a competent radio repairman.

continue to play the major role in the education of boys, girls, and the men and women of our modern, democratic society. The next quarter of a century will sit in judgment on what we do today.

Don White Named NAVED Sec'y

Major Don White of Atlanta, Ga., has been appointed Executive Secretary of the National Association of Visual Education Dealers.

White, a recently discharged Army overseas veteran, brings to this key job more than ten years' experience in visual education and photography. He was head of educational film service of the University of Georgia from its inception in 1936 until 1941, when he entered Government service as a writer and supervisor of Army training films. After a year he enlisted as a photographic aviation cadet and was commissioned an AAF photographic officer. Mr. White spent two years as photographic officer of the India-China Division, ATC.

This experience particularly qualifies White to be Executive Secretary of NAVED, an association of sev-

eral hundred dealers, consumers and manufacturers of audio-visual instructional materials and equipment. NAVED plans are to set up permanent offices in Chicago within the next three months, White announced. At present the offices are in a temporary location in the 101 Marietta Street Building, Atlan-



Major Don White

ta. With the move to Chicago a considerably increased program of activity will be undertaken along the lines of NAVED's objectives, which are to stimulate more widespread and effective use of projected visual aids in schools, churches, businesses, and homes; to improve professional practices of its members; and to promote better cooperative relations among producers, distributors and consumers of visual tools in education.

The Film and International Understanding

A British Film About America

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

UNITED STATES is a film which gives Americans that rare opportunity—a chance to see ourselves as others see us, and to enjoy the experience and profit by it. It is a film for international understanding, a good teaching film about America itself, and an excellent example of good technique in this sort of production.

Made by the British to interpret America and Americans to the British Forces, it is primarily and typically a film for international understanding. But in the very nature of things this understanding has to be brought about by an interpretation of the United States itself; and it is the nature of this interpretation which makes it an excellent teaching film about our own nation.

Four characteristics make this interpretation outstanding: 1. Its presentation of American history and civilization in terms of boldly outlined fundamental experiences and concepts. 2. Its presentation of the United States as a whole, as a country of great variety of places and people, not just one area or type. 3. Its frank fairness in endeavoring to view issues and events as an impartial outside observer, even when the American Revolution against England is involved. 4. The technical skill with which all of the above elements are presented in the film.

The picture opens in a movie theatre in England during the showing of a Hollywood gangster film. After the show an English soldier harangues his girl friend about this "authentic" presentation of American civilization. An American soldier overhears this and is torn between resentment and amusement. He thinks of his own home town in Indiana and recalls that he never has seen a gangster. He wishes that the United States could be pictured "fair and square" to the English, and he imagines what such a presentation might be like. Thus the chronicle of the United States begins.

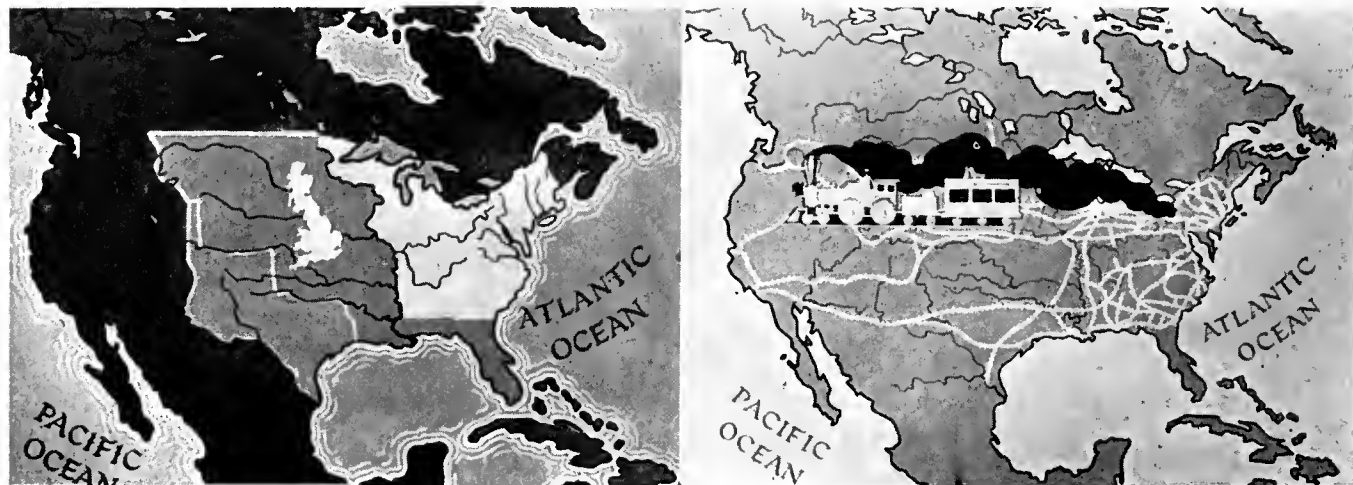
This chronicle is a comprehensive one. Yet it is packed into forty minutes of smooth-running presentation that never gets away from fundamental issues and events. Montage and animated maps are skillfully used throughout to back up and to clarify the dramatic presentation of these issues and events. Sound, music and commentary move along with the visual presentation. The commentary is spoken by David Niven, a very excellent choice, since his voice is pleasant and understandable to both British and American ears.

Our Revolutionary forefathers are not pictured as exclusively English colonists. They are pictured as people who came from many parts of Europe, speaking a variety of languages, but all seeking liberty and greater opportunity in a new continent. They revolted against King George III because he represented the old world, reaching out for special privilege and seeking to limit liberty in the new.

The story of the United States is presented as a battle—a battle of brave, liberty-loving men to overcome pioneering hardships, to combat the forces of nature, to expand their territory across a continent, to discover and use natural resources, to build a civilization in a wilderness. The direction and extent of this expansion, together with its relationship to the nature of the country and its resources, is graphically portrayed in a series of animated maps which are skilfully coordinated with action shots.

One of the most effective combinations of action shots and animated maps is the sequence which shows how the development of the waterways and the railroads eventually made Chicago the greatest traffic center in the world.

The bold clarity with which lines of development are shown is a joy to those who have been troubled by historical presentations which became lost in details and trivia. Yet America is there in all its expanse



These diagrams from "United States" show (left) size of midsection contrasted with Great Britain, and (right) the westward progress of American railroads.



A typical Square in New York City.



The country which the settlers found west of the Alleghenies later yielded minerals, coal and oil which played an important part in the development of the industrial centers of the East.

and variety from the mountain to the prairie, from sub-zero to tropical weather, from skyscraper to cottage, from factory to farm, from luxury to slums. The land is fertile, yet the dust bowl exists. The great rivers offer beauty and power and means of transportation, yet they also can bring floods and destruction. America still is subduing the width of a continent, discovering and developing its resources. It is a land in which men struggle to win because that is the direction of survival and progress. And all of this is told without confusion in a smooth-flowing and unified sequence.

As a matter of fact, one might say that the whole film shows America as a mighty unification out of diversity—a unification of people from many lands, of diverse languages, a unification of a vast and varied expanse of territory, of many resources and potentialities . . . a mighty unification which is building a new civilization for the future out of the materials of the present and the past.

The film is notable not only for the vigor and clarity with which it presents main issues and movements, but also for the comprehensive picture, both historical and contemporary, which it sketches in such a brief presentation. The film is a great compliment to our country. It is a double compliment when we realize that the British made it for their own people. Now that the war is over, it should continue to contribute to better understanding between our two nations on both sides of the Atlantic. 16 mm prints of the film have now been made available in this country by the British Information Services through their main office in New York (30 Rockefeller Plaza) and through their depositories throughout the country.



Columbia River dam. Large rivers of America have been harnessed to provide irrigation and electric power.



As the western American boundary moved westward, the pioneers found less fertile lands which later became the grazing country for thousands of cattle.

Erratum: The January issue carried an article ascribed to Esther L. Berg. This material is now under consideration by the New York City Schools and has not yet been adopted. Through error the tentative visual aid section prepared for the New York Schools by Mrs. Berg was appended to an introduction which was not meant to be part of her manuscript, and which should not have been released.

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS. Editor

ADMINISTRATION

- **Planning a Program for Use of Learning Aids**—Raleigh Schorling, University of Michigan—*California Journal of Secondary Education*, 20:399-405 November, 1945.

This article is another on the subject of making the best use of our war training experiences for education in general. The original article is provocative and very interesting. School administrators and supervisors will want to read it in full.

Altho the armed forces used a large variety of training aids on a huge scale the basic assumption always was that whatever is to be mastered should be learned in its natural setting, or in a situation that is staged as close to the real situation as possible.

The Navy assembled about 200 men who in civilian life had had wide experience with visual aids. These men were assigned the job of recommending devices. Their imagination and resourcefulness, implemented by vast sums, resulted in a classroom that is an exciting place for the learner.

Applied to our schools today, this war experience reveals that: we need to make greater use of sense experiences when staging learning situations.

The author next charts some fifteen "phoney" ideas with refutations. Among the ideas are: that learning aids refer largely to sound films, that to make a big improvement in the program is to secure a lot of surplus property, etc.

Recommendations to schools for future action in this field includes:

1. Each state needs a development unit charged with the responsibility of creative production, reliable testing, and proper utilization.
2. Each school should have a standing committee on audio-visual aids.
3. The resourceful teacher should be encouraged to write the script for at least one slide film.
4. Each association of administrators in the state or city, should have a standing committee on learning aids.
5. Each teacher-education institution should provide at least one good course in the proper use of learning aids.

- **Interpreting G. I. Education**—Carl M. Horne, State Dept. of Public Instruction, Lansing, Michigan—*School Executive* 65:47 November, 1945.

This author, as do all the writers on this subject, recommends the greater use of audio-visual aids, more learning by doing, better selection and training of teachers, and more money provided for education.

- **High School Library Participation in the Visual Aids Program in Louisiana**—Francis Lampkin Moak—1941-42. M. S. thesis, Faculty of Library Service, Columbia University, N. Y. 1945.

The work of school librarians in the state of Louisiana in administering audio-visual aids was examined through a questionnaire, supplemented by interviews with the supervisory staff in the state.

The study showed that the major problems in the use of visual materials were: lack of available aids in the classroom when most needed; failure of available aids to cover the course of study adequately; and lack of well-selected visual materials.

Librarians were found to give aid by selecting all types of materials, by storing them, and by providing the library as a source of visual instruction materials.

The library was found to stimulate the visual aids program through cooperation with other departments in the

school; through publicizing the program, showing of films, encouraging display of exhibits, and handling records of orders and finances.

- **How Can Audio-Visual Aids Aid?**—Thomas J. Blisard, Madison College—*Virginia Journal of Education*, October, 1945, p.66.

Training programs in war industries and the armed forces have demonstrated that audio-visual aids are effective teaching tools if: a) the materials are available to fit specific instructional needs; and b) the teacher is expert in using them as an integral step in his instructional procedures. The author writes from two years of experience with a large army training-program. Some of the problems as he sees them are :

Teachers need flexible projectors that can be arrested for questions or discussion, reversed, or slowed down. Viewing should be possible in a partially darkened room.

Most films have too much on them for one reel or strip. This is largely due to the schools' need to economize on purchase. When schools and colleges demand simpler content, and will pay the cost, the film companies will supply them.

The classroom teacher should have certain knowledge: first, he must have mastered the mechanical skill of operating a projector. They should also know how to use the microphone which may be attached. Next, he should know how the different audio-visual aids can be made an integral part of learning situations so that they become real instructional tools. War training programs taught us to use films effectively to present information, develop skills, for drill, review, texting, re-teaching.

Educational methods courses should recognize the part of audio-visual aids in teaching and should train teachers accordingly. Instructors in all subject matter fields through public school and college, should use these modern techniques in their teaching.

Administrators must work out ways of getting the proper materials and machines to the proper teacher, in the proper place, at the proper time. There should be sufficient projectors and a library of basic films in each school. The essential films must be immediately available and not scheduled around the building by a principal's chart reserved several weeks in advance. This may seem expensive, but good education is not cheap.

EVALUATION

- **Evaluating the Motion Picture in Science Teaching**—Allan Finstad, Seattle, Washington—*Nation's Schools*, 36:52 November, 1945

This is an abstract of an M.A. study made at the University of Washington, "An Evaluation of the Contribution of Educational Motion Pictures to Learning Based on Free Responses by Pupils." Eleven educational films were used to determine how valuable they were as teaching aids and as a means of achieving established objectives. An analysis of the responses of two films ("Nervous System," and "Digestion of Foods") is given in the article.

After having viewed the film, the pupils were asked to make statements of facts or impressions that had been gained from it. The number of concepts and the number of times they recurred were tabulated and compared with the objectives which the teacher had expected to achieve. "The Nervous System" was found to be good, in terms of concepts learned and objectives achieved. "Digestion of Foods" was successful in presenting the process, but not so in clarifying the chemical processes, nor in applying digestion to healthful habits.

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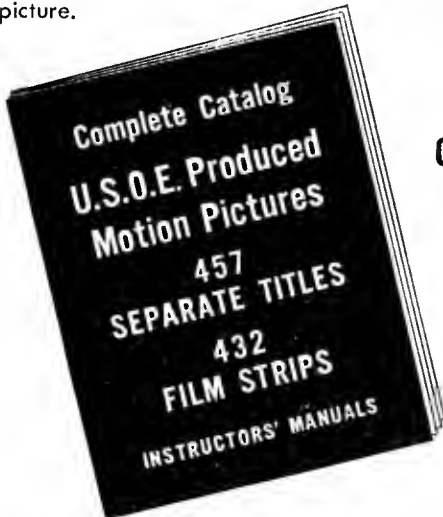
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UTILIZATION

- **How They Thought They Were Motivated**—Joe Park, Northwestern University—*Journal of Educational Research*, 39:193-200 November, 1945.

Report of a study made to find out what techniques pupils or former pupils of elementary and high school remembered as motivating techniques. Replies were received from 54 high school pupils and 93 Northwestern University students. They were given a mimeographed article to read on motivation, and were asked to write freely the technique or techniques that had caused them to want to learn to study.

The tabulated results showed that 18% were recalled as having been audio-visual devices; such as films, displays, field trips, radio, etc. Of 51 references to audio-visual aids, the distribution among the various types was even.

- **Assembly Film Programs**—Frances Norene Ahl, Glendale, California—*Social Studies*, 36:291 November, 1945.

A suggested number of titles that could be shown to a general high school assembly that would relate to current holidays or commemorations.

TRENDS

- **Visual Education Comes of Age**—R. H. Cash, Consultant, Visual Aids Dept., University of South Dakota—*School Executive*, 65:57 December, 1945.

The story of South Dakota's use of visual aids is summed up briefly: 1930, a few travel films and two small-lamp silent projectors; 1934, three sound projectors in the state; 1936 a film library established in the University Extension Division of the State University, and a course given. Later, film conferences were held, a few cooperative film libraries set up, a separate Department of Visual Aids organized under a director. Now that the war is over, this trend toward increased use is being continued.

PHOTOPLAY APPRECIATION

- **Dramatics and Motion Picture Appreciation**—Harold Turney—*Bulletin of the N.E.A. Dept. of Secondary-School Principals*, 29:86 November, 1945.

The article is included in a section on dramatics as fundamental speech activities. Students of the drama can learn to apply what they have learned to the art of the motion picture. The author suggests some of the ways in which they can use their knowledge of dramatics.

- **Film Appreciation in Adult Education**—Roger Manvell *Adult Education* (British), 18:16 September, 1945.

Since the motion picture is the only major art the people as a whole enjoy unselfconsciously, it should be studied for greater appreciation, but not to promote a "clique of superior film fanciers". It deals with national and international themes and has produced great classics from many lands. Film critics and serious movie goers will want to read the original article.

- **A Plea for the Movies**—Harry L. Marcus, Eastern District High School, N. Y. C.—*High Points* 27:65 November, 1945.

Outlines a course in photoplay appreciation given in the English Department. The students have learned to select films more carefully and they have especially learned to evaluate the treatment of social problems in movies. They have made silent films, have sponsored film revivals in their neighborhood theatres, have visited museums.

TEACHER TRAINING

- **Visual Program of Michigan Summer Workshop**—Mary Aceti—*Film and Radio Guide*, 12:16 December, 1945.

Describes the program at a one-week summer workshop on general curriculum problems of the Michigan Working Conference held each summer. At the beginning of the week (which included study from morning through evening), a mimeograph was distributed listing all visual aids to be used and seen. Individual and small group needs were met by the choice of suitable film subjects. Panel discussions in the evening were aided by the showing of such films as "Military Training" (introduced to discuss what we can learn from the GI methods); and "Watchtower Over Tomorrow" (to start discussion on education for peace.)

A meeting on conservation was anticipated by a field trip and the showing of appropriate films. Films for review were made available every day after the noon meal and before and after the evening session. In spite of the many other activities at these hours, attendance was very good.

An evaluation sheet given to 20 members of the group helped in judging the visual program and in making plans for the following year. The students enjoyed the variety and quantity, the opportunity to see the most recent films, the practical planning and flexibility of the schedule, and its gearing to group and individual interests.

The article concludes with a list of the titles and sources of all the films used in that program.

EQUIPMENT

- **Purchasing a Motion Picture Projector**—Maurice P. Hunt—*Social Studies*, 36:319 November, 1945.

A good review of standards.

RELIGIOUS EDUCATION

- **Visual Religious Education: A Symposium**—*Religious Education*, 40 November-December, 1945.

Trends in educational uses of audio-visual aids in various aspects of religious education are described in articles by leading educators. Among the articles and authors are: "Recent Developments" by Mary Leigh Palmer; "A New Day in Visual Religious Education" by Paul H. Vieth; "How to Use Films and Slides" by William L. Hockman; "Audio-Visual Aids in Jewish Religious Education" by Azrill Eisenberg; "Audio-Visual Aids in Catholic Religious Education" by George Nell.

William L. Rogers sums up new production and future plans in "Can We Count on the Availability of Films?" A bibliography of articles, magazines and sources concludes this excellent issue.

SOURCES OF INFORMATION

- **Teachers' Guide to Coronet Magazine**—Samuel Weingarten, Chicago City Junior College, editor.

A monthly bulletin that includes quizzes, discussion and composition topics, questions, visual aids and bibliography for use with the magazine. Mrs. Esther H. Berg, of the New York City school system edits the section on visual aids.

- **Educational Films in Sports**—compiled by Frederica Bernhard, Chairman of the Visual Aids Committee, National Section on Women's Athletics. Published by the American Film Center, New York, 1945. Price 50c, including supplements for the next five years.

A selected list of films consisting of (a) instructional motion picture films (including content and appraisal of each), (b) instructional films in process of production, and (c) promotional films.

The Educational Film Library Association of New York cooperated on this project. To order the catalogue, write either to E. F.L.A., 45 Rockefeller Plaza, New York 20, N. Y., or to N. S. W. A., 1201 16th street, N. W., Washington 6, D. C.

(Continued on page 100)

Film News Editors Resign

Mr. Thomas Baird and Miss Jeannette Samuelson announced on January 10th that they had resigned as editors of *Film News* and had severed their connections with the American Film Center, the publisher of the magazine.



audio-visual-educators are cordially invited to send for free copy of this BROCHURE

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A Museum Continues Its Visual Aids Institute

ON January 11th and 12th, the Department of Education of the American Museum of Natural History held its Second Annual Audio-Visual Aids Institute at the Museum. The first Institute was held in January 1945, and the second Institute carried on the work started at that time. The theme of the 1946 Institute was "Methods and Techniques for the Utilization of Audio-Visual Materials in the Classroom."

"Audio-visual aids, or multi-sensory aids, belong to no specific grade or subject level, but should be used whenever and wherever they will do the most good in vitalizing any subject. In order to give all who attended this Institute an opportunity to hear about everything that was presented, there was no division into grade or topic panels. Only one panel was in session at any one time, and materials and techniques applicable to all grade levels were discussed.

The first session of the Institute on Friday afternoon was devoted to a showing of three new teaching films, *Dinner Party* (Simmel-Meservey), *Portage* (Canadian Film Bureau) and *Safety in the Home*, (Young America Films). On Friday evening the session was given over to entertainment, in the form of a preview of a new feature film shortly to be released by RKO Pictures *The Spiral Staircase* starring Ethel Barrymore, George Brent and Dorothy Maguire. The film is a psychological mystery melodrama, and those attending were particularly interested in seeing how Hollywood has utilized lighting, photography and skillful direction to produce a film of this type. The Saturday program is detailed below.

The Audio-Visual Aids Information Center—For many years teachers have come to the American Museum of Natural History seeking information on materials and sources. It was therefore decided to establish a Center where catalogs, bulletins, pamphlets and samples of these many types of teaching aids could be brought together for practical use by the teacher,



American Museum's Audio-Visual Aids Center

DR. IRENE F. CYPHER, Supervisor of Guest Services.
DR. GRACE F. RAMSEY, Curator of School Relations,
The American Museum of Natural History
New York, N. Y.

student, or research worker seeking to key them to the curriculum.

A large room on the second floor of the Education Wing of the Museum has been set aside for this Center. One section has been made into a small projection room. Here teachers may actually project motion pictures, lantern slides or filmstrips and thus preview them before using them in the classroom. The Museum has its own large collection of lantern slides and motion pictures available for school use, and many companies producing films and slides and filmstrips are depositing copies with the Center for teachers to view and study. Many types of projection and recording equipment are also available for inspection. Catalogs from many companies are in the file cabinets. Charts, maps, posters and flat prints are arranged on large display racks and in cabinets. Large work tables permit teachers and research students to examine materials and plan their programs.

The Center is designed and planned to serve as a practical workshop and source center. From time to time meetings will be devoted to new developments in the field of audio-visual aids. Teacher-training classes of the universities are invited to use the center. Inquiries by mail from all sections of the country will be answered. Under the immediate supervision of Dr. Grace F. Ramsey and Dr. Irene F. Cypher all the facilities of the Department of Education of the Museum will be utilized in carrying out the program. It is not a center for the distribution of materials, but a center to which all participating in educational activities may come for assistance in the selection and utilization of teaching aids.

Saturday Panel Programs

The panels presented effective methods and techniques for the utilization of audio-visual materials. Six teachers and twenty-one students participated. It was a graphic demonstration of the way films, slides and recording machines are used in classrooms and also of the extent of student participation in the making, use and care of these same materials.

An Experiment in Nature Science—Mr. Allan Burnham (Forest Hills High School, N. Y. C.) described field trips for elementary classes, review of the topic in a special nature room, and rousing desire for further experimentation at home. A mimeographed nature science newsletter is given to the children as a reference check sheet.

Integration of Visual Aids in the Elementary School—Mrs. Elizabeth L. Smith (Mt. Hebron School, Montclair, N. J.) utilized every medium available to make classroom lessons real. Children not ordinarily inter-

(Concluded on page 88)



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ested in textbooks were encouraged to write their own accounts of the subjects and to find pictorial material to illustrate the lesson.

Handmade Lantern Slides and Their Use—Miss Ursula M. Moran (Board of Visual Instruction, N. Y. C.) showed lantern slides made by children in elementary schools, from simple black and white outlines to scenes beautifully tinted with lantern slide inks. The making of these slides is valuable because: (1) research and study are necessary to plan and lay out each picture; (2) art and craft skills and techniques are brought to bear upon the work; (3) the finished slides strongly appeal to the children. Slides are particularly valuable with elementary school classes because they may be arranged in optimum sequence and shown at the rate of speed determined by teacher and pupils.

Training A Student Visual Aids Squad—George A. Colclough (Jansen School, Hillsdale, N. Y.) described the procedure for training student visual aids or projection squads. The student squad, under the supervision of the teacher in charge of visual aids, handles all projection for the school. Selection for this squad is by mechanical aptitude tests, and both boys and girls have been found suitable. Students have a greater appreciation of the films used when they are responsible for the projection. Enough students are trained so that none needs miss any class-work periods.

Film Production in the New York City High Schools—A composite school-made film was made from films by Bay Ridge High School, the Bronx High School of Science, Haaren High School, Midwood High School, and George Washington High School. Students from these schools took turns at a microphone and served as "sound" to describe the scenes shown. Scenes were shown of field trips, experimenting in chemistry class, modeling clay, participating at commencement. Students also gave a demonstration of how a scene was planned, directed, and "shot", and then showed the actual film taken. This entire presentation was by Dr. Frank M. Wheat of the George Washington High School.

An Experiment in Producing School-Made Sound Films—Mr. David Schneider, assisted by student operators, showed a 900 ft. school-made sound film entitled, *Leaders of Tomorrow*, on student activities at Evander Childs High School. The cost of professional sound film was beyond the budget. One boy brought his home-built recorder to class. Blank records and recording needles were purchased; students with audiogenic voices were used as commentators and recordings made to accompany the film.

Close synchronization of records and film obtained by careful training of the student operators, produced a sound film that would do credit to many more professional producers.

Student Reaction to the Use of Visual Aids—Students from Montclair, New Jersey High School and Weequahic High School, Newark New Jersey gave critical evaluations both of the Institute program and the methods of using visual aids in their own schools. The consensus of opinion was that no matter how

excellent the visual aid its effectiveness depended upon how it was used by the teacher.

Museum "Oscar" for School-Made Motion Pictures—At the conclusion of the morning program, the chairman, Dr. Paul A. Kennedy, Assistant Superintendent of Schools of New York City made the following announcement for the Museum:

"To you who are moviemakers—the film that has just been shown is challenging and it has a purpose. The American Museum of Natural History is going to let school film makers compete for a special "Oscar" designed by artists at the Museum. The competition will be open to all schools. Your film must be 100 ft. long or less. It must be planned and produced by pupils. To enter the competition a film must be sent to Dr. Grace F. Ramsey at the Museum by December 15, 1946 and a selection of five will be made for the showing at the Institute meeting next January, 1947. The audience will make the choice of the winning film. The "Oscar" will be presented to the winner."

General Session—After an informal buffet luncheon held in the Museum cafeteria, the Institute reconvened for a general session under the chairmanship of Dr. Charles Russell, Chairman of the Department of Education of the Museum, on the two major topics of atomic energy. Col. Warren Wade, Television Division of N.B.C. and formerly in charge of Army pictorial services, presented a convincing case for educational possibilities of television. "Schools, I venture to say, will within the year use television as a means of creating a series of visual classroom experiences, wherever television is available."

The second speaker, Dr. Ralph V. Johnson of the General Electric Company research laboratories at Schenectady, New York, one of the scientists who worked on the atomic bomb project for the government than gave a most enlightening discussion of Atomic Power. After a description of atomic nuclei, the chain reaction, the separation of the isotope of uranium, and production of plutonium, Dr. Johnson sized up the problems to be solved before atomic power can be used for productive purposes. He suggested an even more exciting possibility that someone may find a chain reaction which will convert all the mass of some common nucleus into energy, producing a reaction about a thousand times as powerful as that in the present atomic bomb.

University Radio Stations

After canvassing 45 state universities as to their radio utilization and needs, Dr. Howard L. Bevis, President of Ohio State University, reports (in *Audio-Visual News*) that public supported colleges and universities need adequate broadcasting facilities. Of the twelve state universities that now have standard broadcasting stations, practically all are dissatisfied with coverage and hours of operation. Thirty-five of the 58 state universities are actively considering establishment of FM educational stations. Eight have already filed application to build FM outlets or have FM stations under construction.

Just Released—An Important New

Young America Visual Unit on Safety!

**To help your school do a better job of safety education!
(unit consists of two 16 mm. films and four slide films)**



Recognizing the need for elementary safety material, Young America Films, Inc., has produced a complete new visual unit on safety. This unit includes two 16-mm curriculum sound-films depicting safety principles on the streets and in the home; four 35-mm slidefilms covering all aspects of safe living; and a Teacher's Guide for each. This project embodies the best thinking of educators, safety experts, curriculum consultants, visual education specialists and experienced classroom teachers. Dr. Herbert J. Stack, Director, Center for Safety Education, New York University, served as educational advisor on this project.

"Safety to and From School"—For use in Primary Grades (1, 2, 3). Running time: 10 minutes. 16-mm. Sound-on-film. \$25.00. How, when, and where to cross a street is made clear in simple dialogue and illustrated in detail so that every child can understand it. Artfully combines action photography and animation.

"Safety Begins at Home"—For use in Middle Grades (4, 5, 6). Running time: 13 minutes. 16-mm. Sound-on-film. \$25.00. Shows the various safety hazards found in the home, how they can be recognized and avoided. Dramatizing the fun of living safely, the film expresses specific home safety principles.

"Living Safely"—Slidefilm Series—Four slidefilm lessons of the discussion type to complement the safety films. Designed for use in Middle and Upper Elementary Grades. \$2.50 each. **"LIVING IN A MACHINE AGE"**—Deals with safety hazards brought about by the machine age. **"SAFETY IN A MACHINE AGE"**—Shows principal causes of traffic accidents. **"SAFETY IN THE HOME"**—Accidents in the home, their causes and preventions. **"SAFETY AT HOME AND AT PLAY"**—Safety precautions in school gymnasium, corridors, playgrounds, etc.

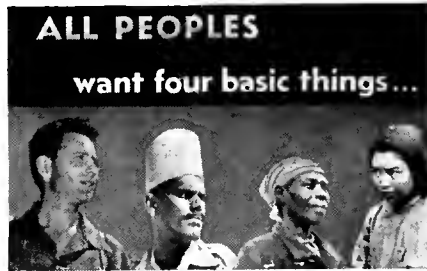
NCTE! Each of the films and slidefilms is accompanied by a separate Teacher's Guide which is available **FREE OF CHARGE!**

HOW TO SEE THESE NEW FILMS QUICKLY AND EASILY!
Your Young America state distributor will arrange to preview for you any Young America Films you would like to see. For further details, write to your state distributor or Young America Films, Inc.

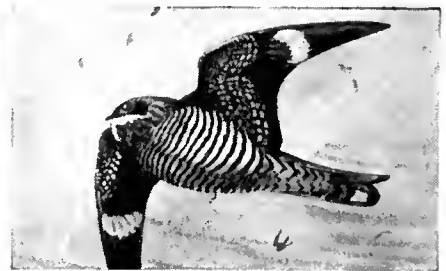
3 Other New Young America Releases You'll Want to See and Own!



"Our Shrinking World"—For use in junior and senior high schools. 16-mm. Sound-on-film. \$25.00. A documentary film specifically designed to motivate and introduce the study of the history of transportation and communication. (Running time: 10 minutes.) Accompanied by four slidefilms covering the history of land, water, and air transportation; and communication. Each slidefilm sells for \$2.50. A Teacher's Guide accompanies each.



"We, the Peoples"—For use in junior and senior high schools. Running time: 10 minutes. 16-mm. Sound-on-film. \$25.00. A provocative, documentary film presenting the story of the United Nations Charter. Outstanding for its clarity of presentation. Accompanied by two discussion slidefilms covering the needs for and purposes of the charter and the charter's organization. Each slidefilm sells for \$2.50. A Teacher's Guide also accompanies the unit.



Audubon Society Birds—40 beautifully colored 2" x 2" slides, invaluable to nature study classes for bird identification. Reproduced from the National Audubon Society's collection of famous bird portraits by the celebrated bird painter, Allan Brooks. Authentic in every detail and color. Packaged in sets of 20 slides each, selling at \$5.00. (Part of a series of 150 slides, only 40 of which are available at this time. The remainder are now in preparation.)

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School _____ Position _____

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Zone (if any) _____

ES. 2

School Made Motion Pictures

QUESTION: We are contemplating the making of some 16 mm. sound motion pictures to portray the educational activities of the Indianapolis public schools. We have prepared some script and have ordered twelve 100 ft. rolls of Type A Kodachrome.

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

We are greatly in need of technical advice as to taking the pictures and getting the sound track dubbed onto the film. We are getting into something that we know very little about but we are eager to learn. We have had successful experience in making silent movies in both black-and-white and in colors. The film we want to make first will be taken indoors in Kodachrome and is to be a sound movie.

Any information you will send us as to these problems, or references as to where such information may be obtained, will be greatly appreciated.

ANSWER: I am assuming that you are planning to add commentary and background music after you have completed filming your various educational activities. I therefore suggest that you proceed in the following way:

1. Be sure that you have several copies of the shooting script, together with indications of footage for each distant, medium as well as close-up shot.
2. Remember to shoot at 24 frames per second. Use sufficient light so that you can have sharper definition at F 5.6, rather than at F 1.9.
3. Number each shot of your shooting script. In order to be able to match commentary with each scene at time of editing, it will be very helpful if you place the number of each scene on the blackboard or on a card, and photograph a few frames of each of these numbers, before shooting the appropriate scene.
4. As soon as you receive your processed Kodachrome rolls, have a black and white work or scratch print made. Do all the editing on the work print. *Do not touch the original Kodachrome until you are ready to make the sound print.*
5. After you have completely edited the work print, check the actual footage with that indicated on the shooting script. I'd like to suggest that you cut the footage down to two reels of about 390 feet each.
6. On one of the corrected copies of the shooting script, indicate next to each scene the commentary or music you are planning to add. If you have a scene running to about thirty feet, remember to allow no more than four words per foot at normal tempo.
7. If, for any part of the scene you wish to employ music, you can get an idea of the length of time it takes for a musical selection, by playing a recording of that number on an electrically turned phonograph. A single foot of film projected at sound speed takes exactly 1.7 seconds. If you are planning to use a school orchestra, make certain that the players have been trained to perform with precision.
8. Prepare a cue sheet so that the commentator or musical director will know exactly when and where to start as well as where to stop. Another copy of the shooting script properly organized, can serve the purpose.
9. You are now ready for rehearsals. Set up the projector with your work print in a sound proofed booth. Have your commentators, musicians and director stand or sit in front of the screen to familiarize them with all their cues, as well as the contents of all the scenes. Do not stint on the number of rehearsals. Errors caught in school rehearsals will save time and money at the recording studio.

As a result of this preliminary work, you may decide to do further cutting in the pictures or make necessary changes in the commentary. Occasionally a few retakes are necessary.

10. When you are satisfied with the completely re-edited work print you can start on your original Kodachrome to match it, scene by scene, frame by frame, taking great care not to scratch it or leave any fingerprints on it. The completely edited Kodachrome should be taken to a motion picture laboratory to have it vaporated or processed to harden its emulsion.

From this point on the motion picture sound recording laboratory takes over. You take your work print, the original, all the people who take part in the commentary, your shooting script and cue sheets, together with any other paraphernalia needed, to the laboratory. There, after one of two rehearsals, a complete recording of the commentary and the music will be made on a "wax" record. This can be played back immediately to give you an idea how the voices and music will sound. After a perfect recording has been made, the sound will be put on a separate film. The numbers left in front of each of the scenes will come in handy here for matching each scene with its appropriate commentary. The laboratory will then take your original Kodachrome and together with the sound track will make a combined print on raw Kodachrome stock. When this whole transaction is over you will get back your original Kodachrome, your work print, a sound film negative, a positive track print of the same, and the new combined Kodachrome sound print ready for projection on your sound machine.

A few more pointers in connection with sound recording are in order.

1. There is a royalty charge for certain music. If your budget can stand it, it may be worth investigating.
2. Some studios charge, in addition to royalty fees, about \$15.00 for each musical selection running from 2 to 5 minutes. There is also a charge of about \$3.00 per sound effect. One or two appropriately placed will enhance the value of the picture.
3. If you prefer a professional narrator, the studios can provide a top grade man for a fee from \$50.00 up.
4. Other necessary charges are: recording per reel about \$75.00 plus about \$25.00 per hour for extra studio time; sound film negative about \$10.00 per reel, plus another \$10.00 for its development; a positive track print about \$20.00 per reel; and the combined Kodachrome print at 13 cents per foot.

To sum it up I would say that in addition to your original investment in still film and lamps, you should be prepared to invest between \$400 and \$500 to get a sound Kodachrome print of about 750 feet. If you order 5 or more duplicates the cost of additional prints amount to 10½ cents per foot.

You realize, of course, that if you want synchronized sound, so that the lip movements of students in classes can actually be heard, such scenes will have to be acted and recorded in the film studio. Unless you are prepared to stand the additional cost, running into four or five figures, it's best to stick to post-recording.

There are two books you might wish to look into before you start on your project, *Talking Pictures* by Barrett C. Kiesling, and *How They Make Motion Pictures* by Ray Hoadley and Roman Fruehlich.

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Teacher Committee Evaluation of New Films

L. C. LARSON, Editor
Ass't Prof., School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by CAROLYN GUSS
and KENNETH B. THURSTON
Extension Division
Indiana University, Bloomington

Play Volley Ball

(Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York City 17) 20 minutes, 16mm. sound. Apply to producer for purchase price and rental sources.

The film shows that volley ball is a game which may be enjoyed by people of all ages, indoors or out-of-doors, any season of the year and that it is a game which may be played skillfully and professionally.

The film begins by indicating and discussing the number of players on each side, the name of the position played by each member of the team, and the size of the court. Next it shows that a warming-up period is necessary. The rules of the game are discussed and demonstrated by shots of plays and players.

The three basic patterns of the game—receiving, setting up, and spiking—are each in turn given considerable treatment, both pictorially and in the commentary. By "freezing the action" the film shows players in the correct position to receive the ball, to set it up, and to spike it. The participants are shown playing, not as individuals, but as teams in which each member has a certain responsibility and supplements the responsibilities and contributions of the other members of the team.

As the closing portion of the film follows two professional teams playing volley ball, it emphasizes the fact that it is necessary for all players to learn the rules of the game and then to play accordingly.

Committee Appraisal:

The committee commended the film as an effective aid for stimulating an interest in volley ball, for teaching the rules of volley ball, and for developing skills necessary for effective playing. It was felt that the content of the film was logically and psychologically arranged, presented in an interesting manner, and appropriate for presentation to groups interested in volley ball as low as the junior high school level. The high school teachers felt that the emphasis on the development of a player's skill in one position applicable to adult and professional teams but not so on school levels because there the team members should be shifted or rotated from one position to another.

Paraguay

(U. S. Department of State, Motion Picture Project, Domestic Distribution, 35 W. 45th Street, New York City) 20 minutes, 16 mm. sound. Produced by Julien Bryan. Apply to distributor for terms governing purchase and rental sources.

Beginning with a map of South America and locating the country of Paraguay, the film shows the manners and

customs, the occupations and industries, the educational opportunities, and indications for future growth and development of the country of Paraguay.

Among the customs surviving from Indian rites and festivals is the Macar Indian dance, scenes of which begin the film. Also somewhat primitive and remaining from an earlier culture is the habit of cutting fresh meat into strips and curing it in the sun. Likewise, still found today in Paraguay are the almost universal arts of loom-weaving and lace-making. Such customs as the ones just described indicate the self-contained economy which has been developed by the Spaniards and native Indians.

The grand Chaco, or Great Plains, along with much of the other land in Paraguay is admirably adapted to cotton growing and farming. Many farmers operate small plots and grow sufficient crops for their own needs. The agricultural products along with dairy products have been successfully marketed in spite of almost insurmountable transportation difficulties. A great portion of these products are carried long distances by the narrow-gauge rail-ways or by the natives themselves.

The film emphasizes the great amount of attention that is being given to the problem of health and education. It indicates that Paraguay plans to educate all children from the ages of seven to fourteen. Teachers are being trained, schools are being improved, and education is enjoying the resulting impetus. Likewise, clinics are being established for the care of babies, nurses are being trained, standards of health are being raised, and medical care is being extended greatly.

Thus the film suggests that the future looks bright for this strong and vigorous people. Scenes show that air transportation will help solve many of Paraguay's problems and that with proper development and wise direction the country will expand.

Committee Appraisal:

It seemed to the committee that Julien Bryan, in this film, reflects the temperament of Paraguay along with its industries and progress. The film should be helpful to groups from junior high school through adulthood that are interested in or discussing the country of Paraguay. The content of the film is organized into major sequences which make it effective for discussion purposes.

Using the Classroom Film

(Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago, Illinois) 20 min., 16mm. sound. Sale price \$85 less 10% educational discount. Apply to producer for rental sources.

This subject deals with the necessity for and means of following three cardinal principles in the use of classroom films: (1) setting up purposes for the film's use which will be acceptable both to teachers and pupils; (2) presenting the film; (3) evaluating the film and planning follow-up activities in a discussion immediately following projection of the film. As a means of illustrating these ideas, the producers show a seventh grade class in the University of Chicago Laboratory School at work on the subject of feeding the world, and the film opens with a socialized discussion in this class on wheat growing. Pupils are not long in discovering how limited is their knowledge on the subject and teacher and class agree that a film like "The Wheat Farmer" is needed. They immediately set about listing things which they would like to learn from such an aid, and after class the teacher continues his preparation

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 the producer for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

(Concluded on page 94)

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by studying the teacher's handbook which accompanies the film.

Next day the pupils eagerly recall the detailed items of information mentioned the preceding day and with the teacher organize them into three general questions. These will serve as their outline for subsequent discussion of the film. Then they see without interruption and in its entirety "The Wheat Farmer," projected by a student operator in their own classroom setting. The film is followed immediately by spontaneous comments by the pupils, relative to how it answered their questions on weather and wheat growing, the first of their three discussion topics. Accompanying each pupil's reference to the picture is a flashback to the appropriate scene of the film. Next, apropos to the topic of how wheat is grown, several pupils speak of the many machines noted in the film. Finally there is discussion on life about a wheat farm, and at the teacher's suggestion pupils recall scenes from the film which describe things they would enjoy doing.

With the discussion of assigned questions completed, pupils are given an opportunity to suggest questions which arose in their minds as they saw the film, and as several pupils volunteer questions they also agree to engage in whatever further study is required to secure the desired information. Consequently the pupils set to work on consulting globes and atlases, reading library references, checking the market pages of the newspapers for wheat prices, contacting government agencies for specific information on crop raising, and visiting the bakery to study wheat in bread making. As these activities are culminated in scrapbooks, wall maps and displays, oral reports, and a group singing of "a familiar song with a new meaning" the commentator calls attention to how the use of "The Wheat Farmer" has served to provide (1) material and motivation for the development of study skills (2) to integrate content of different school subjects (3) to encourage pupil sharing of experiences, and (4) to capitalize on individual differences and interests in pupils.

Committee Appraisal:

The committee felt that the film is excellent for demonstrating a technique of pupil-teacher planning, advance planning and preparation on the part of the teacher, the advantage of showing the film in the classroom and the need for immediate discussion and follow-up activities. However, teachers will recognize that desirable teacher planning may extend over longer periods of time than here indicated, thus making it possible to schedule in advance films and other materials from a city, county, or educational film library. This will be especially true in those areas where several films are available for a unit of instruction and where the teacher will want to schedule in advance the film or films which contribute most to the achievement of unit aims. The committee recommends this subject for classes in teacher education, faculty meetings, and PTA groups.

War Where You Live

(Y. M. C. A. Motion Picture Bureau, 347 Madison Avenue, New York City 17) 8 minutes, 16mm. sound. Sale price \$30. Produced by Twentieth Century Fund. Apply to distributor for rental sources.

This is a plea by Jay Allen, newspaperman and war correspondent, for Americans to take action in their own communities against those post-war housing conditions which are sources of fire danger, racial conflict, and anti-democratic movements. He believes that by democratic methods we can accomplish what England and other countries, now rebuilding ruined cities, have been forced to undertake by the pressure of Nazi terror.

Speaking informally at his desk, Mr. Allen tells of first hand experiences in Europe during the war which cause him to characterize that conflict, more than any other in history, as a war against people where they live. The first sequence of newsreel shots which accompany Mr. Allen's commentary shows bombings of cities whose people, forced from their homes to the roads, find there only greater danger and even death. Then both commentary and picture shift to the show windows of Lisbon shops where in 1941 Germans displayed propaganda pictures intended to emphasize housing inequalities in democratic countries, in contrast to the supposedly widespread and Nazi-inspired housing developments of Germany. Admitting that this propaganda was "an awful swindle" but warning of its unfavorable effect on the cause of democracy, Mr. Allen documents his plea for more and better housing in America by reference to the Twentieth Century Fund study calling for one million new homes a year for the next ten years.

In addition to government-aided housing projects in our metropolitan center, there is need in every community for public-minded citizens to attack the problems immediately, thereby bolstering post-war employment as well as improving local housing standards. Only as American communities learn to combine with conventional methods and materials such pioneering construction as prefabricated housing, will we turn the results of the conflict now ended from war where we live to victory where we live.

Committee Appraisal:

This film's well organized and direct commentary, skillfully and sincerely spoken by Mr. Allen, combined with its well selected news shots, makes of it an unusually effective screen editorial. Limited in length and therefore in scope the film does not presume to survey the entire housing problem. But it is a forceful presentation of the need of individual and group action, should be useful among groups ranging from junior high school social studies classes to civic organizations concerned with housing as one of America's major post-war problems.



J. Edward Shugrue, Merriman Holtz, D. T. Davis, C. R. Reagan

Awards for War Loan Workers

Awards of merit were presented to three officials of the Treasury Department's War Finance Division who headed the 16mm film program in four war loan drives, at a luncheon of Washington Visual Workers, January 16.

J. Edward Shugrue, Director of the Division's Motion Pictures and Special Events Section, received a scroll citing him for his contribution to the development of 16mm films through the war bond showings witnessed by more than 100,000,000 people. Plaques were presented to Merriman H. Holtz of Portland, Oregon, and C. R. Reagan, Dallas, Texas, consultants to the Motion Pictures and Special Events Section. The awards were made by D. T. Davis of Lexington, Kentucky, chairman of the National 16mm Victory Film Committee, on behalf of the industry, the 16mm war bond State Chairmen, and the 450 distributors throughout the country who took part in the war loan 16mm campaigns.

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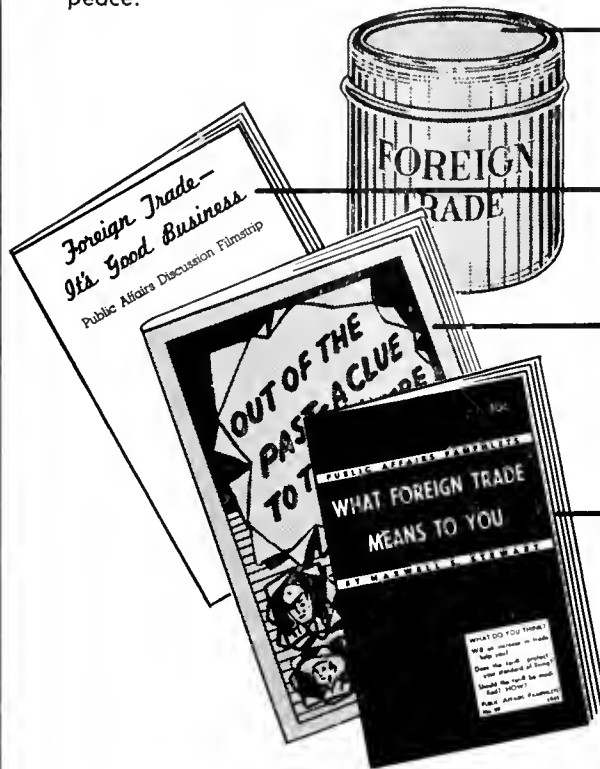
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The Filmstrip and Comicstrip, described above, are based on this timely Pamphlet.

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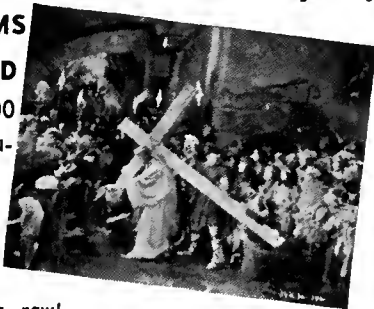
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News and

Film Council of America Formed

The Film Council of America, consisting of delegates from seven national organizations concerned with the production, distribution and use of informational and educational films, adopted a program of action for 1946 and elected officers at conferences held in Washington, D. C., January 15 and 16. The Film Council grew out of the National Advisory Film Committee of the Office of War Information which worked with Government agencies to coordinate and utilize film personnel and equipment in the field during World War II, with the result that millions of Americans used and saw films to help win the war.

C. R. Reagan of the National Association of Visual Education and former associate chief of the Bureau of Motion Pictures of the OWI, was elected president of the Council and will function from his office in Austin, Texas. Other officers are: David E. Strom, representing the National University Extension Association, first vice-president; I. C. Boerlin, the Educational Film Library Association, second vice-president; Vernon G. Dameron, the Department of Visual Instruction, National Education Association, secretary, and Merriman H. Holtz, the Allied Non-Theatrical Film Association, treasurer.

Other member associations are the American Library Association and Visual Equipment Manufacturers Council.

A delegation from the new council called upon Dr. John W. Studebaker, head of the U. S. Office of Education, to discuss the establishment of a permanent Department of Visual Instruction at the USOE.

Affiliation with the Film Council of America will be open to the General Federation of Women's Clubs, National Council of Parents and Teachers, American Legion, labor and industry groups, and farm, youth and other national organizations concerned with films in the public interest. The Council will serve such groups with needed data for more effective use of non-theatrical films.

During 1946, the Film Council will aid all local film groups in the formation of community meetings along the lines of the Washington Visual Workers' of the District of Columbia. The Council will coordinate nationwide efforts to achieve complete authentic documentation of the history of the production and use of motion pictures in World War II; and also will stimulate research and publication of findings in the necessary subject matter areas.

Temporary headquarters of the Film Council of America will be at the office of the secretary, Vernon G. Dameron, Department of Visual Instruction, National Education Association, 1201 16th Street, N. W., Washington, D. C., and at the office of the president, C. R. Reagan, 12th at Lamarr, Austin, Texas.

Notes

RKO 16mm Program for Far East

RKO Radio is the second major Hollywood producing company to inaugurate the foreign distribution of 16mm prints of their features and short subjects. They have announced that their project will be confined to China and India at first, whereas Loew's International is planning global service.

According to Mr. Phil Reisman, vice-President in charge of foreign sales, the program will get underway upon the completion of equipment tests now being conducted. It is indicated that mobile units of the heavier and more professional type of 16mm equipment being developed by manufacturers, will be used.

Mr. R. C. Maroney, who has been with the Motion Picture Division of the Office of Inter-American Affairs for the past five years, will head RKO's foreign film activities.

New Course at The Institute of Film Technique

A practical course on "The Film in the Classroom" is offered this semester by The Institute of Film Technique, The City College of New York. Designed to assist teachers in using films effectively, classroom films will be considered as integrated aids in the teaching process. Topics to be discussed include classification of films, Army and Navy methods, techniques of teaching with films, operation of projectors, evaluation and selection of classroom films, film sources, school production, film clubs, administration of film programs.

The instructor will be Louis S. Goodman, formerly Assistant to Director, Boston University Division of Teaching Aids, and recently with the Audio-Visual Aids Unit, Army Education Program. The class began February 19.

Latest Surplus Property Regulation

According to Regulation 14, latest issuance from the Surplus Property Administration, educational and public health institutions will be allowed to purchase surplus Government property at a 40 per cent discount from the "fair value", to be fixed by the Government. As surpluses in which these preferred agencies may be interested become available, they will be notified. The U. S. Office of Education is cooperating with the SPA in the disposal of equipment to educational institutions.

Few 16mm projection units, however, are expected to be declared surplus, as the number of machines in usable condition to be released by the Army and Navy is "negligible", Robert Haggerty of the Surplus Property Administration told a group meeting in Washington recently.

Responsibility is vested by Regulation 14 in the Federal Security Agency for preparing estimates of the types and quantities of surplus property to be reserved for education, for determining the eligibility of applicants, and for developing criteria by which to

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and

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fable fame and Croesus of
the golden touch
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in

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Merle Oberon, Claude
Rains, Charles Korvin
in

"THIS LOVE OF OURS"
Yvonne De Carlo, Rod
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in

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judge the "legitimate" needs of applicants. "Educational Surplus Property Memorandum No. 1" of the U. S. Office of Education, FSA, invites each state to establish a State Educational Agency for Surplus Property to represent the public and private educational institutions within the state and to cooperate with the USOE in notifying applicants of surplus property available, appraising applications and certifying them. Pending the establishment of these state agencies, the Federal Security Agency has established an interim procedure set forth in "Policy and Procedure Memorandum No. 4". A copy of this can be secured upon writing to the Division of Surplus Property Utilization, U. S. Office of Education, Washington 25, D. C.

Film Use Rises in California County

Use of audio-visual materials by Kern County Schools (California) the past year has increased approximately 50 per cent over the use of these materials for the same period of the previous year, according to Dorothy Dickinson, audio-visual librarian in the office of Leo B. Hart, county superintendent of schools. The increase in the use of materials roughly corresponds to an increase of approximately 50 per cent in the supply of audio-visual materials available to county schools. At present, over 1200 reels of educational films and 790 filmstrips are available. Also, numerous recordings, transcriptions and 2x2 color slides have been added.—*School Bulletin*, January, 1946.

Outlook for Aerial Photography

Post-war aerial photography programs of government agencies and commercial users are far expanded over pre-war days, it was revealed at the annual meeting of the American Society of Photogrammetry, in Washington, January 16-18. Speakers pointed out that because 90 per cent of U. S. military intelligence during World War II was secured from aerial photos, photogrammetry—the science of using these photos to make maps and charts—has a bright future.

Gerald FitzGerald of the U. S. Coast and Geodetic Survey, was elected the new president of the Society. Vice President is Revere G. Sanders of the Fairchild Camera and Instrument Corporation, who was also honored with the Society's Abrams Award for a paper he had written on stereoscopy. J. E. King, of the Soil Conservation Service, was given the Sherman M. Fairchild award for his outstanding work in photogrammetry during 1945.

National Committee on Film Forums Organized

Representatives of the American Association for Adult Education, the American Library Association and the National Council of the Young Men's Christian Association, meeting at the Institute of Adult Education, Teachers College, Columbia University, on January 23, reorganized the National Committee on Film Forums (formerly the Joint Committee on Film Forums) for the purpose of determining educational standards applicable to the use of films for adult discussion groups.

The *Film Forum Review*, a quarterly journal sponsored jointly by the Committee and the Institute of Adult Education, will publish results of significant experiments both in the United States and abroad.

Officers of the National Committee on Film Forums are: (for the American Library Association) Glen Burch, Chairman; (for the National Council of the YMCA) J. R. Bingham, Vice-Chairman; (for the American Association for Adult Education) Mrs. Mildred Matthews, Secretary.

Cohocton School Film Library

The Cohocton Central School is the first central school in New York to establish its own educational film library. After renting educational films for several years the school administrators became convinced of the advantages of acquiring their own permanent film library. Principal of the school is Mr. Edgar A. King.

Regional Audio-Visual Meetings

• Out-of-state speakers on the program of a two-day Audio-Visual Institute for Educators at Ball State Teachers College, Muncie, Indiana, February 1-2 were: Edgar Dale, Ohio State University; Ford Lenler, University of Michigan; and Elmer R. Nelson, Milwaukee Public Museum. Talks by these men and local speakers emphasized the proper utilization of teaching materials, and needs in instructional materials. Attention was also given to the topic, "Building and Housing to Provide for Audio-Visual Aids," with which the Indiana State Audio-Visual Committee is concerned.

This subject was discussed further at a conference on School Building Planning and Related Problems at Indiana University, February 5-6. The Tuesday morning session of this meeting was devoted to "A Symposium on Audio-Visual Education Facilities."

• A series of Bureau of Teaching Materials conferences were conducted in ten Virginia cities January 7-17 by the State Department of Education to meet the demand from schools for assistance in getting under way a program for using audio-visual aids to instruction. This demand has arisen because hundreds of schools throughout the state, many of which have never used projected audio-visual materials before, will soon receive projection equipment, films and slides, purchased with funds allocated last summer by the Virginia General Assembly. Thousands of Virginia teachers must receive training in the use, operation and care of this material.

The primary purpose of these regional one-day "workshop" type meetings was to give a brief review course of instruction to a number of selected school personnel who, in turn, will organize and conduct their own programs of in-service training for teachers in their localities.

A Handbook, prepared by James W. Brown, State Supervisor, Bureau of Teaching Materials, and W. Henry Durr, Field Coordinator, outlines the present organization for the distribution of audio-visual instructional materials in Virginia on four different levels: 1) state, 2) regional, 3) county or city, and 4) the single school.

• Vancouver, Washington, played host February 15-16 to an audio-visual education conference sponsored by the State College of Washington. Other conferences scheduled include: Pasco, March 15-16; Chehalis, March 22-23; Bellingham, April 12-13.

Russians Develop Three-Dimension Process

The Soviet film industry has announced the achievement of three-dimensional images by the inventor Semeon Ivanov. In an interview in Moscow he said that Russians instinctively dodged when airplanes or birds were projected on the screen in pictures filmed by his process. "Robinson Crusoe" is now being produced in this manner by Mosfilm.

The Russian method is a variation of the grid process by which two images are projected on the screen simultaneously and are broken up into closely spaced bands by a grid or grating near the screen. This grating also serves as the selective viewing means.

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The Literature in Visual Instruction

(Concluded from page 84)

- **The People of America**—compiled by Lili Heimers, Director, Teaching Aids Service of the Library, and Margaret G. Cook, Librarian, New Jersey State Teachers College, Montclair, 1945. 10p. mimeo. 25 cents.

A tentative list of teaching aids—charts, maps, exhibits films, slides, filmstrips, publications and recordings—on inter-cultural education for all ages. These materials are classified under five chapter headings: Our Origins, Our Beliefs, Contributions to American Culture, Toward Unity, Music and Festivals.

- **Films and Food**—Mary Losey—*New Movies*, 20:7 November, 1945 (National Board of Review Magazine).

At the recent international conference on food—Food and Agriculture Organization,—held in Quebec, a questionnaire answered by 30 nations revealed that 54% wanted more films on agricultural production, 27% wanted nutrition films, 12% wanted agricultural films on their respective nations, and 50% were already using some foreign films.

A suggested list of titles on food (and agriculture) is given in the article.

- **Library of Congress Photographs**—W. L. Hartley—*Social Education*, 9:374 December, 1945.

The extensive collection of documentary photographs produced under the direction of Roy E. Stryker and the Farm Security Administration are part of a collection available for examination and reproduction at the Library of Congress—Room 1405, Auditor's Building, 14 Street and Independence Avenue, Washington, D. C. Microfilm copies may be bought for 6c per foot; 8" x 10" prints for 50c each.

Fannie W. Dunn, Columbia Educator, Dies

Professor Emeritus Fannie W. Dunn of Teachers College, Columbia University died on January 17, 1946 at the age of 67, just two years after her retirement. Professor Dunn was in charge of audio-visual instruction at Teachers College from 1933 to 1939, during which time she was assisted by Eita Schneider (now Ress). Dr. Dunn was a source of inspiration to her students because of her own brilliant sensitivity to the problems of the classroom teacher. That is why, while teaching in a field that was remote from her real life's work (rural education, where she was an outstanding national figure), she was able to emphasize the broad curricular aspects rather than the more technical, mechanical details usually found in such courses.

In 1935 and 1936 Prof. Dunn, with her devoted associate, published two research articles in the *EDUCATIONAL SCREEN*, one on state administration of visual aids, another on city practices. She was co-author of the standard reference book, "Motion Pictures in Education: A Summary of the Literature" by Dale, Dunn, Hoban and Schneider (Wilson, 1937). As editor of the 8th Yearbook of the Department of Supervisors and Directors of Instruction, NEA, Professor Dunn has left a chef d'oeuvre on "Materials of Instruction," with a chapter on the use of the resources of the environment written by her. Most of Miss Dunn's professional writing and lecturing was devoted to rural curriculum development and improvement.

Current Film News

■ **Young America Films, Inc.**, 32 East 57th St., New York 22, announces the new subjects:

We, The People—1 reel— a documentary film presenting the story of the United Nations Charter. It shows how man's desire for peace and human rights and his abhorrence of war led to the need for and the formulation of the United Nations Charter. The aims of the Charter are discussed and explained in detail. Accompanying the motion picture are two slide-film lessons—"The Needs and Purposes of the Charter" and "The Charter's Organization." The motion picture and the slidefilm may be used separately or together.

Safety Begins at Home—1 reel— which employs the story form to present home safety principles. Preparation for a home party by three youngsters provides the background against which home safety hazards are emphasized and how they can be recognized and avoided.

Both subjects are accompanied by interpretive Teachers Guide.

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.**, 20 N. Wacker Drive, Chicago 6, have released the following new 16mm classroom films:

Milk—produced in collaboration with K. G. Weckel, Ph. D., University of Wisconsin—the dramatic story of milk from the dairy farm to the table. Depicted are the use of milk in the home, the dairy herd, milking and the care of cows, and the pasteurization and bottling of milk in a modern plant. The use of machines is emphasized without stressing technical details.

The Bus Driver— produced in collaboration with Paul R. Hanna, Ph. D., Stanford University. The work of long distance bus drivers is dramatized in the story of an eventful cross-country bus trip made by a small boy. The duties of a bus driver are depicted in scenes showing how he meets driving hazards, serves his passengers, and keeps his bus in operating condition. Attention is given to the principles of safe driving and the aids to safety and efficiency provided by modern highway construction. The activities of a bus terminal and service garage are pictured, along with typical experiences of a four-hundred-mile bus journey.

Bread—produced in collaboration with B. E. Proctor, Ph. D., Massachusetts Institute of Technology—story of bread from the wheat farm to the table. Sequences portray the use of flour in the home: the harvesting of wheat; flour milling; and the making of bread in a modern bakery. This film and the one on "Milk",

helps to acquaint children with our modern industrial society—and to develop appreciation of the contributions of technology to home life.

The Food Store—produced in collaboration with Marjorie D. Sharpe, Principal, Tenaere School, Wellesley, Mass. The film follows Jack and Ann, who help their mother with the Saturday marketing in the local self-service store. From the produce

counter they select fruits and vegetables. In the canned goods department, they note the variety of goods and advantages of self-service. When mother buys meat, they watch in fascination, as the butcher cuts the roast. They see that different wholesalers supply the local store with dairy products, baked goods, and prepared packaged foods. In conclusion, the children and other customers line up at the cashier's counter, observe the cashier at work, watch mother pay the itemized check and then they load the groceries in Jack's wagon to carry them home.

FILMS NEW 16mm SOUND from BRITAIN

UNITED STATES

5 reels—45 mins.

The chronicle of the USA, showing the growth of the nation from its humble origin at Plymouth Rock to the present day world power.

THE STORY OF DDT

3 reels—25 mins.

The development of the famous insecticide from its discovery in 1870 to large scale production in World War II, culminating in its spectacular success during a typhus epidemic.

A DIARY FOR TIMOTHY

5 reels—40 mins.

The story of a baby born during the last winter of the war, telling what happens in the bitter world around him and giving a glimpse of better things to come.

JULIUS CAESAR

2 reels—19 mins.

Act III, Scene II—the forum scene which follows the assassination of Caesar.

MACBETH

2 reels—16 mins.

Act II, Scene II—the murder of Duncan.

Act V, Scene I—the sleepwalking scene.

These films are on loan from the following offices of

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■ **FRITH FILMS**, Box 565, Hollywood 28, California, announce the completion of a 600-foot color film in 16mm sound on:

The Goat Dairy Farm - a phase of agriculture that is growing rapidly all over the United States. The film was produced at the Carr's large goat farm which is located at the foot of Mt. Adams in the State of Washington, the natural settings giving vistas of great beauty.

The sequences of the three Carr children and the part each one plays in the caring for the goats gives the film much appeal for young people.

■ **OFFICE OF PRICE ADMINISTRATION**, Washington 25, D. C., has deposited 16mm prints of a new documentary film on sugar with its regional and district offices and the 316 distributors formerly used by OWI. The film, which was produced for the OPA by Robert Flaherty, tells the story:

What's Happened to Sugar?-showing why there were shortages during the war, and why shortages will con-



tinue for many months after the war. It covers the growing of cane and beet sugar, harvesting of crops, refining and distribution. Battle sequences, factory and laboratory scenes point up the unsuspected uses of sugar in many manufacturing processes. Animation explains how war cut the worldwide supply of sugar drastically.

■ **THE AMERICAN LEGION**, National Headquarters, Indianapolis 6, Ind. urges the installation of a driving course in high schools through their new 16mm sound motion picture:

Teach Them to Drive—produced for the Legion by Pennsylvania State College in cooperation with the Automotive Safety Foundation. Shocked by the tragic death of their son in an automobile crash, two typically American parents cast grief aside to wage a campaign for the adoption of driver education and training in their community's schools.

Free rental prints have been deposited with all American Legion State Departments, highway patrols in 35 states, and many university extension film libraries.

■ **SIMMEL-MESERVEY**, 9533 Brighton Way, Beverly Hills, California, is currently releasing the new film:

Junior Prom—2 reels, Kodachrome—concerned with the etiquette of "dating". It presents in dramatic form a pattern of standard, positive behavior for young people of high school and college age. The same method of presentation has been employed in the production of this film as was used in its predecessor "Dinner Party", which deals with correct table etiquette. Through this approach the student is able to identify himself or herself with characters portrayed in the film.

■ **THE JAM HANDY ORGANIZATION**, 2900 E. Grand Blvd., Detroit, Mich., report three recently completed sound films:

Dateline Tomorrow—sponsored by The Aluminum Company of America—designed to show the qualities and characteristics of the various aluminum finishes over a wide range of applications.

Tell It with Television—sponsored by The American Central Manufacturing Company—recording the company's advertising television program and showing what it takes to put a television show on the air.

Something New in Sports—made for Remington Arms for dealer and salesman showings.

■ **ROCHESTER PUBLIC LIBRARY**, Rochester 4, New York, is selling prints of a Kodachrome film in 16mm sound produced for the library by Margaret Cussler and Mary L. de Give.

Not by Books Alone—title of the 2-reel documentary film—shows how the Rochester Public Library serves the citizens of its community.

After a brief series of flashes showing the diversity of specialists employed in a Library, the film takes up six primary concerns: work with children, education, enrichment and recreation, making better homes, earning a living and intelligent citizenship. In documenting its thesis that the modern library serves these functions "Not By Books Alone," the film depicts the divisional system, work of branches, work with children and young people, motion picture and radio programs, concerts, exhibits, art gallery, and special applications of community service. Also available for rent from the New York University Film Library, 26 Washington Place, New York 3, New York, and other film libraries.

■ **U. S. COAST GUARD**, Washington, D. C., presents a pictorial record of the Coast Guard's role in World War II in a two-part motion picture which includes a 15-minute film on the domestic phase and a 25-minute picture on overseas operations.

Along Our Shores—the title of Part I—depicts the varied activities of the

Coast Guard in continental United States and on off-shore defense and offensive operations. Highlights are: the training program, work of the SPARS, functions of the Merchant Marine Inspection service, the Port Security and Coast Guard Auxiliary, patrol and rescue activities.

On Foreign Shores—Part II—includes scenes from every major theatre of operations and from every major invasion, in chronological order.

Requests for bookings can be sent to any District Coast Guard Office or to U. S. Coast Guard, Public Information Division, Washington 25, D. C.

Entertainment Films in 16mm

■ **PLANET PICTURES, INC.**, 5746 Sunset Boulevard, Hollywood 28, Calif., has launched, in addition to its 16mm releases of entertainment features in color, the release of a series of first-run animated cartoons filmed in 16mm Kodachrome. The first series of amusing subjects introduces a whimsical, intellectual and absent-minded cat as Professor J. Waldo Purrington, who is devoted to the cause of pure science and proceeds to demonstrate the scientific truth—or falsehoods—of various familiar adages and accepted precepts. The first in this series to be released to Planet's national distributing organization is *Honesty is the Best Policy*. Subsequent subjects will clarify such old adages as *Haste Makes Waste*, *Finders Keepers—Losers Weepers* and *Barking Dogs Never Bite*.

Another series of cartoons will feature laugh-provoking characters known as "Diddits", invisible little men who busily run the affairs of the universe, utilizing the most ingenious inventions. Original theme music will be featured; the series is narrated by the many-voiced Frank Graham, tailored to appeal to all ages.

The current release in Planet's series of 16mm color features is *The People's Choice*, described as a rollicking satire on the production of radio programs and the building up of radio personalities.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, have acquired three more Universal entertainment features, namely:

In Society—7 reels—Abbott and Costello as a pair of plumbers who go high-hat.



Moonlight and Cactus—6 reels—with Andrews Sisters, Leo Carrillo, Elyse Knox and Eddie Quillan. Returning serviceman has his trouble with women in war jobs—in this case in the running of a cattle ranch.

Allergic to Love—7 reels—romantic comedy with Noah Beery, Jr., and Martha O'Driscoll. Matrimonial and business merger between airplane and motor families periled by comic allergy, finally routed in a funny surprise ending.

Catalogs

Post

Many new releases are included in the Ninth Edition of its 16mm Sound Film Catalog just issued by Post Pictures Corporation, 723 Seventh Ave., New York 19. Altogether more than 100 features and 150 short subjects are listed and described. In conjunction with the issuance of the new catalog Post Pictures announces the release of the first two in a series of Hal Roach "streamlined" features—*Tanks a Million* and *Niagara Falls*—with more to follow soon. These streamlined features run less than an hour. Post Pictures has been named exclusive distributor of all latest Hal Roach productions. Two films in the Scattergood Baines series—*Cinderella Swings It* and *Scattergood Rides High* are also among Post's latest releases.

Castle

"Movies for Every Occasion" is the title of the new illustrated film catalog released by Castle Films, 30 Rockefeller Plaza, New York 20. While primarily directed to the home user of films, the catalog cannot fail to be of interest also to school film users, in the combination of entertainment, and informative subjects available. The 130 short subjects described include a great variety of cartoons—*Terrytoon*, *Puddy the Pup*, *Kiko the Kangaroo* and *Fairytale* series, the latter in color; the *Adventure Parade*, *Sport Parade*, *World Parade* and *News Parade* series. The latter series, comprised of concise, single reel reviews of each year's historic events since 1937, constitute an authentic motion picture record of World War II as it began and developed. All Castle films are available in 8mm, 16mm silent and 16mm sound from photographic dealers.

USDA

The new catalog of U. S. Department of Agriculture motion pictures and slidefilms, recently issued, lists 152 motion pictures and 125 slidefilms covering 70 different agriculture subjects. A helpful feature is the listing of slidefilms related to specific subjects with the motion pictures on those subjects, permitting a film user to choose from a correlated and unified group of visual aids. All of the motion pictures are indexed and cross-indexed by subject, and are listed alphabetically by title.

1945 Was Big-But-



Why? Because we are planning it that way. Here at Astor, we know that your number one need is continuous availability of MAJOR product. We are geared to offer our customers product insurance, not just for 1946, but for the years ahead. Since Astor is the largest independent film distributor in the theatre field, we are experts in the selection of high calibre programs.

In 1946 we will release over 26 features produced by Major companies and are still negotiating for more. Contracts have been closed for eighteen equally top flight features for release in both 1947 and 1948. We are constantly seeking bigger and better product for the 16mm market, pictures which can be shown anywhere in the non-theatrical field without the necessity of securing approvals.

Your best insurance for bigger, brighter tomorrows is being provided by Astor planning. Hitch your wagon to the Astor star, by securing the full line of Astor product.

Jacques Kopffstein

Executive Vice President

Astor Pictures Corporation, its Associate and Affiliate Companies

R. M. SAVINI
President

JOE E. ELICKER
Vice President

FRED BELLIN
Treasurer

Some of Our Big 1946 - 16mm Releases

- 4—HAL ROACH productions, three featuring LAUREL and HARDY "The Bohemian Girl" • "Pardon Us" • "Our Relations" and "Kelly the Second" with Patsy Kelly, Billy Gilbert, Pert Kelton and Maxie Rosenbloom
- 6—"DR. CHRISTIAN" features, starring JEAN HERSHOLT
- 12—Outstanding HOPALONG CASSIDY western features (the screen's finest) starring William Boyd
- JACK LONDON'S famous action story, "MUTINY ON THE ELSINORE" starring Paul Lukas
- FRED ASTAIRE, PAULETTE GODDARD, Burgess Meredith, Artie Shaw and His Orchestra in "SECOND CHORUS"

ASTOR PICTURES CORPORATION

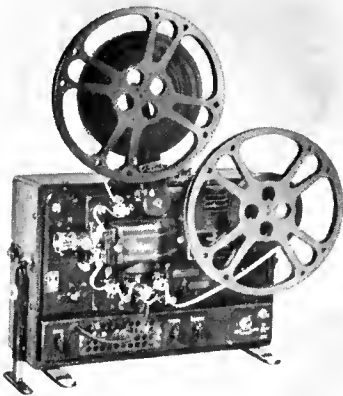
130 WEST 46th STREET

NEW YORK 19, N. Y.

AMONG THE PRODUCERS

Natco Projector

National Industries, Inc. (formerly the National Mineral Company), 2638 North Pulaski Road, Chicago 39, is now in full production on the new Natco 16mm sound projector. According to the firm's announcement, the new projector is basically an improved version of the original model manufactured to meet rigid Navy specifications for use in the Navy's training program, and advanced engineering principles have resulted in a projector simple to operate and easy to thread.



Natco 16mm Sound Projector

Functional highlights of the Natco are: direct sound scanning, and independent floating stabilizers, ensuring highest quality sound reproduction; a ventilating system which provides cool operation even with a 1,000 watt lamp, thereby increasing film life; precision designed mechanism which assures picture steadiness on the screen; triple claw shuttle movement allowing film to feed through the projector even when two consecutive sprocket holes are defective; film damage caused by film weave is eliminated due to the position of sprocket teeth in relation to the picture frame; all lamps readily accessible for changing and film gate components quickly removable for easy cleaning, without tools. The Natco is equipped with a coated 2 inch Fl. 6 lens, has a 12 inch permanent Magnet speaker and an 18-watt amplifier. Handles up to 2,000 foot reels; no belts to bother with or arms to attach; rewinding is accomplished by simply turning the rewind switch, without changing reels. The projector carries a two-year guarantee against defective material and workmanship. Two leatherette-covered cases house the equipment.

Kapit Buys General Film Library

Harry A. Kapit has purchased General Film Library, and General Film Productions Corp., 16mm and 35mm film organizations, and has resigned as active Vice-President of International Theatrical and Television Corporation.

Despite the fact that he will no longer be actively associated with ITTCO, he will still continue his duties in an advisory capacity and give that organization the opportunity to cooperate with him on the distribution of films which will be produced by his new company, of which he is president. His son, Elbert Kapit, will take over the management of General Film Library.

In addition to supplying "stock shot" material, the library will have a special department catering to industrial film producers as well as television.

S.V.E. Educational Director

The Society for Visual Education, Inc., Chicago, announces the appointment of Walter E. Johnson as Educational Director. Mr. Johnson's rich background in the field of visual education equips him well for this position in the ever-growing SVE organization.

For the past two and one-half years, he has served as Training Aids Officer for the Naval Training School (Lookout Recognition) at Ohio State University, Columbus, Ohio, and at the Naval Training Center, Gulfport, Mississippi. This naval school was basically an instructor training unit for the development of lookout-recognition officers for the U. S. fleet. Mr. Johnson



Walter E. Johnson

is credited with much of the pioneer thinking and work that went into the development and utilization of visual aids at this establishment. Mr. Johnson states that his great faith in the slidefilm and the 2" x 2" slide as fundamental instructional tools grows out of the fact that these two training aids comprised the heart of the excellent U.S. Navy plane and ship recognition program.

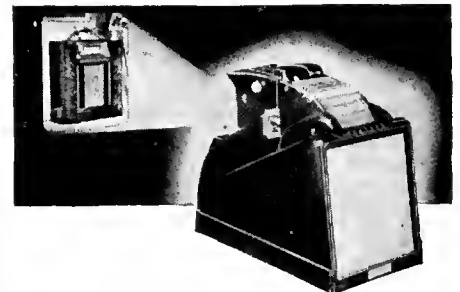
Before entering the naval service, Mr. Johnson was associated with the River Forest Public Schools as Coordinator of Instructional Material and later as elementary school principal. He has over seven years of

public school experience. He was also instructor of the course in Visual Aids and Radio in Education at the Northwestern University graduate school summer session in 1942.

The new SVE Educational Director holds a B. E. degree from Milwaukee State Teachers' College and an M. A. degree from Northwestern University. Additional graduate and naval training was obtained by him at Dartmouth College and Ohio State University. He is known in childrens' literature circles as the author of "Franka—A Guide Dog," published by Albert Whitman & Co.

NoVex Projector-Viewer

A new combination 2 x 2 slide viewer and projector is announced by the NoVex Division of Pruitt Office Machines, Inc., 425 N. LaSalle St., Chicago 10. A simple tilt of the top section of the machine controls the placement of the image. When tilted down the picture is projected on the viewing screen for individual or small group showing. When tilted up the image is projected direct to wall or projection screen for large group showings. An image of 3 feet wide can be projected from a distance of 8 feet. Housed in molded bakelite case, measuring 14" long by 12" high and 7½"



2 x 2 Slide Viewer and Projector

wide, with built-in ground glass viewing screen 7" x 7" wide; accommodates slides of vertical or horizontal composition in either glass or ready-mount form; employs Mazda 100-watt pre-focused bulb, and condenser system is protected with special heat-absorbing glass; projection lens is of F:2.9 aperture with focal length of 3 inches; ground and polished top surfaced mirror is employed in reflecting image to the viewing screen. Operates on AC or DC, and weighs less than 5 pounds.

ITTCO Offers Dealers and Libraries Films for Purchase

For the first time, George A. Hirliman, president of International Theatrical and Television Corp., is offering dealers and film libraries the opportunity to obtain ITTCO pictures on an outright purchase on long term lease basis.

This new plan permits the purchaser to carry ITTCO Major films on a depository basis at no cost and with no advance of funds. It will also enable the dealer to purchase films for his own permanent library on a deferred payment

plan. Features, shorts and serials in the entertainment, educational and religious fields are being offered. Likewise, on a depository basis, other independent releases which are the product of Major companies, but which do not require location approval, will be offered.

A great many of the productions available under this new arrangement have never before been offered to the 16mm. public. A twelve page brochure outlining the plan and listing and describing a number of the available films is now being prepared and will be sent to all persons interested in establishing or enlarging film libraries.

New Britannica Film Rental Plan

A new plan to make Encyclopaedia Britannica classroom films available to schools on a Rent-to-OWN basis will be initiated in a limited area in March, 1946. While the new distribution method will be launched first in the states of Indiana, Illinois, Michigan, Missouri, Wisconsin, Iowa, and Minnesota, it is anticipated that the plan may be extended to other sections of the country.

In making this announcement, H. R. Lissack, Vice-President of Encyclopaedia Britannica Films Inc., said that the new program will have all the advantages of film rental and many of the advantages of film ownership. The Rent-to-OWN plan, he added, is being introduced to extend existing services to the smaller schools whose budgets are not yet sufficiently large enough to purchase classroom films.

Approximately 9,500 prints of classroom films have been placed in the new Encyclopaedia Britannica film library in Chicago to serve schools in the first seven states exclusively. This is believed to be the largest exclusive classroom film library in the world. For the last fifteen years, these classroom films have been available through outright purchase or on a rental basis from a limited number of extension departments in universities and colleges. This new plan will augment the existing services to schools.

The Encyclopaedia Britannica Films' new plan makes it possible for each school to use each classroom film for a full school week as many times and in as many school buildings as it wishes during that period. When classroom films are used on this plan, the school builds an equity which can be used to purchase the basic or "most used" classroom films for its own teaching film library.

Canadian Firm Expands

Associated Screen News, Limited, Montreal, is preparing the groundwork for distribution services in Canada. A self-contained merchandising unit has been established for the distribution of photographic products and audio-visual aids.

Stuart S. Tait has been appointed General Manager of Benograph, a division of Associated Screen News, it is

announced by B. E. Norrish, President and Managing Director. Benograph will have branch offices in a number of key cities across Canada, and a network of retail dealers.

Mr. Tait has headed the merchandising division of Associated Screen News for the past twelve years, and is rounding out plans for a more comprehensive service in distribution of films and equipment operated by the company during the past fifteen years.

Pan American Kit of Visual Aids

An educational unit of visual aids on Latin America has been prepared by Pan

American World Airways System, 135 East 42nd Street, New York 17, and is offered without cost to Superintendents, Principals, Curriculum Directors and Visual Aid Chairmen. The kit is comprised of a color wall map of Latin America, showing air routes; 12 pictorial economies maps in color; 12 color photographs, a color film strip of 54 frames; 20 sets (50 pictures in each set) of small black and white pictures for student study; booklets, various supplementary materials and Teacher's Manual.

The first edition of this unit has been produced in limited quantity, hence its distribution is limited.

Good films and projectors deserve good lamps



RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION

300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

Spanish Language Course

Ideal Pictures Corporation, 28 E. Eighth St., Chicago 5, has obtained exclusive national sales rights to the set of recordings covering a course in conversational Spanish made by the Los Angeles School Board. The course consists of 32 double-face records. Albums and turntables are also available.

RCA Victor Extends Audio Visual Activities

Expansion of the Education and Training Division of RCA Victor, in line with the company's extended activities in the manufacture and sale of equipment for audio visual education and personnel training is announced by Frank M. Folsom, Executive Vice President in charge of RCA Victor.

At the same time, Mr. Folsom announced the appointment of Walter M. Norton, as Director of the expanded Division. Mr. Norton was for eighteen years engaged in merchandising and sales promotion activities for Montgomery, Ward and Company in Chicago and New York.

Dr. Forrest H. Kirkpatrick, Dean of Bethany College, who is recognized nationally for his work in the field of educational and personnel relations, will act in a consulting capacity as Director of School and College Relations. Paul R. Thornton, closely associated with the development of music programs in schools and colleges since he joined RCA Victor in 1940, will continue as Sales and Merchandising Manager. In each of the RCA Victor regional offices,



Walter M. Norton

educational field directors have been appointed to serve schools, colleges, and universities.

BIS Office in Los Angeles

The Hollywood office of British Information Services has been moved to 448 S. Hill St., Los Angeles 13. Miss Jane Mead is the Film Officer in charge.

Filmo Diplomat Returns

One of the first items of Bell & Howell's postwar movie equipment to appear on dealer's shelves is the Filmo Diplomat, 16mm silent motion picture projector. An outstanding feature of this machine is a new cooling system which permits the use of a 1000-watt lamp in addition to the standard 500- and 750-watt lamps used previously. Every mov-



B & H Silent Projector

ing part is gear driven, even to the feed and take-up spindles. There are no chains or belts, inside or outside. Gears are fully encased and silent.

The Diplomat is constructed to show not only silent film, but sound film as well. Although the sound is not heard, many fine motion pictures formerly restricted to sound-on-film projectors may now be shown on this machine.

A Bell & Howell 2-inch F 1.6 lens is standard equipment. However, it may be replaced instantly with other lenses. Safe-lock Sprockets, a patented device, make incorrect film threading an impossibility. They also materially lengthen the life of the film by exerting less strain and pull.

Further information may be obtained by writing the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

John W. Gunstream Directs New Audio Video Institute

John W. Gunstream, former Director of Radio and Visual Education of the Texas State Department of Education, has become director of the newly-organized Audio Video Institute. The new organization, whose home office will be located in Dallas, is designed to serve schools in the field of sound and visual education.

Mr. Gunstream, a national authority in the field of radio and visual education, was one of the organizers of the Texas School of the Air, and has served as Vice President of the Association for Education by radio. In the field of visual education, Mr. Gunstream organized the State Film Library Service for

the schools of Texas. He was one of the organizers of the Texas War Film Program, served as visual aids coordinator for the Texas State Guard, and state 16mm chairman for the War Finance Committee of Texas. He has also been active as a member of a special postwar committee to study the needs of schools in the field of sound and visual aids.

The new Audio Video Institute has been appointed educational dealer for RCA Victor in the Texas, Oklahoma, and New Mexico territory. In cooperation with RCA Victor, the Institute will provide complete facilities for sound and visual education, including all types of equipment and professional services in planning and utilizing scientific aids



John W. Gunstream

to learning in education and industrial training. Offices are located in Dallas, Houston, San Antonio, Lubbock, Albuquerque, and Oklahoma City.

Ampro in Canada

Announced jointly by Paul L. Nathanson and Ampro Corporation is the formation of Telephoto Industries Limited, 1195 Bay Street, Toronto, to handle distribution and servicing of Ampro 16mm. motion picture equipment and accessories in Canada and Newfoundland. Telephoto Industries Limited, which is wholly Canadian, will be the exclusive Canadian distributors of Ampro.

Paul L. Nathanson, partner of J. Arthur Rank of London, England, in Canadian theater operation and film distribution, also announced recently, in association with Mr. Rank, plans for motion picture production facilities in Canada. Equipping of the necessary studio and laboratories is reported nearing completion.

C. Ray Harnett is general manager of Telephoto Industries Limited. His past experience in the application of mo-



C. Ray Harnett

tion pictures to educational, instructional and sales development purposes, includes service with departments of education as well as commercial organizations. After working in the 16mm. field throughout Western Canada, he held executive posts as a visual education specialist both in Quebec and Ontario.

Victor Animatograph Scholarships

In a plan to further increase the emphasis on visual education, along with a desire to encourage youth betterment movements, the Victor Animatograph Corporation of Davenport, Iowa, one of the country's leading manufacturers of 16mm sound projectors and allied equipment, has provided funds for two 4-H Club scholarships in visual education to the National Committee on Boys and Girls Club Work. Contestants for the scholarships are required to show evidence of interest and experience in the operation of motion picture projection equipment, use of cameras, slide films, slides and other visual aids. According to the rules, the winners must include, as a minimum, at least one course in visual education.

In presenting the scholarship check to Guy L. Noble, managing director of the National Committee, Mr. S. G. Rose, executive-vice-president of Victor Animatograph Corporation stated: "I

have always had great admiration and respect for the work of the 4-H Clubs and I am sure the members will benefit materially from their acquaintance with and use of visual education techniques. At the same the visual teaching field as a whole will benefit from the impulse of this new and important force."

DeVry Honored

For the first time the Certificate of Merit of the New York Museum of Science and Industry has been awarded to a company engaged in the field of motion pictures. DeVry Corporation of Chicago, pioneer manufacturers of motion picture projectors, cameras and related equipment, is recipient of the Certificate in recognition of the company's outstanding achievement in the development of motion picture equipment for use in the training and enter-



William DeVry (left) accepts award from Museum Director Robert P. Shaw

tainment of Army and Navy personnel.

In his presentation of the award to William C. DeVry, the firm's president, Director of the Museum, Robert P. Shaw declared that it is "an honor to bestow the Museum Certificate of Merit to the 37-year old executive of the three-decade-old DeVry Corporation, under whose capable and far-sighted leadership his organization was awarded five consecutive Army-Navy "E" Flags and other significant honors." As background for the Certificate of Merit presentation, the Museum displayed DeVry theatre and 16mm portable sound projectors, 35mm and 16mm cameras as part of an historic exhibition of the evolution of motion pictures titled "Vision Unlimited." Pictured with Mr. DeVry (left) and Mr. Shaw is Conover model, Kyle MacDonnell.

Additional recognition of DeVry's contribution to the war effort is contained in the Certificate of Service award recently made by the Army Air Forces Training Command for meritorious assistance in the ground training program of the AAF. Provided here were not only movies for training, "briefing" and entertainment, but several heretofore secret devices, one of which is the Panoramic Gunnery Trainer by means of which gunners could shoot "electronic bullets" at motion pictures of enemy planes as preparation for actual combat.

"Association Films"—New Y.M.C.A. Production Unit

The National Council of Y.M.C.A.'s has recently established a film production unit, named "Association Films." *Play Volleyball*, a 16mm instructional sound film, was the first of the aids to be released by the new unit, followed by *Play Softball*, a 35mm slide film. Other subjects in the field of Health and Physical Education are in the planning stage.

In collaboration with Look Magazine, the Y.M.C.A. Motion Picture Bureau has conducted inquiries among students, community groups, and leading educators, to determine major interests and needs for 16mm films in schools and other groups using motion pictures. J. R. Bingham, Director of the "Y's" film bureau and of Association Films, and Albert R. Perkins, Film and Radio Director of Look Magazine, have announced that as a result of their studies, the two organizations have formed a producing-distributing team that will launch a special series of 16mm film productions to meet the needs of schools, colleges, churches, parent teacher groups, clubs and community organizations.

In a jointly produced series titled *The Art of Living*, two one-reel subjects, *You and Your Family* and *You and Your Friends* have already been filmed. Set for release in early Spring are *You and Your Personality* and *You and Your Health*. Future plans call for a second series of four films, including such titles as *You and Your Church*, *You and Your School*, *You and Your Community*, and *You and Your Country*. Plans are also being made for several films on leadership in clubs, camping, guidance and counselling, and discussion.

According to Mr. Bingham, the Y. M. C. A. is proceeding with production plans on the assumption that education in better living is not merely a function of the schools and colleges, but that learnings of importance are often acquired amid informal settings at home, in churches, clubs, and under circumstances involving leisure-time activities.

Members of the Y.M.C.A.'s Audio-Visual Education Advisory Committee include such prominent authorities as:

Paul D. Sheats, Ph. D., Educational Director of New York City's Town Hall, as chairman; Rome A. Betts, General Secretary of American Bible Society and Chairman of the Protestant Film Commission; M. R. Brunstetter, Ph. D., instructor in audio-visual aids, of Columbia University; Morse A. Cartwright, L.L.B., of the Institute of Adult Education, Columbia University; Frederick M. Thrasher, Ph. D., of New York University and President of Metropolitan Motion Picture Council; Paul H. Vieth, Ph. D., of the Yale Divinity School; and Dean McClusky, Ph. D., Consultant, Commission on Motion Pictures in Education of the American Council on Education.



S. G. Rose (left) presents check to Guy L. Noble

A Trade Directory for the Visual Field

FILMS

Akin and Bagshaw, Inc.
2023 E. Colfax Ave., Denver, Colo.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 103)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin St., Urbana, Ill.

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on inside back cover)

Brandon Films, Inc.
1600 Broadway, New York, N. Y.
(See advertisement on page 95)

Bray Studios, Inc.
729 Seventh Ave., New York 19

British Information Services
30 Rockefeller Plaza, New York 20
(See advertisement on page 101)

Castle Films, Inc.
30 Rockefeller Plaza, New York 20,
(See advertisement on page 83)

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

College Film Center
84 East Randolph St., Chicago 1, Ill.

Commonwealth Pictures Corp.
729 Seventh Ave., New York 19, N. Y.
(See advertisement on page 93)

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Creative Educational Society
Coughlan Bldg., Mankato, Minn.

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 56)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Educational Projection Service
6600 Lehigh Ave., Chicago 30, Ill.

Encyclopedia Britannica Films Inc.
20 N. Wacker Drive, Chicago 6
(See advertisement on page 59)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 54)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 100)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Planet Pictures, Inc.
5746 Sunset Blvd., Hollywood 28, Cal.
(See advertisement on page 91)

Post Pictures Corporation
723 Seventh Ave., New York 19
(See advertisement on page 62)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal
(See advertisement on page 100)

Simmei-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 85)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 98)

Swank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 96)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 96)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 97)

Visual Education Incorporated
12th at Lamar, Austin, Texas
Cotton Exch. Bldg., Dallas 1, Tex.

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.
(See advertisement on page 99)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 89)

Y.M.C.A. Motion Picture Bureau
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

MOTION PICTURE PROJECTORS and SUPPLIES

Amacker's Audio Visual Service
2230 E. Johnson St., Madison 4, Wis.

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 55)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 56)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 99)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 54)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 61)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 98)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
Cotton Exch. Bldg., Dallas 1, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 98)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Stillfilm, Inc.
8443 Melrose Ave., Hollywood, Cal.
(See advertisement on page 100)

Visual Sciences, Suffern, New York
(See advertisement on page 100)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

Brooking Tatum,
Kelseyville, Cal.
(See advertisement on page 100)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Kime Kolor Pictures
1761 Sonoma Dr., Altadena, Cal.
(See advertisement on page 100)

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Munday & Coffins
814 W. 8th St., Los Angeles 14, Cal.
(See advertisement on page 96)

Philp Photo Visual Service
1954 Pasadena Ave., Long Beach, Cal.
(See advertisement on page 98)

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 100)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Western Colorfilms
3734 N.E. Chico St., Portland 13, Ore.
(See advertisement on page 100)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 54)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 63)

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 100)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

STEREOPTICONS and OPAQUE PROJECTORS

American Optical Co.
Buffalo 11, N. Y.
(See advertisement on page 58)

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 60)

Chas. Beseler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 87)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 56)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

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Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 98)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 53)

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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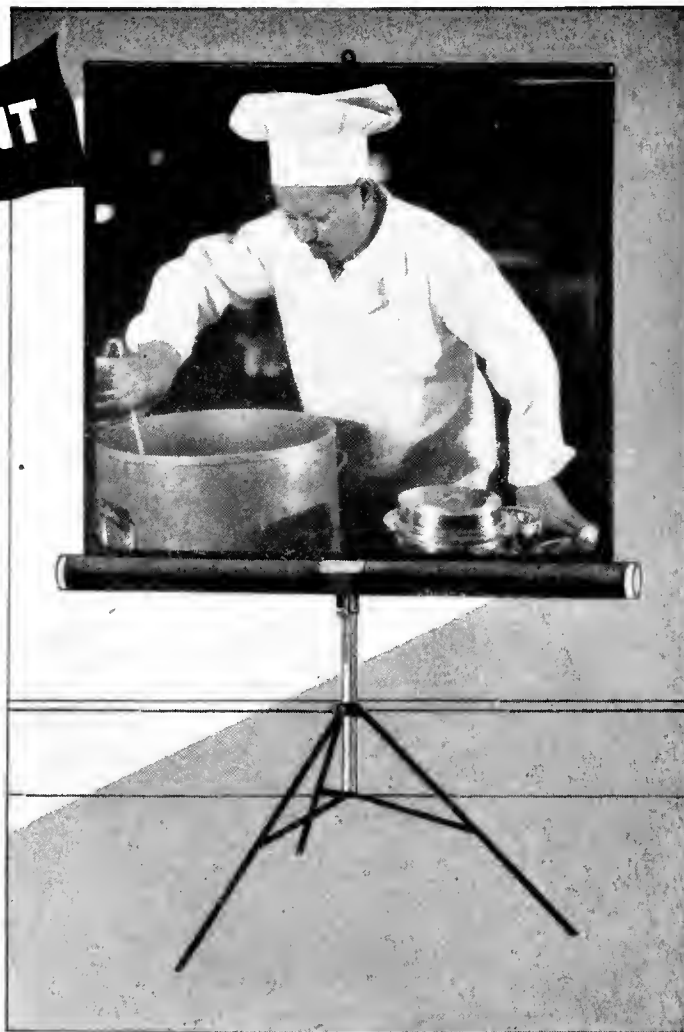
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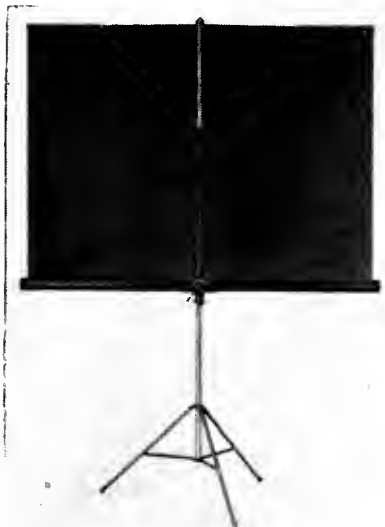


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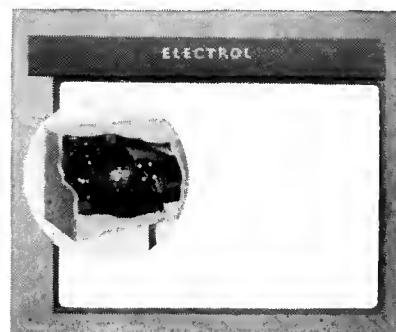
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EDUCATIONAL DEPARTMENT

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Perspective in Audio-Visual Education

A masterful exposition of the function of audio-visual materials and their proper integration with the whole structure of the learning process.

EDWARD G. OLSEN, Director
School and Community Relations
Washington State Office of Public
Instruction, Olympia, Washington



HOW THE SCHOOL PROMOTES LEARNING

PUBLIC education has always moved ahead by fits and starts. Memoriter recitation, the monitor system, object lesson teaching, demonstrations, supervised study, the project method, the problem method, ability groupings, audio-visual aids—these and many other such “methods” have had their enthusiastic advocates who have crusaded accordingly. Such proponents have thereby left their influence upon current school practice as well as their names in our histories of education.

Let us frankly admit that these professional crusades are both the strength and the weakness of modern education. They give it strength because only a crusader can expect to modify established thinking and practice. Unless someone comes along so intrigued with a new approach that he is willing to go “all out” for it, the very weight of opposing tradition will likely crush him before his voice can be heard. Yet, on the other hand, there is the undeniable fact that too often these valued crusaders themselves lose perspective upon the total educational problem, and hence tend to develop one-sided or unbalanced school programs. Observing that situation, the general public as well as the bulk of the profession itself soon begins to discredit even the real values inherent in the new approach or movement.

It is possible that both the strength and the weakness just mentioned are characteristic of the current audio-visual education movement. There is probably real danger that we who are enthusiastic for audio-visual materials and procedures may have our own blind spots. Let us, therefore, briefly review the whole problem of instructional approaches, sticking to fundamentals as we do so.

Function of Education

We shall doubtless all agree that the primary function of education is to transmit, create, interpret and

evaluate experience. We know that in the very process of learning specific personal experiences are organized by the learner into abstract generalizations, and that these generalizations themselves become more meaningful as the context of previous experience is progressively widened. That is how education proceeds, stimulating the student to an ever-broadening and more realistic understanding of himself within his world. Dewey put the point neatly when he remarked that “education is the reconstruction of experience.” The instructional problem, therefore, is basically that of choosing and utilizing those particular types of experience in the community, as well as within the classroom, which in each specific situation will most effectively help the pupil learn to live successfully in his varied personal, social, economic and civic relationships.

By way of illustration consider the newborn child. Here is an infant with no ideas, no skills, no attitudes, no viewpoints. He is just an egocentric organism utterly unable at this stage to deal adequately with his environment. Yet within a few short years this helpless child must learn at least minimum adjustment patterns of behavior. How will he learn to meet his needs? What approaches to environmental realities will he find worthwhile? What instructional procedures should we (his teachers) accordingly expect to use? Perhaps reference to the accompanying chart may help to clarify our own thinking about this central problem of effective learning and hence of desirable teaching method.

How We Learn

Avenues of learning experience—or types of instructional approach—may be grouped in three major categories or levels. Each level of experience is here classified according to the degree of reality it intrinsically represents. We should note that the primary learning

level is that of direct, first-hand experience through sensory contacts with the realities of the learners' own environment; that the secondary level offers vicarious mediated experience through audio-visual representation of reality; and that the third learning level, also vicarious, is composed fundamentally of talk about reality. Let us remember also that successful learning and hence effective teaching proceeds generally from the concrete to the abstract, and that the younger the learner the more concrete his learning experiences need to be.

Consider again the young child. One of life's realities which he needs to experience for his own protection is that of fire. How can he learn about fire? One way would be for his mother to tell him about it. She could say that there is in the world a yellow-reddish thing called fire which is hot and will hurt him if he touches it. Another approach would be to show the child some photographs of fire, perhaps technicolor motion pictures of leaping flames complete with sound effects. A third approach to the fire problem would be to let the child see an actual fire, to watch how quickly it can consume combustible materials, and perhaps even to thrust his own finger momentarily into the flames. Such are the three approaches to the reality of fire—through symbols, through representation, and through direct sensory contact. Is it not obvious that all three approaches are desirable if most effective learning is to occur?

As further illustration consider the urban adolescent. One of the realities of life about which he should be well informed is that of slum housing. The writer once took a New York college sociology class on a field trip to investigate slum housing in the great metropolis. That field trip had been preceded by several week's study of the housing problem in New York. Those students had already read books about slums and had seen pictures of slum conditions. Now they actually stood in an "old-law" tenement, officially condemned as unfit for human habitation nearly a half century previously, but typical of those still occupied by a third of all the people in New York. Suddenly two of the students turned to their trip leader and excitedly said, "We've read all about slums—we've seen plenty of pictures of slum housing—but we didn't dream it was anything like this! Why doesn't somebody do something about it?" . . . Through that one vital experience had come a sense of realism together with an emotionalized conviction of social need which was not achieved through either the symbols or the representations of slum housing conditions.

Many of us have rightly protested against verbalism in teaching, but let us not be content with our partial success. We still have far to go—not only quantitatively (in expanding and extending the use of audio-visual materials as commonly understood) but also qualitatively—to develop school programs based even more directly upon extensive first-hand sensory experience with physical and social reality. In terms of the learning chart, our own thinking and school practice needs to move both horizontally (within each chart category) and vertically (into other chart categories). If we have been concentrating unduly upon

the motion picture for example, we might well explore also the audio-visual possibilities inherent in flat pictures, filmstrips, radio transcriptions, and the like. Similarly, if we have been using field trips alone as a form of direct experience, we should examine the learning values in resource visitors to the classroom, student interviews in the field, surveys within the community, and so on. Finally, if we have been hitherto content with either audio-visual or first-hand experiences as learning approaches, let us henceforth make balanced use of all three avenues of learning experiences.

All Three Levels Needed

The point should be stressed that every type of learning material and experience is valuable under appropriate circumstances. There is no approach that is "best" under all conditions. In general, however, we must emphasize the fact that direct experience is foundational to all other, and that first-hand study, the starting point in education, nevertheless requires interpretation and evaluation through reading and discussion if valid concepts are to be formed by the learner. Personal experience without interpretation through words and other symbols is mere sensation, not education; mastery of words without experiential context to give them meaning is merely verbalization, not functional learning. Education that is meaningful, effective, and thus worthwhile always requires thoughtful, verbal expression of adequate personal experience.

That is why our professional conception of instructional materials and experiences has broadened enormously in recent years. Today we recognize the equal importance of first-hand, audio-visual and symbolic experiences in education, and we agree with our National Education Association when it asserts that "the community should be freely used as a laboratory for suitable pupil experiences under school supervision."¹ The need for greatly extended direct experience with community life is likewise emphasized by the Commission on Teacher Education of the American Council on Education. That influential commission reports that "the circumstances of our time make it imperative that the schools should offer children more than book learning in the classrooms. It must, indeed, make use of all the community's resources for providing children with direct and valuable contacts with environmental reality. Experimentation along this line has already begun in schools at every level but it needs to be extended with great rapidity."²

Accordingly, we now stress the appropriate school use of field trips, resource visitors, student interviews, service projects, camping activities, work experiences, radio programs, recordings, transcriptions, films, slides, objects, specimens, models, flat pictures and the like, as well as greatly increased use of books, periodicals,

¹ National Education Association. "Proposals for Public Education in Post-War America," pp. 9,15. Washington: National Education Association, April, 1944.

² Commission on Teacher Education of the American Council on Education, "Teachers For Our Times", p. 136. Washington: The Council, 1944.

newspapers, and other printed materials. Such instructional procedures—carefully planned, coordinated and evaluated—are the essential tools for learning and teaching in the modern school.

Avoid the Basic Error

Education cannot be wholly confined within the four walls of a classroom, no matter how replete that room may be with all the new books and all the latest equipment for presenting either symbolic or represented versions of reality. Words, however realistic, are only abstract symbols in the classroom. Audio-visual materials, however vivid, are still second-hand impressions of reality when presented to school pupils. So far as feasible we must also arrange direct experience; we must lead our pupils out of the classroom and into the

larger world, there for themselves to see, hear, touch, taste and smell the significant realities of life today. To do less than this is to fail in our full function as realistic teachers of modern youth. Traditional school people are often so preoccupied with the symbols of experience that they neglect both representations of reality and direct experience itself. Let us who have gone beyond their limited approach not make the same mistake in our turn! Let us not become so enamored of equipment and materials for representing reality that we minimize the learning significance of direct community experience under school guidance. Let us keep our professional perspective, remembering always that we learn what we live as we intelligently participate in living—and that life is truly lived in that real world across the classroom threshold.

Getting Our Front Yard in Order

Presenting some heartfelt and emphatic suggestions for uncluttering the audio-visual field.

AND NOW that we have definitely decided that Visual-Auditory Aids have made giant strides, due to this ghastly war, and that they are due for even more Seven League bootsteps when the boys are all home, let's get our front yards in order to do a more efficient job in this post-war world.

Catalogues

A thorough housecleaning of the Museum and Visual Education department recently inherited by the writer found ten waste baskets filled with catalogues of every description, shape, kind and form smiling at us. Fortunately we have a baler or they would have represented ten waste baskets filled with sheer waste. The pulper did eventually make more paper of them . . . probably to go out to the world as more catalogues . . . of various sizes, format and importance.

Why can't Visual Education Directors decide upon a definite form for all announcements of films etc? From those catalogues we saved at Radnor we have made a card index catalogue with easily found classifications which the teacher in need of films can use "when in a hurry". We used the 3" x 5" filing card because the most frequently purchased filing case accommodates that size. Many of the descriptions of films had to be cut down to fit the card or were cleverly overlapped by the pupils who were assisting in the job.

As a result of a little horse sense and efficiency our files have been consulted at least 300% more than they were in previous years, by admission of the file consultants themselves. To advertise to our eighty-seven teachers the advent of the new system of finding films we issued a bulletin listing all the classifications we had made. We did not use the Dewey Decimal System for it must be admitted that not all teachers understand the system and its mysteries . . . even those with their

ROBERT B. NIXON
Director of Visual Education
Radnor Public Schools, Wayne, Pa.

master's degree. We catalogued by subjects covered in the curriculum and those units or topics found under those subjects. With the exception of Chemistry, Physics, Geography and Economic Geography there was little need for cross-indexing.

Each card has printed on it the additional data following: source (in code), sound or silent, size film, subjects listed under, free or rental fees, color or black and white. The source is that which we use most frequently. There is no need to place on our cards the sources in far western United States or more than one thousand miles from "home". Rental fees are for one day and two days. With this information the teacher ordering films is armed with the material to copy on her order blanks (one for each film) made the same size 3" x 5". From her order blanks we can make the final order to go to distributors and file her blanks for future reference when film bookings are confirmed and films received.

Why can't all film catalogues be in card index form . . . sent us in such form by the producers, distributors and libraries of films? We spent hundreds of hours (pupils' and teachers') making this catalogue. It took two catalogues of each kind to make our catalogue on filing cards. Wouldn't it be more economical, for example, to receive from Y.M.C.A. a bundle of cards to be placed in our files with instructions to discard cards of films which have been discontinued? Visual Education Directors would be willing to pay for catalogues if produced in this form. They would mean order instead of chaos in cramped quarters and time-pressured atmosphere of carrying a regular classroom schedule plus visual education duties. EDUCATIONAL



(Photo courtesy Charles C. Smith)

(Left) Grace Filler of Radnor High patiently tries to find films for use in her English classes among a variety of catalogues. Both teacher and photographer got a little out of focus attempting to find the film desired. (Right) Once catalogued as a card index file, films are easily found, with resulting increase of orders from 300 to over 600.

SCREEN should wage a campaign to have all films offered schools announced in this form. Such announcements would be saved rather than tossed into a crowded drawer or waste basket . . . and forgotten.

Order Blanks

With the many duplications of old and current catalogues we also inherited Heinz's 57 varieties of order blanks. They measured from post card size to twelve inches in length! Imagine keeping such a bedlam of forms in order?

We thought we had the problem licked when we mimeographed 8½" x 11" letter-heads for our requests. Our greatest trouble came from the library of a very reputable scientific organization which insisted upon our using their twelve inch forms. Truthfully, half of the form is devoted to information concerning the borrower and the binding agreement relative to loans. Nobody among that worthy host of scientists has thought of printing all this important data in fine print on the back of the form and thus reduce its total size to that which will fit into the drawer of the Visual Education Director's desk. They seem to think orders are written in front of a filing cabinet rather than seated at a desk.

Our suggestion would be that EDUCATIONAL SCREEN draw up a standard order form for borrowing films from any library or organization and that form be mimeographed by borrowers on letter size paper and be accepted by all organizations. Then we would not have to bother with the red tape incidental to borrowing films from a certain company which tries to make one feel, from the appearance of their important forms, that their films are very outstanding, but which, once secured, are found to be quite ordinary.

More About Catalogues

Found in the welter of catalogues, tossed to the jaws of the pulper, were a host of screamer and high pressure announcements and catalogues. The screamer is generally an announcement which tries to worry the

teacher or Visual Education director into booking a film. What a waste of paper and talent! A little study of teacher psychology on the part of producers and distributors would perhaps unearth the information that our reactions to screamers and high pressure announcements are either cynical or "will read it later".

Then we have the seed catalogue type of film catalogue. Its purpose is to get you very excited and force you to want to order everything you see. Teachers are supposed to be like little boys in five and ten cent stores, who want to buy everything on the counter . . . with ten cents!! Generally mixed with the offerings in these catalogues are a goodly portion of pictures totally unsuited for any school, however moronic the populace. They are the cast-offs, blood and thunder, or never-been-booked films of the theatrical world. If such sources used a card index catalogue system we would winnow their chaff from the wheat, and, who knows, such sources *might* get a booking now and then. Now they get none. The chore is too great to wade through their lurid pages for that which is worthy of filing.

It might also be advantageous for film distributors to determine for themselves exactly when it becomes uneconomical for schools to order films at great distances from sources. We found catalogues from every point in the United States, many of them duplicates. Naturally we would not send to Iowa for pictures obtainable in New York City.

After a distributor has sent announcements of pictures, and he knows such information has been filed, he could spare both himself, and the sponsor, the additional expense and labor of sending forth additional announcements of the scream brand to public waste baskets. Some much misinformed publicity experts have decided that such material *must* be pumped into the mails at periodic intervals to jolt us into booking their products. Ah! And we must not forget the return order post cards . . . Two cents will be paid . . . if you ever use this card. From one company producing excellent, sponsored films we now have enough post cards to

keep us supplied for five years according to our current bookings. Only we don't use them for orders, but for holding dabs of paste in mounting pictures for our opaque projectors!

Centralized Libraries

To avoid confusion, and to eliminate duplication of effort in the non-theatrical film world, we should embark upon a system of full coverage, centralized libraries for free distribution of films, or low rentals for films. It is time the producers of sponsored films get together and create those distributed centers. It is imperative that it be recognized that many schools will never have in the near future, sufficient funds for many rentals unless those rentals are low . . . quite low. No single reel subject, color or black and white, should rent for more than 50 cents per day. Postage or express charges in addition puts this well over a dollar. This is also a good argument for more sponsored and "adapted" films.

When one hears war-boom-happy teachers talking of money for rental films in terms of, "Let them find the money", one begins to understand better why rental libraries charge all the traffic will bear. It is as silly as the teacher's attitude toward the Teaching Films Custodians project, "They're going to make a lot of money from those pictures." The sane reply was, *How? When? Where?* Patrons are not going to take food from their children's stomachs or shoes from their feet in order to provide talkies in poorly heated classrooms.

Coupled with centralized film libraries comes the recent growth of many film libraries. It seems Uncle Sam with his O.W.I. films and Co-ordinator of Inter-American Affairs products (some pretty poor product) sold every ambitious college on the idea of a film library. Probably it was these pictures which set them up in business. We blush when we admit we tossed out five waste baskets full of announcements and catalogues of such "libraries" when we cleaned our front yard recently. They were merely a two years' accumulation. Many were hurriedly mimeographed, and what mimeographing! One almost prays for a deep depression in which to bury these over-duplications, while rigorous retrenching is required of the colleges offering government films and what others they have gathered under their wings.

Teachers resent the "service charge" incidental to such films. They know it is a rental in disguise. An efficient system of handling films might not require as high a fee. If these libraries bought such prints then we are being charged for something to which every taxpayer is entitled, for are not these films produced with tax money? Educators should have the courage to avoid euphemisms and say bluntly, "there is a rental for these films".

Teacher Training

One is not a Director of Visual Education very long before he discovers, if he did not know it before, that many teachers are unable to operate the simplest projection machine. They are not the old teachers either. The fault lies with the courses offered teachers in Visual-Auditory Aids. The instructors in these courses seem to carefully avoid the teaching law, "one learns

by doing". If a Projection Club teacher in a high school can find time to teach twenty boys how to operate every type of visual education machine in a semester's time, then the same could be done with teachers in a teachers' college in less time. Not only do teachers not know how to operate, but they do not know the correct names for machines or materials projected. This is because they have much "book larnin'", but little practical.

They also do not know how to use films effectively. The causes seem to be (a) Manuals for teachers seem too involved, leaving the teacher in a muddle. (b) Manuals seem too long. (Who knows, the modern female teacher might have a date?) (c) They seem ignorant of a few simple rules which can apply to any film, and which will be effective. (d) Few colleges teach subject matter combined with a methods course. The writer knows of several subject matter professors who resented a suggestion that the teachers be told how to apply to a classroom situation the things they were learning. It can be done even with "fellow student teachers" as "pupils". Teachers then would enter classrooms armed for action, rather than having to feel their way cautiously, or never even venture into using visual aids. For not every teacher uses them. And she alone knows the reason.

Projection Equipment

Our post-war stillfilm projector should be at least 750 watts equipped with a fan. Then we could use it for auditoriums as well as classrooms. With a variety of focal lengths in lenses it could be adapted for use in school theatrical productions where "trick effects" and special scenes were desired. This is another story in itself.

Inexpensive, standard approved curtains or methods for darkening auditoriums and classrooms should be developed. The stiff fabric, black, bellying, shrinking shade is not the answer any more than the sagging soft cloth shade. Once they are installed they become the teachers' and the director of visual education's headache. Our schools need more powerful opaque projectors, which give a clean-cut focus of pictures on the screen. If necessary thousand watt bulbs should be used with more powerful fans.

Cleaning Up

Prior, then, to embarking on our stratospheric post-war plans for audio-visual education, let's get down out of the air. Let us first get our front yards in order. This cleaning job concerns many things: Efficiency in our office routine; right handling of mechanical procedures; systematic distribution and advertising of productions; training of teachers; better projection equipment; and general recognition of the need for closer collaboration between makers and users.

Next (and this will be for a second article) let us get our teaching material in order—films and slides that are right in form, content and quality. It is a matter of sharpening old tools preparatory to making and using new ones such as, for example, the alluring but still more or less unknown quantity . . . television!

Building from the Ground Up

A valuable example of proper, practical procedure for directors of "non-existent" audio-visual departments.

LAST fall, I returned from a summer's work in the Audio-Visual Workshop of the University of Southern California, to find myself director of a non-existent department of audio-visual education in our building. Like thousands of other schools over the country, we, too, are eagerly awaiting the arrival of our sound projector and other equipment. While we wait, we are building up our department of audio-visual materials and aids.

Our first problem was locating housing space for materials and equipment. The only available space in our crowded building was a narrow, dungeon-like runway back of the gymnasium. Rather than establish an audio-visual department in this uninviting place, we decided to use my own cloakroom (I teach a third grade) as a temporary workshop and housing center.

The first step in initiating a functional program was to start a picture file. A committee of teachers met and made plans. They decided to have a magazine-collecting campaign. Newspaper notices and school announcements brought in hundreds of fine magazines. Complete files of magazines for a year or more were placed in the library; the others were used for our files. A group of sixth grade girls met during a free period and cut out desirable pictures. Teachers worked from time to time, selecting and mounting pictures.

All of the pictures are to be mounted on appropriate colored paper, and re-mounted on a heavy tan or black mounting board. The pictures are temporarily filed, in large brown envelopes, under such unit or subject headings as: transportation, farm, animals, Indians, etc. These subject headings were chosen from lists submitted by the teachers. At present, a discarded sand table with a hinged top houses our picture file. As soon as a large steel file is available, the pictures will be transferred to it. We plan to buy, each year, pictures which the teachers need. The most valuable colored pictures will be protected with transparent mounting tissue or lumarith to preserve their colors. A mounting press is an essential piece of equipment for mounting pictures. We hope to have one soon.

Early in the fall, the teachers in our building gave me a list of their units or subject areas. I am using these in looking for audio-visual materials: stereographs, filmstrips, slides, unit portfolios, films, and museum models. There is much free and inexpensive material which is especially good. Some of the sources of this material are: *The Grade Teacher*, October, 1945—a page of coupons for mailing; *The Instructor*, November, 1945—Visual Education Materials III—Posters and Charts, Part I; *The Educational Screen* (frequent lists); *The American Federation of Railroads*—Transportation portfolio; *U. S. Office of Education*—pamphlet 80, "Sources of Visual Aids for Instructional Use in Schools" (fifteen cents).

MARIAN KATHLEEN WHITE
Director of Audio-Visual Education
Smith School, Deming, New Mexico

Our Smith School Museum was created when the third grade donated a mud dobber's nest they were studying. Soon other objects were donated. The gift of three types of Indian dolls was the beginning of our historical doll collection. At present, the museum is housed in a discarded old book case. When display cases are again on the market, we plan to have one for our museum models and specimens.

In the improvised audio-visual aids' nook, there is a bulletin board where letters, advertisements, announcements, and audio-visual news is posted. Once a month, I hectograph an Audio-Visual News Bulletin. This sheet tells of any new material available, or anything of interest in the audio-visual field.

A radio and record committee is working now on a



(Upper) A third grade group has just finished cutting a record, culminating a study unit on transportation.
(Lower) Transportation pictures used in the project.

plan for more efficient use of radio and records in our school. They are looking for radio programs and records adaptable to our course of study. We have an old victrola, a radio and record player. The high school has an excellent public address system with a voice recorder and transcription player. So far it has not been used much in our building. We hope it will be used more in creative work, remedial reading, and in making general informational records for classroom use.

Since we plan to use the sound projector in the classrooms, we are still reading and discussing methods of darkening the rooms. There seem to be several darkening methods which have been very successful: curtains on metallic tracks, roller shades, and other mechanical devices. We have found these books and pamphlets helpful in our study of efficient class-room darkening: *Motion Picture Projection in the Classroom*, Frances Noel; *Architects' Visual Equipment Handbook*, Bell and Howell Company; *Educational Screen* (several articles).

We dream of having, in the not-to-distant future, a large audio-visual auditorium. It should be acoustically good and well equipped with projectors, radio, victrola, maps, globes, rotating bulletin boards, working space, stage, steel files, film storage space, ample cupboards, and glass display cases. Such an auditorium would be for the occasional group showing of films. It would not take the educational film out of its rightful setting in the classroom where it is an integral part of the educational experience. This audio-visual auditorium may be added as a wing on our elementary school building. A definite building program is being planned, and a bond issue will be submitted to the voters this spring.

The funds for the purchasing of materials and equipment come from a supply and equipment fund which was provided for in the 1945-'46 budget. Also, there is a special Smith School fund accumulated from the gate receipts from entertainments. We already have a slidefilm projector. This year we can pay for a 16mm sound projector, a few stereoscopes, stereographs, viewers with films, kodachrome slides, filmstrips, pictures, and museum models. Next year we plan to purchase an opaque projector, a mounting press, a glass case museum, a picture file, and additional slides, filmstrips, and records. We will rent most of our sound films.

Since many of our teachers have not had courses in audio-visual education, we have decided to have discussion meetings and actual presentation of film lessons in our teachers' meetings. There is a possibility that an extension class in audio-visual education may be offered later in the year.

The delayed arrival of our equipment has been an asset rather than a detriment to our audio-visual program. It has given us an opportunity to collect and organize our materials, to gain a knowledge of the functions and purposes of aids, and to plan for their efficient use.

When our program of audio-visual education is properly functioning in all of our buildings, we hope to

accomplish these objectives:

1. To take as much verbalism as possible out of education and replace it with vicarious experience.
2. To encourage and stimulate student initiative through participation, in mental, manual, and physical forms of endeavor.
3. To provide greater knowledge, understanding, and appreciation of the world and its peoples.
4. To provide clarification of all subject matter.
5. To improve classroom instruction which will lead to better learning and, hence, to better living for the children.

A Reader Speaks

THOUGH you might be interested in knowing that the West is beginning some signs of life in the audio-visual field.

Recently the Pueblo Junior College Board voted to develop an audio-visual materials' center with resources amounting to \$10,000. With \$5000.00 worth of educational film already in its library, it decided to add an additional \$5000.00 worth of teaching materials.

For the past two years we have been developing a service for the educational institutions and adult organizations of this county. The Department of Visual Education served as a coordinating agency for all the schools and organizations and it secured the requested audio-visual materials from various libraries in the country for those requesting them. Now that the projection facilities have been doubled, the Junior College Board felt that additional resources should be made available on a local basis. It is an interesting pattern that has developed—a pattern that might be followed by other regional centers in the country.

An Advisory Committee is now being appointed to assist the Center in directing its activities in channels conducive to the best of those being served. This Committee will consist of the audio-visual coordinators of the various school districts in this city and representatives of adult organizations. The rural schools will also be represented by the county superintendent. It must be remembered that the Junior College operates as a separate educational unit, having its own board, its own assigned mill levy and serving the county and surrounding territory. It might further interest you to know that each educational unit has asked that the Junior College serve its audio-visual needs, especially its film needs.

In-service and pre-service training courses will be instituted. An annual regional workshop will be held and an annual conference sponsored.

The Center will not only organize projected teaching materials, but also plans to prepare non-projected picture materials for rural schools not having electrical current. It expects to prepare sets of teaching aids that will coordinate with units of instruction prepared for the schools of the county. The Center is strategically located to serve the interests of all educational groups in the County.

ERNEST TIEMANN, Director
Department of Visual Education
Pueblo Junior College, Pueblo, Colo.



Catbird



English Sparrow



White-breasted Nuthatch



Downy Woodpecker

What Bird Is That?

Showing the "how" and the "why" of building films for effective teaching of a specific topic—bird identification.

DAVID SCHNEIDER
Evander Childs High School
Bronx, New York

WHENEVER any one is suddenly startled by the sight of a colorful bird in flight, or one about to perch, the first impulse is to ask, "What bird is that?"

The best pedagogical method of answering this question is the one suggested by Mr. William F. Kruse, manager of the Films Division of the Bell and Howell Company, namely, "... to build upon the knowledge and experience of the student body, rather than merely hand out an informational capsule that represents the superior wisdom of the teacher or the teaching film producer."

Heeding this excellent advice, I set out to re-edit several hundred feet of color film on birds, which I shot in the past few years in the backyards, woods, gardens and parks. Having seen the re-edited version, Mr. Kruse was very much impressed by the different approach used in this particular teaching film. Such presentation also seems to accord with the requirements for teaching films as formulated by Bruce Findlay in the EDUCATIONAL SCREEN for September, 1945. After such endorsement, the next step would seem to be—invite others to see it.

What is this different approach? In the first place, each reel is a complete film lesson—not merely a visual aid. Each reel on bird identification, following best pedagogical procedure, starts out to motivate the lesson.

"To those who don't know, anything in feathers is a 'bird'."

"But it's more fun to recognize each bird by his 'coat of arms.'"

Each bird is then introduced moving around in places familiar to the average student. Close-ups follow close-ups, as the film guides the students in observing such characteristics as size, color, particular identification traits, habits, etc. Each concept is introduced one at a time, before revealing the next one—even high school students prefer meeting new concepts one at a time, instead of having them lumped together. The name of the bird does not appear until the very end of each sequence. In this way the experience and the knowledge of the pupils—their apperceptive mass—are built upon and amplified.

As previously pointed out, since this film is not just another visual aid, the number of bird sequences presented in one class lesson can be made commensurate with the ability with which a class can absorb them. Thus this film actually invites the teacher to stop the projector—a good habit to cultivate in using educational movies—at any point, without fear of losing the continuity of

(Concluded on page 132)



House Wren



Young Robins



Male Flicker



White Pelicans

Safety With Fire:—In Hand-Made Lantern Slides

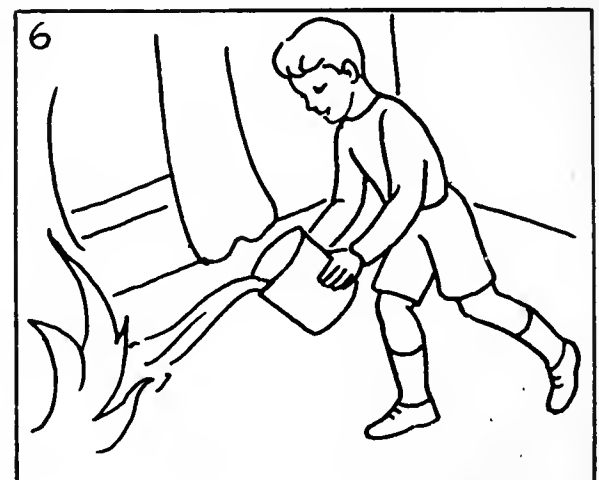
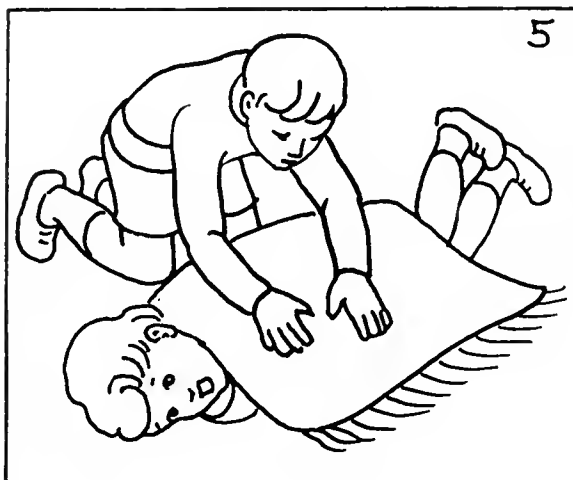
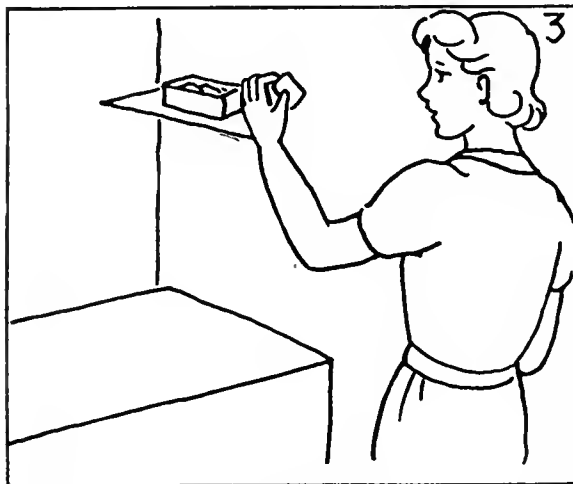
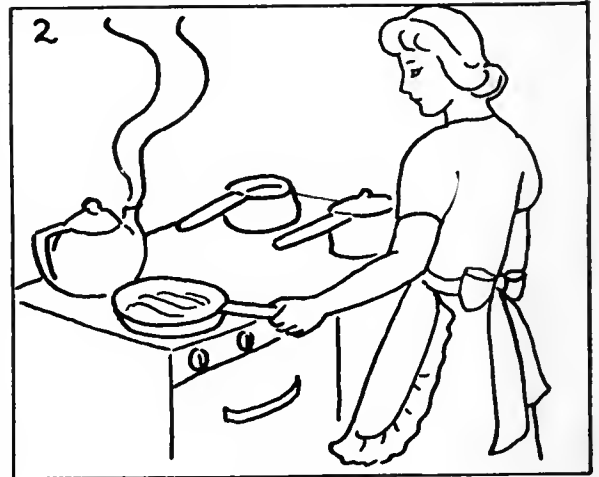
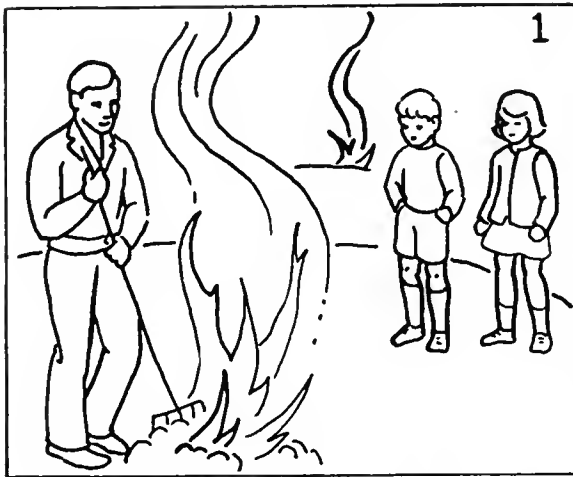
By ANN GALE

Roosevelt High School, Chicago

PRI-MARY children may be made conscious of the dangers of fire and of simple things to do when a fire occurs by means of a series of slides.

- 1.) Keep a good distance away from bon-fires. The wind may change suddenly and set fire to your clothing.
- 2.) Let your mother do the cooking. Fires in stoves and hot pans have caused many serious accidents.

- 3.) Be sure the adults in your home keep matches in a tin box out of reach of small children. Use "strike-on-the-box" matches.
- 4.) When a fire occurs, call the fire department and report the location of the fire, and the address of the house.
- 5.) Roll a rug, blanket or coat over a person whose clothing is on fire.
- 6.) Water, sand, or dirt will stop a small fire.



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 Curriculum Clinic

Improving the Audio-Visual Program

PAUL C. REED, Editor
Director, Visual and Radio Education
Rochester Public Schools, New York

“WE WENT to a P. T. A. meeting at Joan’s school one evening last week. The meeting concerned visual education, how it is being introduced into the curriculum, its future use, etc. We saw about an hour of film, showing how films may be used and also several actual educational films for various grades. It was our first P. T. A. experience besides our introduction to a new form of education.”

So wrote a friend and former Washington neighbor who had returned to his home town in Illinois. And likely his experience is being repeated in school communities all over the country as visual education is being discovered by school after school, and as wise school administrators interpret to the parents what the school is doing. Administrators and parents alike are ready for the development of a visual program in their schools, and they’re doing something about it. This is a sharp contrast to the pre-war years when schoolmen and parents alike were dubious and skeptical. Even if they recognized the term “visual education”, it was difficult to convince them of the values of visual media.

One of the most encouraging signs I have noted since returning to my home town is the number of school people who are asking, “What can we do to improve the audio-visual program in our school?” This is not mere tolerance of an idea and casual interest; this is *acceptance*. They are taking the initiative. They believe in the use of visual materials. They want to know about all the materials they can use and how they can use them most effectively. They want to know how they can improve the audio-visual program in their schools? Well, how can they?

It seems to me there are three important areas demanding studied analysis and planning in any such improvement program. These same three areas are also components in the development of a new audio-visual program in a school. And they apply to an audio-visual program in a single school or in a school system. These three areas are: (1) **Materials, equipment, and facilities**; (2) **Organization and administration**; and (3) **In-service training for utilization**.

There is a tendency on the part of some administrators to want to put first emphasis on the third—assisting teachers in their use of visual materials; but if there must be a sequence, the order as listed seems most logical to me. There’s no use working with teachers on their plans and techniques for using visual materials, unless efficient organizational procedures have been set in motion for their getting the materials when they need them. There is no need for organization and administration until you have the materials, equipment, and facilities. Ideally, however, attention should be given to all three areas at the same time, and consistent advances must be made in all three if improvement is to take place.

At the present time, at the specific request of the principals, we are making intensive studies looking toward improvement in two of our largest high schools. We are also planning our improvement program for the whole school system with the same guiding outline. In the high schools we are studying the physical plant as it has never been studied before. We’re finding out where the needs are as well as where the electrical outlets are. And we are setting up higher minimum standards of projection room facilities in anticipation of an expanded use of projected visual materials.

In addition to merely inventorying the existing audio-visual materials and equipment, we’re checking against higher standards and making definite plans for acquisition. Provision will be made for expanding libraries of visual materials within the schools—especially those lower unit cost items such as filmstrips, records, and transcriptions, which too frequently have been circulated in the tradition established for films.

“Within any school system the audio-visual program should be organized in each school. An educationally qualified person with organizing ability should be named director or coordinator for each school and his teaching schedule adjusted to permit him to perform his functions.” This straight forward statement in the American Council on Education’s helpful pamphlet, “A Measure for Audio-Visual Programs in Schools”, is followed by a specific listing of functions for such a coordinator. Such responsibilities as “informing teachers about available materials”, “ordering audio-visual materials”, “scheduling aids and equipment within the building”, and “working with teachers in improving utilization” must be met by someone within each school if that school is to have any adequate audio-visual program. Whether or not someone is definitely assigned to such responsibilities will be determined by the size of the school, the financial support for such assistance, and the sincerity of the desire for an improved audio-visual program.

Much could be said and much is being said about an in-service training program to improve utilization of audio-visual materials. I want to say just one thing—now. There is too much reliance upon formalized teaching of teachers and too little recognition of the value and necessity for continuous informal helps. In-service training is involved in every phase and procedure of an audio-visual program from the selection of a film, to the way that film is listed in a catalog, to the procedures that have been set up for borrowing and using film. In-service courses have their place, but are not the final answer.

Recognizing the need for improvement is an indication of healthy dissatisfaction with things as they are. If things have been the way they are for too long a time, traditions may have developed which are difficult to change. “Mortal man dearly loves a tradition. It saves him from thinking.”

The ABC's of Audio-Visual Equipment

Edited by

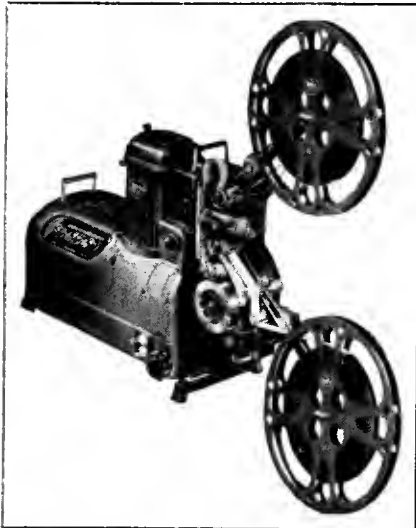
ROBERT E. SCHREIBER

Projector Parade

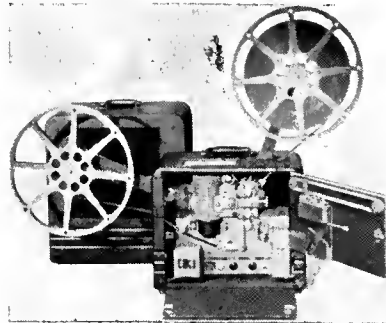
THIS month the "ABC's Department" presents a pictorial, factual survey of currently available 16mm sound motion picture projectors adapted to classroom use—as a service to prospective purchasers and as a general informational feature. The models described and illustrated on these pages do not necessarily consti-

tute the only offerings of the manufacturers represented. Their splendid cooperation has made this presentation possible. This Department holds the philosophy that there is no "one best" projector for all situations; rather, specific situational adequacy should be the guiding criterion.

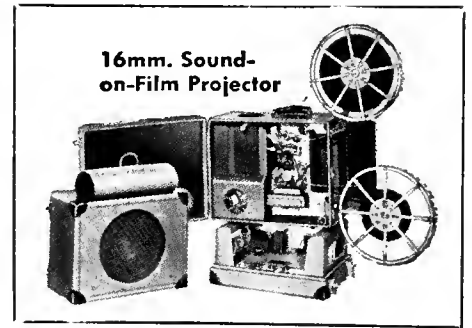
A. Ampro "Premier-10"



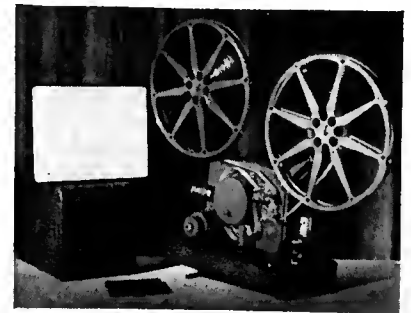
B. B&H Filmsound "179"



C. DeVry "16-1956"



F. Movie-Mite "63-L"



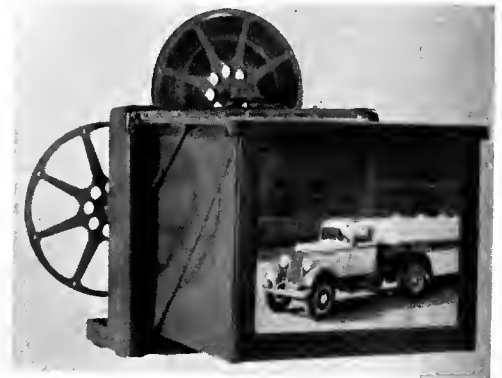
E. Mills "Sonovision"



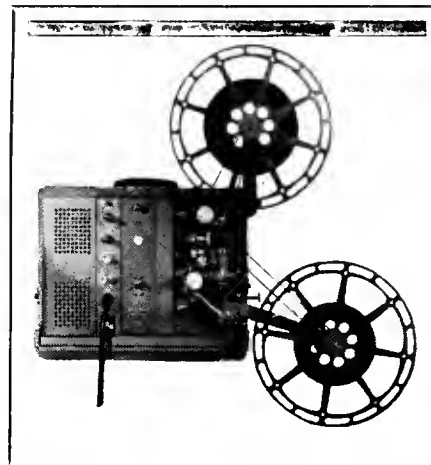
D. Kodascope "FS-10-N"



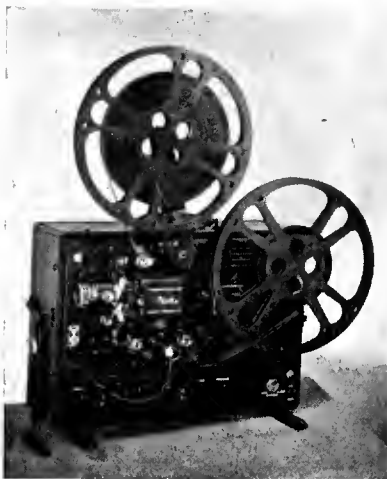
I. Technical Service Inc.



H. RCA "DeLuxe PG-201"



G. Natco "G"



J. Victor Animatophone "40B"

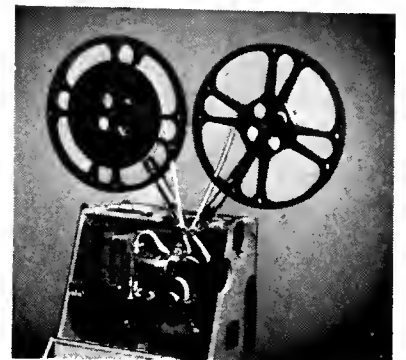


TABLE OF CHARACTERISTICS OF THE 16MM SOUND MOTION PICTURE PROJECTORS ILLUSTRATED

Projectors	A	B	C	D	E	F	G	H	I	J
Approximate List Price	\$ 426	437	430	323	495	248	450	450	425	425
*Possible Lamp Size	1000	1000	1000	1000	1000	300	1000	1000	1000	1000
Lamp: standard or special	stan	spec.	stan	stan	stan	stan	stan	stan	stan	stan
Lens Speed: coated	1.6c	1.6c	1.65	1.6c	1.4c	2.0c	1.6c	1.6c	2.1	1.6c
Operating Speeds: sound and silent.	both	both	both	both	sound	sound	both	sound	sound	both
Reverse	yes	yes								yes
*Film takeup tension: uniform or variable	var	uni	var	var	var	var	uni	uni	var	var
Rewind: motor or hand	motor	motor	hand	motor	motor	motor	motor	motor	motor	motor
Belt and reel changes	belt lever	reel			belt lever				belt	belt
*Framer: standard or professional ..	yes	yes	yes	yes	none	yes	yes	yes	none	yes
*Tilting: set-screw or micrometer ..	yes	yes	yes	yes	none	yes	yes	yes	none	yes
Oiling: one-spot or several	one	one	one	sev.	one	sev.	one	one	one	sev.
*Amplifier: rated watt output	15	10	18	10	10	4	18	20	6	26
Inputs for mike and phone	one	one	two	one	none	none	one	one	none	one
*Speaker: Permanent or Electro Magnet	PM	PM	EM	PM	PM	PM	PM	PM	PM	PM
Rated capacity ..	25	13	20	10	10	4	12		8	15
Total weight of unit cased	74	81	85	72	184	27	73	85	43	65
Weight of Projector alone	32	51	45	41	one piece	19	55	57	one piece	47
Days Guaranteed .	unlim.	unlim.	365	unlim.	365	365	365	365	90	365

*Notes on the starred items in the Table above: Possible Lamp Size should be carefully investigated in terms of lamp voltage and rated hours of life; Film Takeup Tension—uniformity means here that provision is made for maintaining the same amount of tension on the film regardless of the amount of film on the takeup reel; Framer—the professional type framer frames the film without

changing its screen position; Tilting—the micrometer tilt affords changes in the angle of projection merely by turning a knob; Amplifier rated output and speaker rated capacity in watts are not an exact measure of useful power available, but indicate in a general way what performance may be expected. Performance under actual conditions of use is thus desirable in all cases.

ANFA 1946 Yearbook

The first "ANFA Yearbook and Audio-Visual Who's Who" (1946) has just come from the press. According to Horace O. Jones, President of the Allied Non-Theatrical Film Association, this "first yearbook of the Audio-Visual Division of American Photography" is designed "to help clarify and define the true nature, aims and services of the non-theatrical branch of the American motion picture industry."

In the Foreword, Wilfred L. Knighton, ANFA Executive Secretary and editor, states the book "offers a symposium of ideas as to current problems, trends, and aims in a transitional period between war and peace, and points the way to a greatly expanded industry."

Informative articles are offered by William F. Kruse, Bell & Howell Co.; William K. Hedwig, Nu-Art Films; Ben Kerner, DeMornay-Budd; Brigadier General Edward L. Munson, Jr., Army Pictorial Service, Signal Corps; Bertram Willoughby, Ideal Picture; C. R. Crakes, DeVry Corporation; L. Harry Strauss, YMCA Motion Picture Bureau; Thomas Baird, British Information Service; Chester A. Lindstrom, Motion Picture Bureau, USDA; V. C. Arnsperger, Encyclopaedia Britannica Films; E. A. Marquardt, OWI Bureau of Motion Picture, and others.

Valuable features are an Outline of a Course of Operator Instruction, and the 23-page "Who's Who" section which lists, both alphabetically and geographically, 16mm. industry personalities—educators, clergy, business executives, industry leaders and government officials.

Copies of the Yearbook may be purchased from the Allied NonTheatrical Film Association, 303 Lexington Avenue, New York 16, at \$1.00 per copy.

A Service for Science Teachers

Ward's Natural Science Establishment of Rochester, N. Y. has just announced the appointment of Miss Bertha E. Slye as director of its Science and Educational Research Department. Miss Slye will organize Ward's service for secondary and elementary science teaching, paying particular attention to audio-visual aids. Miss Slye has a rich background for this work. For the past two years she has been a consultant in the Westinghouse School Service Department. Previous to that she had wide educational experience as principal of a normal school, headmistress of an international school at Seoul, Korea, director of a children's laboratory at Grand Rapids, Michigan and just prior to her work at Westinghouse was a science teacher in the school, of Jackson, Michigan, where she pioneered in the school science club movement.

Classroom Films---What Are They?

TEACHERS and even specialists in the field of visual instruction are overwhelmed at the vast quantity of motion picture titles listed in the average educational film catalog. At first glance there seems to be a film for every classroom need and the teacher has merely to select the appropriate title and visual education begins.

Actually, when such material is critically evaluated in the same way we evaluate textbooks, it is amazing how little of it qualifies as classroom instructional material. While no one would think of using advertisements, propaganda handouts, and fiction as textbooks, it is not at all uncommon to find so-called visual education programs based entirely upon commercially sponsored or propaganda films or travelogs on the specious reasoning that they are very educational or very interesting or contain some excellent footage on this or that and are, incidentally, free.

Advertisers and propaganda agencies frequently design their films for use in the classroom, but their primary purpose is to promote interest in their products, services, or programs. True, a very skillful teacher may produce educationally desirable results from some of this material, but the results are likely to be uneven and unbalanced. It is like using buckshot instead of a high-powered rifle bullet to kill an elephant. The high-powered rifle bullet in this case is the instructional sound film.

A classroom film is designed specifically to utilize the facilities of the motion picture to assist teachers in imparting to students those attitudes, skills, and facts which are an important part of the educational curriculum. It is a teaching tool just as maps, globes, charts, laboratory apparatus, and textbooks are teaching tools. All of them enable the teacher to communicate with the learner with an efficiency beyond mere verbalism. The classroom film places at the teacher's disposal such facilities of the motion picture as animation to clarify abstract concepts, instant transportation to bring the world to the classroom, synchronized sight and sound, spoken rather than the less powerful written commentary, color and motion to simulate reality, time-lapse photography to speed up slow processes, slow-motion photography to slow down fast processes, telescopic and microscopic photography to give to all the benefit of these costly instruments, efficiency of time and space in recreating laboratory demonstration, and other techniques unique to the sound motion picture.

The instructional sound film uses the direct language of the motion picture medium to communicate information simply and effectively to the learner. It employs verbal commentary only to interpret and to clarify the projected picture. As in most learning it seems that sight rather than sound carries the load.

The instructional film does not carry a musical background to distract the learner from concentration on the picture and the commentary. Music is used as an

H. R. LISSACK, Vice-President
Encyclopaedia Britannica Films Inc.
Chicago, Illinois

integral part of the concept being presented. The instructional classroom film does not masquerade under a catchy title designed to intrigue a theatrical audience. It does not employ a rapid-fire and glib commentary designed to enthrall rather than instruct. It is not an illustrated lecture in which the pictorial material is merely incidental to the commentary.

It must be remembered that the instructional sound film is still in its infancy while the printed word has been an important medium of communication for five hundred years. Motion pictures that are only incidentally educational will be used by schools as general background educational material for their auditorium, club programs, and adult consumer education programs. In the classroom where every hour must be efficiently utilized, in order to reach the objectives of an ever-broadening curriculum, only the *classroom film*, designed specifically to assist teachers in accomplishing this teaching task more quickly and effectively, can properly claim a part of the classroom hour. True classroom films are professionally created to be used by teachers as an integral part of the regular school curriculum.

What Bird Is That?

(Concluded from page 127)

the film lesson or the interest of the students. The projectionist, even if he has to run the film back some distance, will find no difficulty in locating the particular concept that some student may have missed.

Finally, after all the birds of each reel have been thoroughly studied, pupils are challenged to take part in a game of trying to identify quickly, several of the specimens previously shown in the film.

Thus this film incorporates the essential principles of a good inductive lesson—motivation, presentation, comparison, generalization, (the latter two prove that no film lesson can be perfect without skillful teachers' guidance) and application. Good teaching technique calls for active pupil participation. This film does not permit passive reception on the part of the pupils. Instead it stimulates them to "take" so that in the end they can "give".

Part I of the series of "What Bird Is That?" is devoted to Brightly Colored Birds; Part II deals with Birds Chiefly Brown and Grey; Part III considers Shore and Water Birds. Bell and Howell Company are the distributors.

The Church Department

WILLIAM S. HOCKMAN, Editor

Play Fair With Your Visual Aids

PAUL R. KIDD, Director of Visual Aids
Christian Board of Publication. St. Louis, Mo.

“**H**AVE to be out of my pulpit next Sunday. Send my wife appropriate film to show,” read a telegram we received one Wednesday.

“We don’t like our slide projector. Our children are used to movies and slides bore them.” wrote a Sunday school superintendent in a letter of complaint.

“I want to buy a sound movie projector and run our Sunday night movie theatre out of business.” a minister recently told me at a church convention.

Last minute planning . . . trying to use visual aids as a substitute instead of a supplement . . . using films and slides to entertain rather than teach—is this “playing fair” with projected visual aids? No wonder some churches do not get the results they expect from using visual aids! No wonder they get discouraged after a few attempts and put their projector away in a closet to collect dust and cobwebs! No wonder some churches are saying, “Visual Aids? Sure, we tried them but they didn’t work.” Ministers preach about the virtues of honesty, and yet some of them are being dishonest in their use of visual aids.

Visual aids *can* be used “at the last minute,” they *can* be used as substitutes for teaching and preaching, they *can* be used to entertain, *but they will not produce their best results* when they are used in this manner. These uses are merely superficial. When visual aids have inherent possibilities for so many more valuable and more worthwhile uses, why waste them on trivialities?

The use of visual aids has to be carefully planned for well in advance. Using a movie or film strip or slides in a Sunday school class session is not an “easy way out.” The proper use of these teaching aids requires more planning and preparation than would be necessary if they were not used. Visual aids that relate to the lesson must be carefully selected and previewed. Plans have to be made for preparing the group to see the slides or film. Questions for discussion have to be framed and ready to use following the pictures so that points brought out in the film can be “nailed down.” Plans for projects, further study, and investigation have to be made. The projector has to be set up, focused, room darkened, chairs properly arranged, and all the mechanics of projection attended to (in advance of class session!).

If films or slides are being used in a church worship service, the same careful selection and preview of related material has to be made. The service has to be carefully planned in advance—appropriate music, hymns, Scripture, prayer. The film or slides being used have to be thought of as a part of the entire service, and placed in the worship service to provide the proper climax.

The only honest reason for using visual aids in the church is to help teach and inspire people to lead Christian lives. If churches use visual aids as a means to this end, attending to the necessary planning and preparation required, they will find that the use of projected visual aids pays big dividends.

Winning The Peace

WE won the victory. Now we must win the peace. It must be a unified structure, impregnable against future aggressions.

The education of the folk of all nations is a requisite to that peace structure. The mother of education, the church, must do her part and she must use the new as well as the old tools of education.

Preaching is not enough. It reaches too few, and reaches them too un-convincingly. The film must be used, and the wide-awake church will use the 20 minute *Now The Peace*.

It challenges and informs the mind.

It summarizes the basic UNO program for world security. It shows the importance of joint action in solving relief, food, money and other problems—the roots of war.

Young people will respond to it if they are involved in its use. Plan a film-forum. Use it in a meeting of the men’s brotherhood, or the missionary society.

Permanent peace will not come drifting in. It must be earned, worked for, educationally pursued. Inquire about and book this film through your regular film source.

Not Quite “Untouched”, But Nearly

HERE are two paragraphs from a recent letter which have in them some excellent insight and suggestions. Numerous must be the languishing junior classes which could profit by such activity.

“We had two classes recently, one class of boys and one class of girls, fifth and sixth grades in school. They seemed to be losing interest. Attendance was poor and things were dragging. I undertook to combine these two classes and teach them how to make lantern slides with a view to making up a series of slides on the Nativity for the Christmas celebration.

“I have been recommending, for use in the public schools, handmade lantern slides for many years and have seen splendid work done—but I never before realized how much such activity meant to the children themselves. It seems to me that here is a field untouched by the Church and Sunday School—a field that would pay rich returns for the investment involved.” (G.E. Hamilton, Keystone View Co., Meadville, Pa.)

Yes, Mr. Hamilton, activity does mean a great deal to Juniors. I know of a youth leader who revived a group of high school young people by challenging them

to make a set of good slides on the most commonly used Christian symbols, same to become the property of the church upon completion. Dr. G. W. Leman's one-reel silent film, *Hand Made Lantern Slides*, (Int'l. Theat. & Tel. Corp., N.Y.C.) would probably prove very useful in launching and motivating a slide making project in the church.

Beyond Showmanship

WHAT is the matter with the church's use of films? According to one denominational leader (Rev. Robert Jordan, Director of Promotion, National Council of the Episcopal Church, 281 Fourth Ave., N.Y.C.) it is a *lack of showmanship*. His observations to this effect are given in a film magazine (*FILM WORLD*, October, 1945). He cites a case, and gives the clergy some excellent advice.

It's true. The church lacks showmanship. But, it lacks more than showmanship, Mr. Jordan. Showmanship relates to entertainment. The church's main use of film is certainly not for entertainment. Therefore, the church lacks something else. What is it? What has been your observation?

Religious Films and The Film Library

IN its December 1945 issue *FILM NEWS* presents a list of educational and commercial film libraries across the country. Every state and the District of Columbia are covered. Here are well-scattered distribution centers, staffed by experienced personnel, and operating under well-established rules and policies. Can these distribution centers serve the church?

Without doubt the commercial film libraries will say "Yes." They will serve the church if such distribution will pay its way. That is fair enough. Now, what about the film library which is an integral part of a city or state university library? Can this library, operating on a budget derived from tax sources, buy, lease, or accept for circulation, religious films—films on or about religion, and of especial usefulness to the church?

This question was taken to the Curator of Films of the Cleveland Public Library, Mrs. Patricia Blair, and her reply is significant:

"Our policy with films is the same as with books. We buy, accept, and circulate books on all kinds of religions and faiths. Every point of view is represented in our books on economics, for example. Why not the same with films? All we ask is that the film be reasonably good technically, and that it will be of use to the borrowing public.

"One thing does bother me. We cannot get some of the best religious films. They are not for sale to us because we do not charge a rental fee. Our films are free. The church from the start has been one of our heaviest borrowers. These users tell me that our films, many of them, are used in furthering the educational and religious purposes of their churches."

Then I put another question to Mrs. Blair: "If the mission boards of the Protestant churches would produce good 30-minute sound films on medical missions, on evangelistic missions, on educational missions, and on agricultural and industrial missions, and gave you

prints for circulation, could you accept them and would they circulate?"

Her answer was immediate, and challenging: "Why not? We have constant inquiry now for such films. They would circulate intensely and reach a tremendous audience."

Visualizing Books For Small People

WHILE childrens' workers have always appreciated the value of pictures in religious education they have, with few exceptions, been shy of projected pictures for small people.

This educational caution, not to be deplored by any means, is evidenced by a sentence from the Report on Visual Aids of the Children's Work Professional Advisory Section of the International Council of Religious Education: "It seems . . . unfortunate if pictures, movies and slides prepared by the teacher and presented to the children ready-made should supplant the creation of pictures, scenes, models, by the children themselves."

The workers with small children have been asking about films and slides for children four to seven years of age. There are almost no films, and very few sets of slides.

The Visual Education Service of the Yale Divinity School has made miniature slides of the illustrations in two justly popular books for the small child: *Ah Fu: A Chinese River Boy* and *Kenbo: A Little Girl Of Africa*. Each set contains 31 slides and sells for \$9.75. These stories stay within the common experiences of the small child—home life, pets, toys, birthdays, laughter, fun, and food. They will help awaken interest and encourage attitudes of friendliness.

Slides are also being prepared on Bible story books written by Muriel Chalmers and Mary Entwistle, and illustrated by Elsie Anna Wood and Roberta F. C. Waudby. *Baby Moses*, *Isaac of The Tents*, *When Jesus Was a Boy* are three of the titles in this Thomas Nelson & Sons series for small people.

The enjoyment of flat pictures by the small child and his creation of pictures can be, and often is, a highly individualistic experience. Every worker with children will recognize the necessity of keeping them close to their pictures, of keeping their pictures simple and meaningful, and of avoiding practically every film now on the market.

We believe, however, that some childrens' workers rule out too easily the projected picture with children four to seven years of age. It is possible that these workers with small people have not appraised the educational potential of the projected still picture in relation to the socialization and group integration of children? We invite those interested to throw some light upon this picture.

Visual Aid Courses

■ Mr. Loren E. Anderson, Superintendent of the Millwood School, Spokane, Washington, completed early in March a six-session course, "The Use of Visual Aids in Christian Education," in the annual leadership training school sponsored by the Spokane

Council of Churches which enrolled more than 200 workers from fifty different churches. The course was planned to help leaders understand and appreciate more fully the value of the visual method in teaching and to help them achieve some skills in the effective use of visual aids.

■ A course on "Visual Aids In Religious Education" was included in the Charleston (West Virginia) Co-operative Leadership School. It was taught by Rev. John Roy Wolfe and Rev. Z. B. Edworthy and concerned itself with the value of the visual method, the kinds of visual aids, the integration of visual materials in the curriculum, and practice in the use of the various projectors.

■ Dr. Frederick R. Thorne, Secretary for Visual Aids of the Presbyterian (USA) Board of National Missions, 156 Fifth Avenue, N.Y. 10, is teaching a credit course on visual aids in the church in Biblical Seminary which trains professional workers for the church.

New Releases

● *In His Name And For Their Sakes*, sixty 2 x 2 slides, has been produced by the Missions Council of the Congregational Christian Churches, 287 Fourth Ave., N. Y. 10, to promote interest in the Postwar Emergency Program of that denomination. With the set is a script which is recorded on five sides of five-inch phonograph records. Mr. House Jameson, of the Henry Aldrich show, did the commentation, and William Meeder, network organist, played the organ background for the presentation. According to Alexander B. Ferguson, Director of Visual Aids for this denomination, keen appreciation has met this type of presentation.

● *Teaching Juniors*, a 54-frame film strip in black and white, is to be used with standard leadership training courses, according to Rev. Howard E. Tower, Director of Audio-Visual Education, Methodist Board of Education, Nashville, Tenn. With it will be a resource manual. Price \$2.00; rental to Methodists \$1.00. This material is available, also, in 2 x 2 double frame slides at a purchase price of \$15.00.

Another Methodist production, *Let The Children Come*, is designed to help pastors, parents and teachers see that in doing their job effectively they are doing evangelism. The selling price will be \$2.00 for film strip, and about \$15.00 for 2 x 2 slides.

● *The Vacation Church School*, a set of forty six kodachrome slides with a script, should be useful in interpreting the work of the vacation church school to church and community. It can be obtained from The Methodist Publishing House, Nashville 2, Tennessee, for the purchase price of \$20.15.

● The Methodists are also preparing two sets of kodachrome slides to interpret the Intermediate Church Camps. One will be for use with camp leaders; the other is designed to interpret camping to the church constituency. They were to be ready by March 1st this year.

In Production

● Square Deal Pictures Corporation, Ossining, N. Y. announces that *Religion In The Family*, one reel, sound, is ready for release. *Sons of God*, three reels or more in sound, should be ready by this time. It is the story of a girl who, upon the counsel of a pastor, finds a solution to her problems by relying more upon God and less upon herself. *Psalmody*, one reel, sound and color, is an inspirational film to be used in worship. *Pastorale*, one reel and in black and white, places emphasis upon God as the supplier of all good things, and upon the human race as one family. Quoting: "*Can Democracy Survive* gets into more of the social and economic questions and brings out the fact that if we are going to solve these problems and achieve a world of lasting peace it will be thru the application of the right sort of religion."

● According to FILM WORLD, Cathedral Films, Inc., Hollywood, has five religious pictures in production. *Blind Beggars of Jerusalem* (2 reels); *Voice in the Wilderness* (3 reels); and *Festival of Spring* (1 reel) are in the shooting stage, while another, *Strange Destiny* (3 reels) is being prepared. Incidentally, this latter film is a triple-threat movie, being checked as suitable for educational, entertainment and religious use. Encompassing such a spread of functions, like riding three horses at once, is a neat performance if it comes off. Usually it's the rider that comes off! *Hymns of The Church* (1 reel each) is marked available for release. All these are in black and white.

● A new production firm, Bond-Charteris Enterprises, Hollywood, have a film, *Nativity of Christ*, in production, but does not give the stage or notations on its character.

● Mr. H. H. Ragatz, Secretary of the Department of Visualization, American Bible Society (45 Astor Place, N. Y. 3) writes, "At the present time we have a script on the general subject, *How we Got Our Bible*, and hope to be in production shortly. It will be a sound (and we hope color) film and will run between thirty and forty minutes. We have several other scripts in preparation which deal with the story of the American Bible Society at work."

News Notes

■ Dr. Arthur O. Rinden, formerly Director of Visual Aids of the Missions Council of the Congregational-Christian Churches, now Director of Yale-In-China, New Haven, Conn., will return to China this summer. He will live in Nanking and be Visual Education Secretary of the National Christian Council. In his work he will cooperate with the Nanking University Department of Visual Education.

■ Mr. R. Russell Munn, Librarian, Akron (Ohio) Public Library, says, "We started the film library this fall and the first full month we circulated 252 films to a total audience of 36,000—a large number of them to churches".

■ A handbook on community film utilization, compiled and edited by a committee of the Educational Film Library Association, is to be ready for distribution by early spring. Here are some of the chapters: Planning Film Programs For Informal Groups; Hints On Film Forum Management; What Constitutes Quality In A Film?; Sources of Good Film; and, Care Of Equipment. These general chapters will be followed by shorter sections on the use of films with various groups and by various organizations, one of which will be, "The Use of Films by The Church". This book should prove valuable to all church leaders, and copies may be ordered from EFLA, 45 Rockefeller Plaza, N. Y. 20, N. Y.

■ Union Theological Seminary in New York City will offer a course on audio-visual education the second half of its summer school term, from July 29 to August 16th. It will be conducted by the editor of this department.

■ The General Board of Education of the Methodist Church (810 Broadway, Nashville, Tenn.) is planning a three-week seminar in visual education to be held at Emory University July 22 to August 9, 1946. The plan is to bring together some fifty persons to work on evaluations, standards, and production needs.

■ John Darling, assistant director of the Department of Religious Education, Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo., writes that he hopes to conduct an institute on visual aids in connection with one of their general conferences which are held every two years.

■ The Department of Christian Community Administration in the College of The Pacific, Stockton, California, is planning a workshop on Visual Aids for the summer of 1946, according to Rev. Frank A. Lindhorst, Director.

■ The November-December issue, 1945, of the RELIGIOUS EDUCATION magazine, official organ of the Religious Education Association, is devoted to a symposium of ten articles on the various aspects of visual education in the Jewish, Catholic, and Protestant faiths. Those desiring to understand the thinking of the church in this field should not overlook this valuable issue.

Questions and Answers

Q. "Which is the best visual aid? A women spoke before our workers saying that the 'flannelgraph' had unlimited possibilities. Later another speaker almost 'sold' us on film strips."

A. All the visual aids are good for certain purposes. Don't solo with any aid. Use more than one. The good one for you is the one which does not overtax your ability or your budget. Start where you are. Use what you have—if it's only the blackboard. Learn to use it more skillfully. Find out about all the aids to learning—projected and non-projected. Inquire,

find out, evaluate, but don't let your church be "sold" on any one aid. Keep an eye on these columns. We hope to discuss the relative merits of the various aids in the work of the church.

Q. "After seeing some moving pictures, don't you think that children and young people will get restless looking at slides?"

A. Yes, if your use of films is a 'show', and double Yes if you expect slides to do the job unaided. If your objectives have been centering in entertainment, then the film will be more interesting to your children. Slides will not be unfavorably compared with films if you are *using* both to accomplish some definite learning outcomes and have not just been putting on *shows*. Young people like to work with slides. They are manageable. They can even make them. Again, try having the young people take part in the program—in its preparation as well as its execution. Send a stamped and addressed envelope for a copy of a slide program which did interest young people.

Q. "We bought a fine projector and we have had a few shows on Sunday night for the young people, but we are running out of good movies. Where can we find some?"

A. You're in church business; not the show business! Your job is primarily education—and this process is many-sided, of course. You wanted to get into 'visual education'. Other churches were doing it, and you joined the parade. No doubt you did spend time selecting a good projector and screen. Did you and your official board and pastor spend any time figuring out just *why* you wanted to use films, and just *what* you wanted to accomplish? You are not running out of films. The catalogue is full of them. You are running out of films which articulate with your nebulous ideas of what you are trying to do. You speak of "shows". You refer to "good" films. Films are good *for something*; not just good. Visual education is more than a "show" now and then.

Your trouble is deeper than finding a source of films. You need to re-study, re-think, re-orient your "shows" and make them a part of an on-going religious experience. But, this you can do: Get all the film catalogues you can. Study them; annotate them. Put down some things you would like to see your young people experience and learn. Now check over the films to see if there be a few which will help you teach these things.

"We Used . . ."

What did you use? What was your purpose? What was the group? What was your technique of utilization? How did things work out? Reach any of your goals?

This department will welcome such contributions. Make them brief and specific. In telling others you will improve your ability to plan and execute programs, and at the same time you will help other people. What did you use, and why and how, and what were the results?

(Write direct to the Editor of Church Department, William S. Hockman, 2043 Mars Ave., Lakewood 7, Ohio)

There is No Substitute for Experience

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these latest instructional 16mm Sound Films

DINNER PARTY

2 reels — color

The problems of table manners are entertainingly developed in this story about a semi-formal dinner party arranged by teenage Betty, in honor of the birthday of her friend, Bob. Stimulates students with a desire to learn socially correct table etiquette by projecting them into a practical situation wherein they may identify themselves with the characters in the film. Rental \$10.00 (In series \$7.50)

JUNIOR PROM

2 reels — color

A companion film to "Dinner Party" employing the same method of presentation, and contributing with equal effectiveness to the cultural development of young people by dealing with the etiquette of "dating". The story is built around a junior prom, and against this setting is portrayed a pattern of standard, positive behavior for high school and college ages. Rental \$10.00 (In series \$7.50)

WE THE PEOPLES

1 reel — black and white

A documentary film presenting the story of the United Nations Charter. Recommended for its clarity of presentation. Shows how man's desire for peace and his abhorrence of war led to formulation of the Charter. The aims of the Charter are discussed and explained in detail. Accompanied by teachers guide. Rental \$2.00.

SAFETY BEGINS AT HOME

1 reel — black and white

Employs the story form to present home safety principles. Preparation for a home party by three small youngsters provides the background to emphasize the various safety hazards found in the home, and how they can be avoided. Accompanied by teachers guide. Rental \$2.00.

RIVER OF CANADA

2 reels — color

Industrial life and natural scenes along the great St. Lawrence. Shows Kingston, Queens University, Fort Frontenac, old Fort Henry, "The Thousand Islands", Montreal, Sorel, Trois Rivières, Quebec, the Ile d'Orleans, the villages of the lower St. Lawrence, Past the cliffs of Cap Eternal, down to Gaspe and the open sea the St. Lawrence provides access to great inland harbors of the world. Rental \$7.50.

TOMORROW'S TIMBER

2 reels — color

Canada's timber resources and lumber industry. Canadians have built their homes and their machinery from their land's vast timber resources. Now rayon and plastics are also made from timber. Forests with their rivers and streams give health to local agriculture. Forest fires must be guarded against to protect tomorrow's precious timber. Rental \$7.50.

PAINTERS OF QUEBEC

2 reels — color

For several hundred years French Canada's farms and woods and rivers have stirred to song and painting, the settlers whose ancestors came from Northern and Western France. Here are shown examples of the works of seven Quebec painters. Interspersed scenes of Quebec Province, the oldest settled territory in the Dominion, show that it is a land of great dignity and strength. Rental \$7.50.

PEOPLES OF THE POTLATCH

2 reels — color

Life and customs of the Indians of British Columbia. The area is called "Potlatch" after the winter feasts held there long ago. Intimate closeups are shown of the Indian's chief occupations—both of the men and the women. Ends with colorful scenes from "Sports Day" which has now taken the place of the old Potlatch festivities. Rental \$7.50.

PORTAGE

2 reels — color

Canada as the land of waterways and rapids. Her freshwater streams and rivers were replaced as the regular highways of commerce only by the coming of the motor car and railway. Early fur traders depended upon these routes and in turn on the light, swift canoe that alone could navigate them. Shows importance of fur trade to Canadian history, detailed building of a birch-bark canoe by Indian craftsmen. Rental \$7.50.

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The Film and International Understanding

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

Straws in the Wind

THE extensive use of the film in international understanding was distinctly a war-time development. The great scope and rapidity of that development, as reported in this department from month to month, has been one of the most spectacular phenomena in the field of visual education. It involved educators and statesmen, departments of education and departments of state, schools and embassies, universities and national governments throughout the world, even the United Nations Organization itself!

What will happen to that development, now that peace has come? Will it be abandoned along with "surplus" war material? Will it continue to develop? Will it run into new channels? Or what will happen to it? Let us look at a few straws in the wind.

United Newsreel

How America is regarded abroad is in large part determined by the impact of newsreels on the 100,000,000 persons outside the United States who have been seeing events here as photographed and edited through that medium. It was recognition of this principle that caused the newsreel producers, during wartime, to place their facilities at the disposal of the Office of War Information. This wartime project, the United Newsreel Corporation, was dissolved in December of 1945, after tremendously effective work in psychological warfare.

The five newsreel companies now have pooled their resources as a peacetime overseas service. Financial aid from our government, through the Interim International Information Service of the State Department, was refused by the companies. Speaking on their behalf, Eric Johnston, President of the Motion Picture Association of America, said: "The heads of the newsreel companies acted in accordance with the principle and practice of free expression in deciding to continue the United Newsreel as an enterprise of private industry without Government supervision."

Report on Greece

The March of Time is acutely alert to the interests and trends of American interest and thought. It is significant to us that the current March of Time issue is the film *Report on Greece*.

The plight of Greece was highlighted by the dispute over British occupation which recently gave the UNO its first test. The world still remembers the heroic stand of Greece against the Axis; but few realize the distress which this sacrifice has brought her.

Report on Greece is a factual picture story, photographed on the spot, which reveals the situation in Greece today, ranging from the incredible inflation and the paralysis of transportation to the rise of new political parties and the efforts of the UNRRA to keep the Greeks alive.

It is a film such as Greek patriots themselves might have wished to make to arouse interest and under-

standing of their problems. But the March of Time feels that interest in such a problem of international understanding still is so strong among us that the production of such a picture for commercial purposes is a sound business enterprise.

War Activities Committee

Freedom and Famine, now being distributed at the request of the Secretary of State, the Secretary of War, the Secretary of Agriculture, and the Foreign Economic Administrator, is the 140th and final picture to be sent to theatres nationally by the War Activities Committee. This 12-minute picture is a factual portrayal of the day-by-day struggle of the average European family to fight off famine, pestilence and despair. It is the bitter fight to remain alive until another spring shall bring a measure of relief from weather and starvation. There are brief scenes of the flooded Netherlands, disrupted transportation in Belgium and France, worn-out and abandoned farms, the forelorn and frantic efforts of the French to rebuild their cities and restore their farms, without adequate tools and materials.

Closely allied to this film is the film *UNRRA Reports to the U. S.*, which shows how commodities and funds are used by this agency to alleviate the terrible suffering and starvation that presently exist in all the devastated countries of Europe and Asia.

Bilingual Films

Another important post-war development is the making of bilingual films. American film executives already have held conferences in Paris with Adrian Remague, managing director of Pathé, with whom pictures will be made on a bilingual basis, both versions being made simultaneously in French and in English.

Sponsorship of the first motion picture feature to be made in Mexico in both Spanish and English recently was announced. The film will be titled *The Pearl*, and will be based on John Steinbeck's "The Pearl of the World."

Film Group Formed for International Goodwill

Films of the Nations, Inc., recently formed in New York, is a non-profit organization whose members are composed of representatives of several nations. Its purpose is, among other things, to create better understanding and friendship between the nations of the world by means of films, to show with films, how people in other countries live, to promote, encourage and stimulate distribution of films of various nations in the United States and to have a central organization on behalf of these nations in order to act as liaison between them and the distribution channels.

One of the first objectives of the organization will be to try to adjust the prevailing uncertain conditions in the distribution field. It is generally realized by the Film Heads of many nations that uniformity of sales and rental prices and uniformity of policies will be

(Concluded on page 147)



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This 1½ reel, 16 mm film employs a scientifically balanced combination of action photography and animation to give children an understanding of the number "four" in concrete and abstract situations. Educational advisers for this unique film project were: Dr. William A. Brownell, Duke University and Laura Eads, New York City Board of Education. 1½ reels \$37.50 (black and white)—also available in color—price on request. (Film is accompanied by a Teacher's Guide.)

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Your Young America State Distributor will arrange to preview for you any Young America Films you would like to see. For further details, write to your State Distributor or Young America Films, Inc.

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One reel curriculum film for the beginning typing student. Illustrates such basic points as: Posture and use of the machine—emphasizes rhythm and word patterns as means of improving speed and accuracy. \$25.00.

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Two reel curriculum film for high school students. Discusses functions and purposes of each of the three major branches of our Federal Government and illustrates interrelationships of each of these branches. \$50. Accompanied by a set of

twelve slide films dealing with specific branches and departments. \$2.50 each. (\$50.00 a set.)

"TOMMY'S DAY"
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ES3

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

- **Materials and Equipment for School Buildings**—*School Executive*, 65:65 January, 1946.

The report on a building conference of school administrators, commercial companies and builders, included a discussion on the equipping of classrooms for audio-visual aids. It was agreed that the architect must plan for proper darkening, acoustics, ventilation, outlets and so on. There was disagreement as to the number of rooms that should be equipped. Flexibility and simplicity of handling must be the keynote in any program. A central room for storing, editing and previewing materials should be provided in each school. Science and social studies rooms might have greater provision for equipment than others. The auditorium should be equipped for film and picture projection, for radio and eventually television.

As for darkening, a curtain on a track was found best, since it also permits of ventilation.

- **Films Prove Value in Alexandria Schools**—*Virginia Journal of Education*—November, 1945 p.118.

More classroom showings of films were provided during 1944-5 by the Alexandria City School Film Library in its first year of operation than by any other one of the 15 city and county film libraries in Virginia. The service was organized as follows: Under the supervision of Mrs. Florence J. Perkinson, director of textbooks, and by the direction of the Supt. of Schools, an enlarged motion picture program was established. Mrs. Perkinson received special training for her work in the Bureau of Teaching Materials of the State Department of Education. Alexandria was the 10th school division of the state to begin the program of visual teaching.

Soon after the schools opened in the fall of 1944, a librarian or teacher in each school was designated to assist in the city-wide project. They were trained by the director, along the lines demonstrated in Richmond. These persons, in turn, brought information to their school faculties by individual conferences and by faculty meetings in which the director participated.

A list of the 150 films available was mimeographed and sent to all school workers. Films were loaned free for 4 days. Stress was placed upon showing films on lessons, instead of teaching lessons on films.

By the end of that year more than \$5,800 had been spent on new films and equipment, including \$1,500 of state aid.

Films used included those from the local library, some from the regional film library, and others from the State Board of Education.

Nearly all teachers have learned to operate projection equipment in their own classrooms. They have found the benefits of showing educational pictures at the right time, at the right place, and to the right group. The state has now allocated \$13,234 for audio-visual teaching aids for Alexandria for 1945-6.

- **A County Audio-Visual Center**—James McPherson, director, Kern County Film Library, Bakersfield, Cal.—*Film and Radio Guide*, 12:37 December, 1945.

There is a four-point program of audio-visual development:

1. Teachers and administrators have been taught the value in the use of audio-visual materials. This assures the support of all teachers in the program.
2. A wide selection of audio-visual materials has been attempted, and in sufficient quantity so that each teacher gets what he ordered when he wants it.

3. A guide to all materials is placed in the hands of every teacher.

4. Schools are assisted in keeping equipment in good order.

- **A Quarter of a Century of Visual Aids in the Geneseo Township High School**—Arthur L. White, director of visual aids—*Film and Radio Guide*, 12:33 December, 1945.

A method of film and filmstrip use in this school includes the training of student operators and teachers to handle machines. Teachers may examine film catalogs in the faculty lounge, and all films wanted are requisitioned by February 1st for the following year.

UTILIZATION

- **Films as Aids in Science Teaching**—Newman Rosenthal, Officer in Charge, R.A.A.F. Visual Training—*Progressive Education*, 23:156, February, 1946.

Successful use of training films in the armed forces developed three distinct types of films suitable for teaching:—

- a) *The lesson film*, usually a short film to be fitted into the teaching period. In science, it would usually be an explanation, in dynamic form, of scientific principles, as electrolysis, the working of a dynamo, etc. Also useful to demonstrate clearly skills in manipulation and experimental technique.
- b) *The "revision" (review) film*—for introducing or summarizing a unit of work. Emphasizes the whole, rather than the part.
- c) *The documentary film*—linking scientific principles to the outside world.

In a series of experiments conducted with 275 trainees, the use of a good educational film and a good instructor helped 90% of them achieve a passing grade. The analysis further showed that the films were especially helpful to the individuals at the lower level of achievement.

In the teaching of science, this experience of war time should be applied.

- **'G. I.' Method for Civilian Schools?** A symposium by three Michigan School Superintendents—*Michigan Education Journal*, 23:189 December, 1945.

Ralph E. Brant describes how he would apply what he saw and learned in the Army, and lists some of the things that made the program click. He quotes the Army researchers that 85% of what we learn reaches us through the sense of sight; 10% through sound or hearing; 2% through touch; 1.5% through smell; and 1.5% through taste. The Army, therefore, concentrated on the visual aids that would improve learning. Here is what the Army and Navy did to assure a good program: they selected only the best-trained personnel; they had unlimited funds; they allowed sufficient time for an instructor to prepare his lessons thoroughly; they provided continuous supervision; they had small classes, averaging 10-15 students. They regarded as their purposes in using training aids: 1. Learn more (as much as 35% more in a given time); 2. Remember longer (up to 55% longer); 3. Increase interest; 4. Make training uniform; 5. Build morale; 6. Save time.

The author points out that such a variety of devices were used to increase learning, that motion pictures, slides and filmstrips constituted only a small portion of the program. The blackboard and bulletin board, for example, were used in many ingenious ways.

Schools should designate a competent teacher as supervisor of the visual aids program with enough free time to assist teachers in developing aids for their particular classes.

(Concluded on page 142)

Don't be disappointed! Listed below are some of the most popular and most heavily booked feature length films for school auditorium showing. To be sure of the films you want on the dates you want them, you'll be wise to...

Book Next Year's School Films NOW!



We are glad of the opportunity to make our selection of preferred film titles and dates for the school year of 1946-47. We understand this is without obligation on our part and that we have the privilege of cancelling or changing any or all of them prior to shipping date.

Name of Film	Date Desired	Name of Film	Date Desired
() Adventures of Sherlock Holmes, The.....		() Jane Eyre.....	
() Adventures of Tom Sawyer, The.....		() Kidnapped.....	
() Alexander Graham Bell, The Story of.....		() Little Old New York.....	
() Banjo On My Knee.....		() Lloyds of London.....	
() Brigham Young.....		() Mark of Zorro, The.....	
() Buffalo Bill.....		() Message to Garcia, A.....	
() Captain Caution.....		() My Friend Flicka.....	
() Captain Fury.....		() On the Sunnyside.....	
() Charley's Aunt.....		() Pled Piper, The.....	
() Claudia.....		() Rebecca of Sunnybrook Farm.....	
() Courageous Mr. Penn.....		() Schubert, The Melody Master.....	
() Drums Along the Mohawk.....		() Stanley and Livingstone.....	
() Grapes of Wrath, The.....		() Sullivans, The.....	
() Great American Broadcast, The.....		() Sun Valley Serenade.....	
() Guadalcanal Diary.....		() Swiss Family Robinson.....	
() Gulliver's Travels.....		() Ten Gentlemen from West Point.....	
() Happy Landing.....		() Tin Pan Alley.....	
() Heidi.....		() Tom Brown's School Days.....	
() High School.....		() Wee Willie Winkie.....	
() How Green Was My Valley.....		() Western Union.....	
() Hudson's Bay.....		() Young America.....	
() Immortal Sergeant.....		() Young Mr. Lincoln.....	
() In Old Chicago.....		() Young Mr. Pitt.....	

Also reserve these School List Films

Name _____

Title _____

School _____

City _____

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films incorporated

330 W. 42nd St., New York (18)
 1709 W. 8th St., Los Angeles (14) 101 Marietta St., Atlanta (3) 64 E. Lake St., Chicago (1)
 68 Post St., San Francisco (4) 109 N. Akard St., Dallas (1) 314 S. W. 9th Ave., Portland (5)

Another writer in the group, C. E. MacDonald, considers the mastery of instructional techniques by the teacher as the first essential to classroom learning.

Supervision is here, too, regarded as very important in encouraging classroom technique.

RADIO

- **Radio's Role in Today's Schools**—William B. Levenson, Supervisor of Radio—*Nation's Schools*, 37:52 January, 1946.

Schools should be making greater use of radio for the classroom and for teacher-training, especially with the availability of new FM channels. The possible use of facsimile broadcasting (which is carried on through FM transmitters) will help to supplement broadcasts through teacher's guides, advance notes, etc. that are fed directly into the school.

- **Is Radio Educational**—I. Keith Tyler, Ohio State University—*Film & Radio Guide*, 12:32 January, 1946.

Radio can contribute much to international understanding in the future. It is important that representatives of education in the UNO and in national organizations recognize the importance of using radio. Other problems confronting international radio are: The conflict with paid broadcasts, danger of extremist propaganda, or of competitive nationalist propaganda

EVALUATION

- **Visual and Other Aids**—Maurice P. Hunt, Ohio State University—*Social Studies*, 37:33 January, 1946.

The best social studies films now used in schools, as well as the poorer ones—show a superficial approach to social problems. Too many films (like textbooks) deal with symptoms and fail to expose the causative trends or to point up basic issues.

POSTWAR ARMY TRAINING

- **And Pass the Education**—Beatrice Schwartz, Education Counselor, Camp Edwards, Mass.—*Progressive Education*, 23:86 January, 1946.

The U. S. Armed Forces Institute is concerned with the education of over 400,000 men and women now enrolled in correspondence courses, as well as with educational programs at each army post. The information and Education Office at each post gives individual guidance to the service man. Motion pictures, such as the orientation series, exhibits, filmstrips, and posters are used to encourage a will to learn more. Forums help, too. The War Department has stated that discussion is necessary to furnish information, to train men in democratic methods, adjustment of individual opinions and to strengthen morale by assisting men to recognize, analyze and understand problems that otherwise may trouble and confuse them.

PRODUCTION

- **Farewell, Hollywood!**—Edgar Dale—*News Letter*, January, 1946.

It took a war to demonstrate dramatically what the motion picture, divorced from the compulsion to entertain could do. The OWI, the United States Treasury, the United States Department of Agriculture, the Office of Inter-American Affairs, and the armed services were all successful in imparting information honestly.

*Now the 16mm. film is faced with a challenge, to make the information film an important factor in our national life. School films should be made that would fit into the current curriculum pattern, as well as those that are problem-centered.

Through the 16mm. film, the common interests of national organizations (as churches, schools, unions, granges, service clubs, etc.) might be linked. Films are needed for human relations education and citizenship.

Will non-theatrical films pay? Yes, in the sense that good books pay, good homes pay, and good churches pay . . . The typical Hollywood producer tries to make *good money*. Let us try to make *good films*.

- **Writing Script for Better Teaching Films**—Frederica Bernhard, University of California—*Journal of Health and Physical Education*, 16:492 November, 1945.

This is a unique article, since it gives vocational guidance to educators who would like to learn more about writing for films as a means of improving the quality of educational films. Information is based on the practice of one producer, and includes possible income and royalties.

PERIODICALS

- **Sight and Sound**, Vol. 14 No. 55 October, 1945—British Film Institute, 4 Great Russell Street, London.

A report on "British and Canadian Films in America's Middle West" by Marie Seton (p.94) is of interest to American readers. For example, the author found that the criticism of "accent difficulty" heard from some groups (as white collar workers) with respect to British films was completely ignored by school children and trade unionists whose concern was with the content. Miss Seton notes, too, that these British and Canadian information films are popular in the United States because there are at present no corresponding American-made films.

"Towards European Cooperation" by H. H. Wollenberg (p.91) is a summary of the newly-revived spirit of international cooperation in the film field. In September, 1945 an International Film week was held in Basle, Switzerland. The film theatres showed examples of great films from each of the countries. A congress of film artists, craftsmen, critics and others included lectures on various aspects of the cinema. One resolution passed at the meeting was a call for an International Film Conference; another moved for an International Federation of the Film Press.

Another significant article describes the methodical "Reich Institute for Film and Slides in Science and Education" (p.88) There were 45,048 silent 16 mm projectors in about 1,235 school districts. All German educational films were silent. There were 387 educational films, with 522,121 prints by 1943. The article gives further details on the organization and functions of the Institute.

SOURCES OF INFORMATION

- **Catalog of Business-Sponsored Educational Materials**—Committee on Consumer Relations in Advertising, Inc., 420 Lexington Ave., N. Y. C.

Separate section lists and describes over 160 films and slides on a number of topics, suitable for use in geography, general science, distribution, home economics and other subjects.

The entire catalog lists and describes a total of 792 aids issued by 214 firms.

- **Here's How It's Done**, A Popular Education Guide—Florence B. Widutis—published by the *Postwar Information Exchange* (now called The Program Information Exchange), 41 Maiden Lane, New York 7. 1945, 80 pp. Price \$1.00.

A handbook on methods of stimulating popular interest in national and international problems, based on a survey of national and local organizations throughout the nation which are carrying on programs dealing with these problems. The study presents the experiences of these agencies and methods developed for using films, recordings, posters, pamphlets, speakers, radio programs and other educational media. From this publication an active community leader or leader in the making can obtain a wealth of information about ways to give people facts and start them thinking.

A Directory of 280 national organizations which provide popular program and study materials is also included.

The Program Information Exchange also publishes the monthly Program Information Bulletin (\$2.00 a year for ten issues). The Bulletin contains articles on controversial public issues and descriptions of new pamphlets, films, recordings and radio programs.

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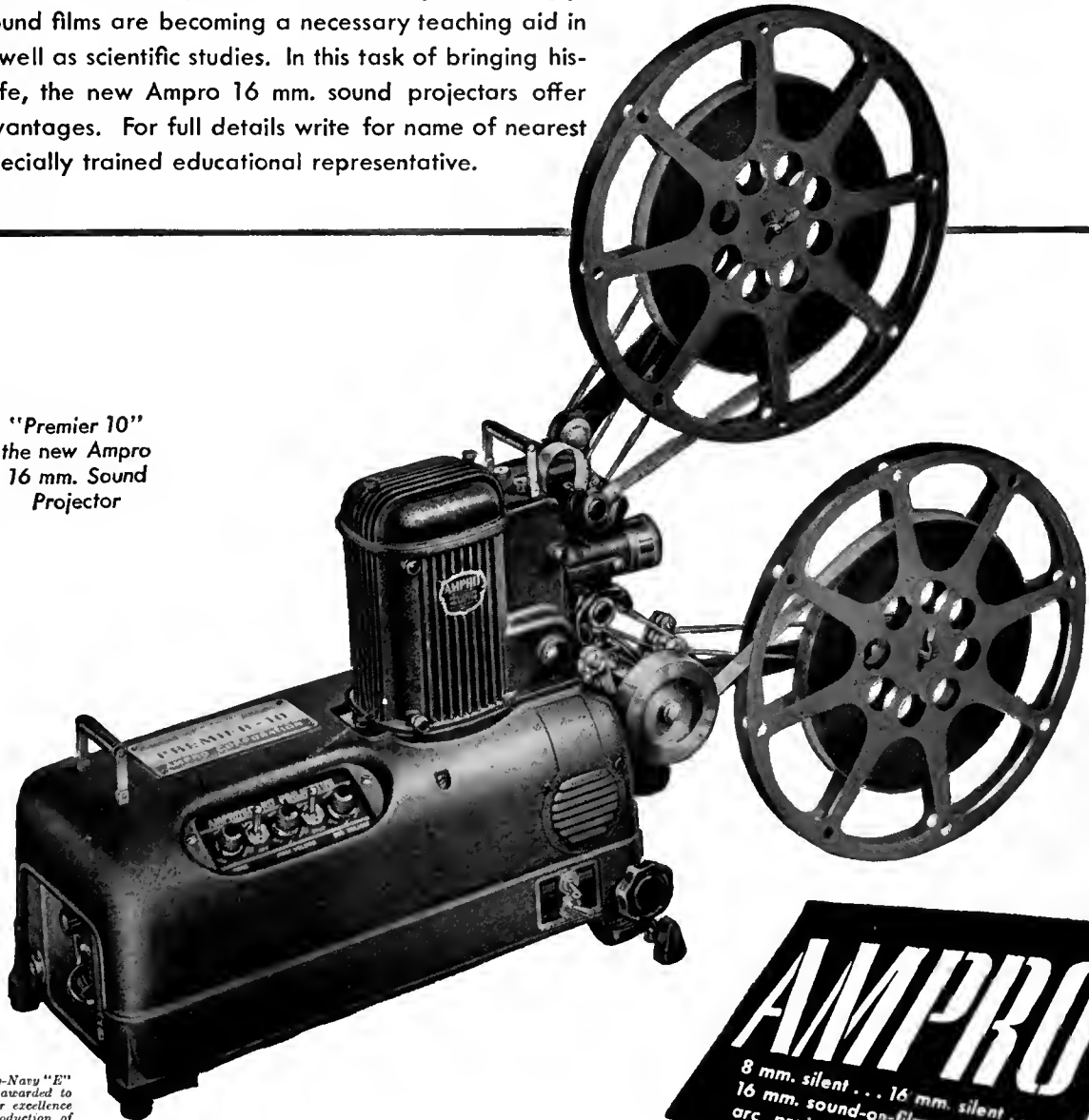


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School Made Motion Pictures

Preliminary Report on the National Questionnaire on School-Made Films

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

WE OWE it to our readers, especially to those who were kind enough to return their completed Questionnaires so promptly, to keep them posted on what other schools have been doing in the way of film production.

So far, we have heard from 17 States. Only a handful had more than one return to their credit. Two schools began producing films back in 1930. The fact that only a few were still turning out pictures in the last two or three years is a reflection of the critical shortage of photographic materials during the war years. There are also three distinct trends in evidence:

1. Production of real teaching films, after having cut "photographic eye teeth" on routine school events for the mere sake of recording school events.
2. The tendency to use more and more of the colored films in preference to black and white.
3. Attempts to add sound, first with records and microphones, then by placing it directly on the film.

These are very healthy signs that school-made films are growing up. In future issues of the EDUCATIONAL SCREEN we expect to continue to pass on to our readers accounts of some of the outstanding films (contents as well as techniques) brought to the attention of this department.

It's up to every one of us to keep the Questionnaires coming in. **To make our national file complete and up-to-date, we must have a separate Questionnaire for each and every school-made film.** Please send for your extra Questionnaire and prepaid return envelopes.

Question Box on Film Production

QUESTION: This has very little to do with school-made films. Nevertheless I'm sure you can help me. I occasionally help out with the school's visual aid program,—that is—when I'm not too busy with my other work. The results, to confess the truth, aren't very encouraging. Can you suggest some means of revitalizing our high school's use of audio-visual materials? We have a school population of 3,500 students and 127 teachers.

ANSWER: Your commentary on the results achieved in your school is typical of other schools whose audio-visual program is contingent upon the "spare" time some one can find for it. Other reasons for any school limping along in that department are:

1. Audio-visual equipment always hidden in closets. Many teachers not only do not see them, but don't even know that such equipment is owned by school or available for class room use.

2. There is no place set aside where a teacher can come in and preview films or slides.
3. There are too many details to be attended to, in order for any teacher to obtain the necessary audio-visual materials for the classroom.
4. Too much time is wasted in setting up and dismounting equipment (as much as ten to fifteen minutes out of every class period.)
5. Not enough students and teachers trained to administer audio-visual aids.
6. Equipment of all kinds not centralized.
7. Not all classrooms equipped with proper shades, screen, outlets, etc.

To bring about immediate improvements in your school's audio-visual program, you must make as many of the following changes as soon as possible:

1. Set aside one room on the main floor, preferably a room that teachers have to pass by as they check in or out of the building. This room should be provided with plenty of closet space to house all audio-visual equipment. Equip this room with screens, dark shades, outlets, etc. Several movable tables and chairs should be distributed about the room for teachers to use in connection with preparation or selection of slides, films, phonograph recordings, etc.

Add magazine racks to display periodicals and catalogues devoted to audio-visual material. An open book shelf containing references and other literature of the field would be an added asset. Do not omit an attractive bulletin board on which is to be posted pertinent up-to-date material of interest to teachers. A filing cabinet to house slides, film strips, films, recordings and opaque materials, together with an indexed list of all such material would complete most of the essentials for your revitalized program.

2. Have each of the heavier projection machines permanently anchored on separate tables. Place casters on the legs of these tables, so that they can be rolled out of the closets onto the floor of this room for open display. This will give teachers a chance to browse around and even "play" with the equipment. The mounted projectors can easily be rolled into other parts of the building. This will not only save time in setting up the machines. It will prolong their lives by reducing the amount of handling.
3. Assign one teacher to be entirely responsible for assembling planning, and administering the complete program for the whole school. The minimum time to be given exclusively to this project should be four periods of the school day, the

(Concluded on page 146)

"More Useful than Ever"

wrote a Director of Visual Education recently on receiving his copy of the new

21st EDITION

"1000 and ONE"

(1945-46)

The Blue Book of Non-Theatrical Films

He further stated that "1000 and One" has been "standard equipment in our Department for years, and we feel that we could not keep house efficiently without it."

This is typical of hundreds of comments in praise of the practical services of the annual film directory which reach us constantly.

This 21st Edition is the largest, most complete edition of "1000 and ONE" yet published—160 pages, 16 more than in last year's edition. The volume is so carefully and simply organized as to ensure easy and speedy location of all essential information needed on the 6238 classified motion picture titles described in the volume—number of reels, whether silent or sound, description of contents, distributor sources and prices charged by such distributors. Hundreds of subjects available without rental charge are included.

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in

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Merle Oberon, Claude
Rains, Charles Korvin
in

"THIS LOVE OF OURS"

Yvonne De Carlo, Rod
Cameron
in

"FRONTIER GAL"
A TECHNICOLOR Pro-
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first two of the morning and the last two of the afternoon. An ideal set-up is one in which the director of the program is on the job the entire school day.

4. Prepare printed or mimeographed order blanks for requisitioning audio-visual material. Under this plan all the classroom teacher will have to do is to fill in the information on the order blank. The director of the program will do the rest.
5. Organize regular class or squad to take care of entire audio-visual program, equipment, records, etc. for different periods of school day.
6. Give in-service course to teachers of your own as well as neighboring schools on preparation, utilization and administration of audio-visual materials.
7. Convert adjoining room to permanent projection studio. This room should be soundproofed. Rows of seats should be arranged on incline. Classes can be assigned to meet in that room whenever a lesson calls for audio-visual material that couldn't ordinarily be assembled in regular classroom.
8. Finally, a fund should be set aside for purchase, repair and maintenance of all necessary equipment to keep audio-visual program up-to-date.

QUESTION: I took some snow scenes on a day when I thought I could get some excellent shadow effects. When the processed film was projected the shadows appeared so thin that they looked almost invisible. In addition, too much glare was reflected from the screen. Please tell me what cinematographic sins omission and commission did I commit.

ANSWER: It's quite obvious, from the description of your film scenes that your pictures were very much over-exposed. Snow scenes are much brighter than the human eye is willing to concede. Therefore a reliable light meter must be used and its readings accurately interpreted. If your pictures were taken on black and white film, shadows are bound to be photographed thinner, no matter how dark they may appear to the human eye. This is due to the fact that black and white film photographs blue as a light color. The blue referred to is the actual color of shadows on the snow. (It's the blue light reflected from the sky.)

To darken these shadows, all you have to do is to add a deep yellow filter, which holds back some of the blue light, rendering the shadows a few degrees darker.

The only possible way to eliminate strong glare from any scene is through the use of a polaroid filter. Careful rotation of the filter to a certain position will reveal the scene relatively free from glare. When you get that position, be sure to slip the filter over your lens and shoot the scene from the same position you viewed it with your naked eye. Do not forget to increase your F stop to compensate for the loss of light when adding filters. The amount of increased F stop depends upon the filter factor given for each type of film. A polaroid obviates the use of the yellow filter.

Polaroid filters may be used with color as well as with black and white films.

The Film and International Understanding

(Concluded from page 138)

beneficial to both distributors and these nations. Present address of Films of the Nations, Inc., is 10 Rockefeller Plaza, N.Y. 20.

International Film Foundation

Establishment of the International Film Foundation, a non-profit organization dedicated to building better world understanding through production and distribution of documentary films, recently was announced. The foundation received an initial grant of \$300,000 from the Davella Mills Foundation of Montclair, N. J. Julian Bryan, producer of documentary pictures, is to be executive director of the organization. The foundation seeks to produce films which will "further understanding among peoples and permanent peace throughout the world."

It is understood that present plans call for the new organization to produce three pictures in 1946. These are to be shot on location in South America, Russia, and either China or India, and will seek to present problems, ideas and standards of those peoples to American audiences.

The films will be shot on 35mm stock for theatrical distribution, but will also be made available on 16mm for schools, churches, and other educational and civic groups. Instead of using professional actors in the foreign countries, plans are to go into the small towns and villages to film the "little people." Because of the philanthropic aims of the foundation, pictures will be strictly non-partisan and will take no sides in political issues. Mr. Edward F. Watts, the president, was formerly affiliated with Walt Disney.

We have considered only a few straws in the wind. But certainly they indicate that there still is great interest in films for international understanding, and that development in this field still is strong, healthy, and of high promise.

A Reader Speaks

I WISH to tell you that I have found the articles, "Art and the Small Color Slide",¹ and "A Reader Speaks",² especially the latter very helpful. My only regret is that Mr. Flanders did not give a detailed step-by-step account of the equipment and methods that he uses in copying and in producing a 2x2 slide.

I venture to suggest that there are some teachers like me who have become converted to the theory of audio-visual education through our teaching for the armed forces, but who do not know about the production of slides and slidefilms for class room work. We do not wish to compete with the commercial producers, but we do wish to experiment on our own. In particular I should like to see you print an article or two on copying and the production of the 35mm single frame, vertical slidefilm emphasizing, if possible, equipment and methods that may be used by amateurs.

CLAYTON S. ELLSWORTH, Ph.D.
The College of Wooster, Wooster, Ohio

¹ By A. Reid Winsey, November, 1945, issue.

² By Mark Flanders, January, 1946, issue.

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First Post-War EFLA Convention at Detroit, April 23-26

THE Educational Film Library Association will hold its first full-scale, post-war convention on April 23—26 inclusive in Detroit, Michigan, it was announced by I. C. Boerlin, the Board Chairman. Registration headquarters and all sessions will be held in the University of Michigan Extension Division in Detroit, located in the Rackham Memorial Foundation Building.

EFLA's Convention will be federated with five other organizations meeting at the same time. The Department of Adult Education of N. E. A.; the American Association of Adult Education; the Education Division of the American Library Association; the National University Extension Association; and the Michigan Conference on Adult Education. There will be several general sessions of all of the participating groups, but for the majority of the time, individual associations will plan their own programs. EFLA has planned a program of great interest to all educators and users of educational films. Non-members of EFLA are cordially invited to attend all of the sessions except the business meeting. The Program Committee is under the Chairmanship of Dr. James S. Kinder of the Pennsylvania College for Women.

PROGRAM

Tuesday, April 23, Morning Meeting

- 9:00—10:00 Registration
10:30—12:15 Opening General Session
Welcome—Michigan Conference on Adult Education—Mrs. Loleta D. Fyan, Michigan State Library.
A. L. A.—Ralph A. Ulveling, Detroit Public Library.
N. U. E. A.—F. C. Lowry, Extension Division, University of Tennessee.
N. E. A.—Roben J. Maaske, Eastern Oregon College of Education, La Grande.
A. A. A. E.—Lyman D. Bryson, Columbia Broadcasting System, New York.
E. F. L. A.—I. C. Boerlin, Pennsylvania State College

Afternoon Meeting

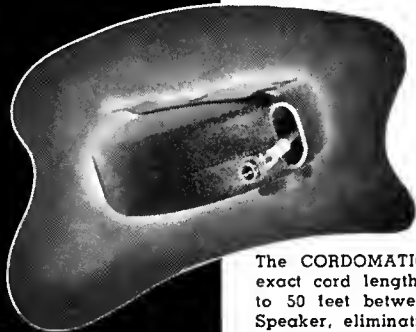
- 2:00—2:20 Opening EFLA Meeting.
Presiding, I. C. Boerlin, Chairman, Board of Directors, EFLA; Director of Audio-Visual Aids, Pennsylvania State College.
Program Explanations, James S. Kinder, Director of PCW Film Service, Pennsylvania College for Women.

2.20—4:00 SECTIONAL MEETINGS

- a. Panel—*Administering and Financing the School Film Library*
Leader, Edward B. Rogel, Acting Director of Visual Education, Central Washington College of Education.
Participants: Ford Lemler, Director of Audio-Visual Aids, University of Michigan; Lester Frye, Director, Division of Visual Education, Cleveland Public Schools; Arthur Stenius, Coordinator, Department of Visual Education, Detroit Public Schools; H. L. Kooser, Director, Visual Instruction Service, Iowa State College.
- b. Panel—*Community and Non-School Use of Films*
Leader, Mrs. Patricia O. Blair, Curator of Films, Cleveland Public Library.

Participants: Glen Burch, Associate Professor in Adult Education, Teachers College, Columbia University; Mrs. Aubry Lee Graham, Special Asst. to Librarian, Public Library of the District of Columbia; R. Russell Munn, Librarian, Akron Public Library; E. M. Benson, Chief of Education Division, Philadelphia Museum of Art; Mrs. Esther L. Berg, New York Public Schools, Curriculum and Audio-Visual Aids.

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c. Panel—*Educational Production of Films*

Leader, Robert Wagner, Chief, Mental Hygiene Inf. Service, Dept. of Public Welfare, State of Ohio.

Participants: Paul Wendt, Director, Visual Education, University of Minnesota; Henry E. Childs, Supervisor, Nature Study and Visual Education, Providence Schools; Lee Cochran, Extension Division, Iowa State University; Thomas Carskadon, Chief, Education Department, Twentieth Century Fund, New York; Thomas Stowell, Assistant Director, Division of Public Education, New York State Dept. of Public Health.

d. Panel—*Utilization of Recordings and Transcriptions*

Leader, Norman Woelfel, Ohio State University.

Participants: Lillian E. McNulty, Public Schools, Louisville, Ky. and others.

4:05—5:30 General EFLA Meeting.

Presiding, W. A. Wittich, Director, Bureau of Visual Instruction, University of Wisconsin.

Speaker, Gardner Hart, Director, Commission on Motion Pictures in Education, American Council on Education. *Undeveloped Areas in School Films*

Discussion, Paul Reed, Director, Visual-Radio Dept. Rochester Public Schools, N. Y.

Evening Meeting

8:00 General Session—Speakers: Norman Cousins, Archibald, MacLish.

Wednesday, April 24, Morning Meeting

Presiding, I. C. Boerlin.

Panel—*Functions of a Center of Audio-Visual Aids*

Leader, L. C. Larson, Director of Audio-Visual Aids, Indiana University.

Participants: David B. McCulley, Director, Bureau of Audio-Visual Aids, University of Nebraska; Glenn Jones, Director, Division of General College Extension, Washington State College; David Strom, Director, Audio-Visual Aids Center, University of Connecticut; Ernest Tiemann, Director, Bureau of Visual Education, Pueblo Junior College; Abraham Krasner, Director, Division of Teaching Aids, Boston University; Jesse D. Brown, Director, York Film Library York, Pa.

Speaker, Luther H. Evans, Librarian, Library of Congress.

Discussion, Vernon G. Dameron, Director of Audio-Visual Aids, National Education Association, Washington.

12:15-2:00 EFLA Luncheon, Wardell-Sheraton Hotel.

Presiding, J. C. Wardlaw, Director, Division of General Extension, University System of Georgia.

Speaker, Julien Bryan, Lecturer and Film Producer, Executive Director, International Film Foundation.

Wednesday Afternoon

Speaker, Virgil Jordan, Rutgers, New Jersey, "The Frame of the Future Educational World."

Presiding, R. Boyd Gunning, Director of Extension Division, University of Oklahoma.

Wednesday Evening

Presiding, I. C. Boerlin.

Speaker, Julien Bryan—"The Film in International Understanding."

Thursday, April 25, Morning Session

9:00-12:00 Annual Business Meeting of EFLA.

12:30-2:00 EFLA-NUEA Luncheon, Wardell-Sheraton Hotel.

Presiding, George B. Zehmer, Dean, University of Virginia.

Speaker, C. R. Reagan, President, Film Council—"The Film Council of America".

Afternoon Meeting

2:15-5:00 Conducted Inspection Tour of Jam Handy plant.
6:30 Dinner—General Session, (Michigan Night).

Friday, April 26, Morning Meeting

President, James S. Kinder.

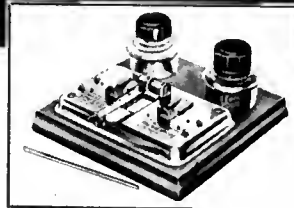
Speaker, Tom Baird, British Information Services, London—"Intercultural Relations Through Films".

Discussion, David Strom, Director, Audio-Visual Aids Center, University of Connecticut.

Presiding, Edward Rogel, Central Washington College of Education.

Speaker, Mrs. John Flory, Executive Secretary, EFLA—"The EFLA Film Evaluation Project".

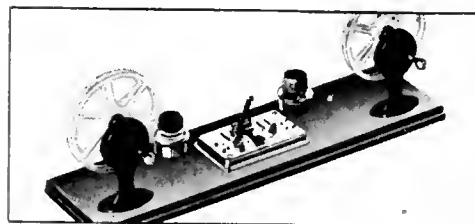
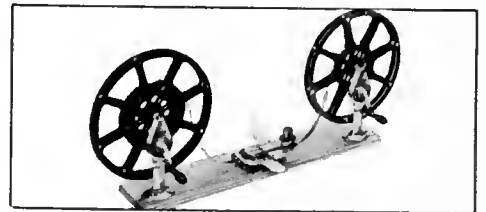
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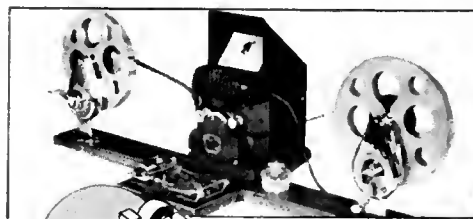
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*News ar***Audio-Visual Groups to Convene in Detroit**

The first Michigan state-wide Audio-Visual Conference will be held in Detroit April 5-6, under the sponsorship of the State Department of Public Instruction, State Teacher Training Institutions, and the Department of Visual Instruction of the N. E. A.

The advance program states that "Practicality" will be the conference keynote. Such questions as "How can I use motion pictures in my classes," "What is an adequate learning aids program for my school," and "How do I start building an audio-visual program for my school system." will be considered. Sectional meetings will discuss the topics: "Projected Visuals in the Classroom," "Radio or Recordings, Which and When?", "The Audio-Visual Program in the Rural School," "Getting the School Ready for the Audio-Visual Program."

Speakers will include Floyde Brooker, U. S. Office of Education, Dr. Alice Keliher, New York University, and Vernon Dameron, Executive Secretary of the Department of Visual Instruction. At the beginning of each session a thirty-to-forty minute period has been scheduled for previews of unusual and recently-released educational films. Demonstrations will show actual classroom use of motion pictures and recordings.

Concurrent with the state conference, on April 4-5, there will be a closed meeting of audio-visual directors to consider what should be the policy of schools in regard to commercially sponsored teaching aids. Dr. Arthur Stenius, Coordinator of Visual, Radio and Safety Education for the Detroit Public Schools, and Chairman of the State Audio-Visual Aids Committee, has invited representatives of twenty of the largest cities east of the Mississippi and directors of certain University film libraries to participate. Three representative views of the problem will be presented—by an educator (Dr. S. A. Curtis), a representative of producers of non-sponsored teaching materials (Dennis Williams of Encyclopaedia Britannica Films), and a representative of the sponsors (an executive from General Motors). After a general policy is agreed upon by the participants, committees will be appointed to work out details of the statement of policy. Paul Reed (Rochester, New York, Public Schools) will give the final report on the policy formulated by the group at the closing session Saturday morning.

In addition to the above meetings, the steering committee of Zone 3 of the Department of Visual Instruction will hold a pre-conference get-together on April 4.

All groups will assemble in the Horace Rackham Educational Memorial at 60 Farnsworth Street, Detroit.

Connecticut Visual Educators Meet

The Connecticut Audio-Visual Education Association presented an interesting program in Bridgeport February 16. Mary Louise Alexander reported on the

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University of Wisconsin

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Notes

progress of the Stamford Library project in audio-visual aids; Mr. Joseph T. Nerden, supervisor of Audio-Visual Aids, State Department of Education suggested some ideas for CAVEA and educators interested in audio-visual aids, and Dr. Herbert Landry of the New York City Board of Education demonstrated the use of recordings in the Teaching of literature. Hardy R. Finch of Greenwich High School, presided.

First Meeting of New York Film Council

John Grierson, pioneer film producer, delivered the main address on "The Place of the Film in the Present Social Scene" at the opening luncheon meeting of the newly organized New York Film Council at the Hotel Sheraton, February 13.

Over 250 producers, distributors, and visual education group leaders from the non-theatrical film world greeted Mr. Grierson who has just returned from a survey visit to the United Kingdom.

The meeting was opened by Thomas J. Brandon, of the Film Council of America, who ably summarized the background of the formation of the New York Film Council. Commander Orville Goldner, former head of the Training Film Motion Picture Branch, Navy Photographic Division, served as temporary chairman, and introduced Mr. Grierson.

In his speech Mr. Grierson outlined the history of the documentary film movement and stressed the fact that through its work in the war the film has finally come into fuller recognition as a powerful medium of public education. Because of its new recognition, it is important that the motion picture continue to do in peace the job it accomplished in the field of reporting and education during the war.

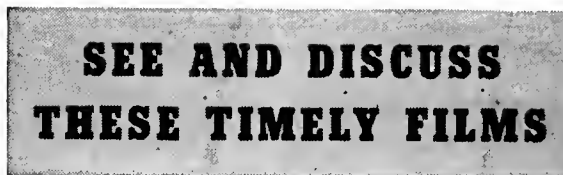
Mr. Grierson ended his speech with an outline of a six point working program to help bring order to production, distribution and the use of information films in the United States.

The New York Film Council will hold monthly luncheon meetings, based on the pattern established by the Washington Visual Workers during the war. The luncheon will feature a guest speaker who will talk on a subject of common interest to producers, distributors, and users of non-theatrical films. The formation of the Council was initiated by the Film Council of America.

Atlanta Group Organizes Film Council

Walter Bell, recently returned as director of the audio-visual program in the Atlanta, Georgia public schools, was elected chairman of the newly-organized Film Council of Atlanta. Mr. Bell served as a major in charge of the U. S. Marine Corps' training film program during the war.

Other officers elected by the group, composed of representatives of organizations interested in the distribution and use of 16mm motion pictures and other audio-visual aids to education are: John W. Fox of Films, Inc., co-chairman, and Miss Hazel Calhoun of the Calhoun Company, secretary-treasurer.



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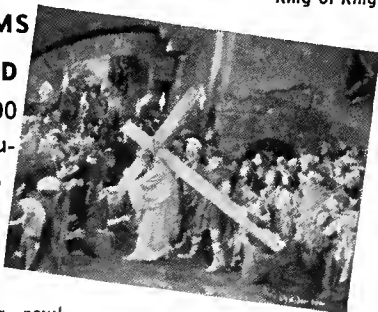
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Expansion at University of Iowa

To provide increased service to Iowa schools and help them take advantage of the latest concepts and trends in audio-visual instruction, the Bureau of Visual Instruction of the Extension Division, University of Iowa, is expanding its staff and facilities.

Lieut. Lee W. Cochran, former Director of the Bureau—on leave with the Navy for the past three years—has returned to the University as Executive Assistant in the Extension Division. John R. Hedges, Acting Director of the Bureau of Visual Instruction for the past three years, has been promoted to Director.

A new Audio-Visual Aids Laboratory will be established to assist school administrators and teachers in the organization and operation of an audio-visual teaching program, and a \$250,000 unit of the new Communications Center will be devoted exclusively to the expanding program in audio-visual instruction.

Television Developments

In the Columbia Broadcasting System demonstration of ultra high frequency color television, held for the press in New York last month, motion pictures and slides were used to illustrate the educational, commercial and artistic advantages of color. According to Worthington Miner, manager of the CBS television department, the demonstration proved that all major obstacles to color television had been overcome and that, with proper support, it could be made available to the public early in 1947.

This statement is in contradiction to remarks made by E. W. Engstrom, vice-president in charge of research, RCA laboratories, at a meeting of the New York Electrical Society which followed closely the CBS color demonstration. Mr. Engstrom declared that the RCA black-and-white, all-electronic television system was ready for the home, but that color was one of the technical advances that belonged in the future. Several weeks previous to the CBS demonstration, color television was presented by RCA at which time it was emphasized that no system of transmitting and receiving colors electronically had been developed as yet and that it would be five years before a satisfactory electronic color system, equal in clarity to present black-and-white television, would be suitable for the public. RCA engineers are convinced that any mechanical color system is outmoded.

The CBS system utilizes mechanically rotating discs to inject the basic colors of red, green and blue which, Mr. Miner stated, have given less trouble than any of the electronic components of the system. It is his opinion that color television should not be delayed until it can be accomplished electronically.

It was estimated that color receivers for the home would be about 10 per cent more than black-and-white. RCA exhibited sets that will sell for about \$200.

Speaking of Fundamentals...



From "How to Study"—William H. Brink, Ph.D., Professor of Education, Northwestern University, collaborator.



From "How to Use a Library"—Miss Alice Lehrer, Asst. Professor of Library Science, University of Illinois, Urbana, collaborator.



CORONET Instructional Films provide essential basic training

The illustrations at the left are from two new CORONET Instructional Films — *How to Study* and *How to Use a Library*. There are others equally important — *We Discover the Dictionary*, *Soccer for Girls*, *Springboard Techniques*, *Batting Fundamentals*, *Catching*, *How Man Made Day* and *The Nature of Color* are a few of the latest ones. Dozens have been announced previously and many others are in production.

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Filming the Fearful

Details of how the U. S. Navy and Army will photograph the forthcoming Pacific atom bomb tests from every possible angle by remote-controlled, long-range aerial and motion picture cameras, have been revealed. The program was announced by the Fairchild Camera & Instrument Corporation of Jamaica, N. Y., which is supplying its facilities and experience in photography, radio and electronics toward the installation and operation of the scores of cameras involved.

Batteries of cameras are to be mounted atop heavy 100-foot steel towers on several islands five to 10 miles distant from the target, in the Bikini Atoll, Marshall Islands. The cameras must be shielded in tower rooms constructed of thick lead sheets. Inside the lead housing the cameras, additionally protected by airtight, waterproof boxes, will photograph through optically flat windows and thence through portholes in the lead housing, the portholes to close automatically after the pictures are taken, to prevent entrance of radio-active waves. Both the aircraft cameras, which range in size up to the 70-pound Fairchild navy type F-56 cameras with 40-inch telephoto lenses, and the movie cameras, in both 16- and 35-mm sizes, will point horizontally to the scene of the atom bomb explosions. The cameras will be operated by radio from a distant ship.

Because of the intense heat that will be generated by the atom bomb explosions, the cameras' lenses will be covered by heavy neutral density filters, which, operated by photo cells, will move away from the len-

ses to permit photography an instant after the flash. If the lenses were not protected they would let so much heat through to the cameras' magazines that the film, even though non-inflammable, might melt. It is estimated that it may be several weeks after a test before any human can approach the camera houses, as the surrounding water is likely to be so radio-activated.

In addition to the photography from the towers, the tests will be photographed thoroughly from the air. Navy and Army planes, manned by photographic crews, will fly at safe distances, and at all altitudes up to 30,000 feet, carrying batteries of long focal length aerial cameras. Radar cameras, recently developed by Fairchild, will also be used. Too, several planes operated by remote control and carrying radio-operated cameras, will fly closer than the manned planes to the scene of the atomic blast.

Film Maker Leaves Government Post

Jarvis B. Couillard, Yellow Springs, Ohio, is leaving government service after four years to go overseas with the International Film Foundation to head a group that will make documentary films about the people of Europe.

Couillard worked with the Signal Corps at Wright Field, Ohio, making training films. Later he transferred to the motion picture section, engineering division. He was responsible for the monthly newsreel, Engineering Division Staff Reports. This enabled offi-

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cers to view the latest projects at Wright Field without making a personal trip to the laboratories. He also filmed "The Story of Wright Field," which covered the ten-year period before the war. The picture showed the part that Wright Field displayed in the development of the AAF.

A graduate of the University of Minnesota, he made motion pictures there and did photo features for the Minneapolis papers.

Program on Film's Role in Education for Democracy

On March 15 New York educators met at the Museum of Modern Art to discuss "The Role of the Film in Education for Democracy," under the auspices of the Visual Instruction Section of the New York Society for the Experimental Study of Education, of which Esther L. Berg is chairman.

Dr. V. C. Arnsperger demonstrated how the classroom film can teach democracy with the showing of two new Encyclopaedia Britannica films, *Democracy* and *Despotism. The Cummington Story* was used by Helen Grayson, director, to illustrate how the documentary film can teach democracy, by showing how effectively groups with different cultural backgrounds can learn to live together harmoniously. Julien Bryan illustrated his talk on how the film on international relations can teach democracy, with the O. I. A. A. film *The County Agent* which portrays small town rural life in America and the pattern of our democratic way of living.

A Reader Speaks

WHEN I finished reading the January SCREEN, I thought to myself, "I must write and tell them that it is the best issue that we have had for a long time," but got so very busy that no letter was sent. Then when I finished reading the February issue last night, I resolved not to let anything stand in my way of repeating the same thought. Really, the last two issues have been outstanding, it seems to me. Congratulations!

Mr. Dameron was in to see me last Saturday and he seems enthusiastic about the prospects of DVI. That, plus the "Diversitorials" in February, gives me great hopes for the future of the organization.

Again, congratulations on a really good magazine!

LELIA TROLINGER, Director
Bureau of Visual Instruction
University of Colorado, Boulder

Current Film News

■ **CORONET INSTRUCTIONAL FILMS**, 919 N. Michigan Avenue, Chicago 11, treat physical training, science and nature study in four new 16 mm educational motion pictures. All four pictures have been produced in color, but prints of the first two films described below are available in black and white.

Batting Fundamentals (1 reel) is the first in the Baseball Series and covers the selection of a bat, the stance, the grip, the stride, the swing and the followthru, and bunting. Proper form for each is demonstrated by players noted for their correct form. Produced under the supervision of James Smilgoff, Instructor at the Chicago Cubs Training Camp, and Coach of Baseball, Chicago Public Schools.

Sulfur and Its Compounds (1 reel) shows the preparation of three allotropic forms of sulfur . . . rhombic, monoclinic or prismatic, and amorphous or plastic . . . sulfuric acid and sulfur dioxide. It also presents various uses of sulfur compounds in industry, in the home, in medicine, and in the extermination of insect pests. Produced under the supervision of E. C. Waggoner, Director of Visual Education, Elgin (Ill.) Public Schools and with the collaboration of the Technological Institute and Northwestern University.

Camouflage In Nature By Pattern Making (¾ reel) presents numerous examples of birds, animals, insects, fish, reptiles and amphibians which depend upon the camouflage of pattern to protect them from their enemies. This film was prepared under the supervision of Miss Harriet M. Smith of the Chicago Academy of Science, with nature photography by C. J. Albrecht, formerly of the Chicago Natural History Museum; A. M. Bailey, Sc. D., Colorado Museum of Natural History, and O. S. Pettingill, Jr., Ph. D., Carleton College.

Camouflage In Nature By Form And Color Matching (1 reel), which includes many striking examples of nature photography, was produced under the supervision of Miss Harriet M. Smith, Chicago Academy of Science, with nature photography by A. M. Bailey, Sc. D., O. S. Pettingill, Jr. and A. L. Melander, Ph. D., formerly College of the City of New York.

Preview prints are available for the examination of those interested in purchasing prints for permanent use.

■ **SPERRY GYROSCOPE COMPANY, INC.**, Great Neck, New York is offering free of charge its new motion picture: **The Sperry Gyroscop Compass**—16mm sound, 25 minutes. This is a flight and navigation instrument which provides a stable

directional indication under all conditions of air turbulence. The film has three main parts: Flux Valve, Repeater, Gyrosyn.

■ **INTERNATIONAL THEATRICAL AND TELEVISION CORP.**, 25 West 45th St., New York 19, has acquired for 16mm distribution throughout the United States:

Atlantic Crossroads (1 reel) produced by the National Film Board of Canada. It relates Newfoundland's role in wartime, her physical and economical structure and her post-war prospects. From this island during the war, airmen took off to protect Atlantic convoys against the Nazi submarine menace, to check on weather and to ferry bombers to Europe from North American factories. The film surveys the barren hinterland and the busy outports of Newfoundland. It contrasts the depressions of the Thirties with the sudden feverish activity of war. Finally it looks to a future when on the new world maps, Newfoundland and Labrador will be key points on our global air routes and essential members of the community of nations. The film is available for sale or rental.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, announce two more films on child health, which are intended particularly for parents and teachers:

Your Children's Ears (2 reels), in which the physiology of the ear is explained in detail by animated drawings. The close relation of the nose and throat and the dangers of the common cold are shown. Often children who appear dull and unresponsive are suffering from hearing difficulties which can be easily cleared up with proper medical attention.

Your Children's Teeth (2 reels)—an explanation of the structure of first and second teeth and their growth. Stressed are the importance of prenatal care, a well balanced diet for the child, proper method of brushing the teeth and dental attention.

British Information Services have also released recently two films in a new series titled "Famous Scenes from Shakespeare", enacted by leading British actors.


Julius Caesar (2 reels) depicts the Forum scene which follows the assassination of Caesar.

MacBeth (2 reels) presents the Murder and Sleepwalking scenes from the famous play.

Other rental sources for these two excerpts from Shakespeare are Bell & Howell Co., 1801 Larchmont Ave., Chicago 13, and International Film Bureau, 84 E. Randolph St., Chicago.

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name of distributor in my territory.

Name _____

Firm or Position _____

Address _____

City _____ State _____

■ **Y. M. C. A. MOTION PICTURE BUREAU**, 347 Madison Ave, New York 17, is distributing free of charge the newly-released 16mm color-film:

Fit and Fair (2 reels), produced for Richard Hudnut by Films for Industry, Inc. Good posture and good grooming form the theme of the picture. The basic rules of health and beauty, with the "do's" and "don'ts" of posture, poise, diet, and grooming are demonstrated by Ann Delafield, beauty authority. Designed for the teen-age girl, the film shows how to utilize routine motions of daily living to develop a sound and beautiful body, how to select the right foods, and how to apply make-up for natural effect.

■ **DEVRY FILMS**, 1111 Armitage Ave., Chicago 14, have acquired four new 16mm sound films on Social Studies, which may be rented from them. These subjects are:

The World in Which We Live (2 reels), which presents the changes that have taken place in animal and plant life during the past ages.

The Growth of Mankind (1 reel), the story of man's progress from savagery to modern civilization. The explorations of the late Dr. Breasted are pictured.

The Growth of America (1 reel), designed to develop an appreciation of America's past history, emphasizing how the present is interwoven with the past.

Today and Tomorrow (1½ reels), an explanation of the scientific and industrial background of today in contrast to the background of yesterday. The film surveys the use of power, man's conquest of the air, and the contribution made by machines.

Entertainment Films in 16mm

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York 19, has obtained exclusive 16 mm distribution rights to the United Artists feature: **Hangmen Also Die**—a tense, suspense-filled drama based on



actual situations during Nazi occupation of Czechoslovakia. Portrays the fearless fighters of the Czech underground patriots against Nazi terrorism and oppression, culminating in the slaying of Reinhard Heydrich, the notorious Nazi hangman.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, is offering to approved non-theatrical audiences current 16mm film releases of:

The Merry Monahans (9 reels), a cavalcade of vaudeville leading from



the three-a-day to the Follies, featuring Donald O'Connor, Peggy Ryan and Jack Oakie.

Eastin Pictures Expansion

A new rental plan is announced in the Spring 1946 Guidebook to Instructional Films now being issued by Eastin Pictures Co., Davenport, Iowa. Under this plan, which was worked out with the assistance of several educators prominent in the field of visual instruction, schools may rent films for a full school week for about the same amount as formerly charged for one day's use. Speaking of this new development, Paul C. Reed, director of visual and radio education in the public schools of Rochester, N. Y., has commented that the "plan is unique in providing a distribution procedure in complete harmony with the best utilization practice."

Eastin's new Guidebook contains 48 pages of carefully selected instructional films, each described in some detail. While it offers numerous films of a general educational nature, the new list shows that the Eastin library is rapidly being expanded to include a good assortment of films meeting specific teaching needs. Other Eastin lists currently available are

San Diego, I Love You (8 reels) a family comedy involving an ambitious girl, four obstreperous kid brothers and a dreamy school teacher father who turns inventor. The cast includes Jon Hall, Louise Allbritton, Edward Horton, Eric Blore, Buster Keaton.

Mutiny on the Elsinore (7 reels), a super-feature based on Jack London's sea thriller. Author-hero, played by Paul Lukas, takes passage on a sailing ship in search of color for a novel and finds more adventure than he had bargained for.

Babes on Swing Street (7 reels), a typical Peggy Ryan vehicle. Kids open juvenile night club to support group of their members in music scholarships.

The Singing Sheriff (6 reels), a unique musical Western that kids itself in uproarious satire. The commentator's remarks help further to take it off the beaten path.

an 88-page catalog of entertainment films, an "Economy" list of 116 complete programs, and a special list of 49 new recreational short subjects. All these lists contain numerous pictures suitable for school use.

Eastin Pictures Co., which lost every male employee upon the outbreak of the war, is now welcoming its veterans home. During the past few weeks, six ex-service men, including Kent D. Eastin, head of the firm, have returned to executive positions with the company. A seventh received his discharge and returned to his desk several months ago. The firm takes considerable pride in the war record of these veterans. Of the seven, five saw extensive service overseas, four rose to commissioned rank and two were decorated for bravery under fire.

In addition to the old employees who have returned, other ex-service men have been added to the staff, and at present the company can boast that every man it employs is a veteran of World War II.

Back at their desks at Eastin Pictures Co. are these World War II veterans. Left to right, back row—T/5 Kenneth J. Olsen, Army Medical corps; *Electrician's Mate* (first class) Tom F. Smith, USNR; S/Sgt. Newell H. Dailey, Air Force weather service. Center—Lieut. Kent Eastin, USNR. Front Row—Major Robert K. Hieronymus, Army inspector general's department; Capt. W. Reid Wooldridge, Army field artillery; Capt. Edward H. Hieronymus, Army quartermaster corps.



AMONG THE PRODUCERS

New 16mm Producing Company in the Midwest

With wide experience in the making of instructional, training and public education films, a group of film makers has just formed a new producing company. This company, Sixteen Screen, Inc., has opened a large studio in Des Plaines, Illinois, where it has commenced work on a series of 16mm educational color and sound motion pictures.

President and Director of Photography is Robert J. Longini, lately a Captain in the U. S. Army. Mr. Longini, before the war, operated his own still and motion photography studio in Chicago. In 1940 he joined the Army, and in the Signal Corps Photographic Section covered the invasions of North Africa, Sicily, and Italy. He was in charge of the photographic group at the Casablanca meeting; and later was in charge of all combat camera crews of the U. S. Army in Italy. Captain Longini's unit, in addition to its regular combat coverage, was also engaged in the making of some outstanding documentaries, one of which is the famous *The Battle of San Pietro*. For his exemplary service, Captain Longini was awarded the Legion of Merit. During the last year of his service, he was assistant to the Executive Producer of the Signal Corps Photographic Center at Astoria. On leaving the service, Mr. Longini was Director of Photography at Coronet Instructional Films until he left to join in the formation of Sixteen Screen, Inc.

Robert J. Edmonds is in charge of script and direction. After some years of sales and advertising in Canada and Great Britain, Mr. Edmonds went into the service of the Canadian Government nearly ten years ago. First, in the Canadian Broadcasting Corporation, Mr. Edmonds was senior News Announcer to the network when Canada entered the war. He also wrote and produced radio programs. Later, Mr. Edmonds joined the staff of the National Film Board of Canada where he was a Director-Producer in charge of educational color films, afterwards devoting himself to industrial relations and industrial morale films. He worked closely with a number of well-known documentarians including Joris Ivens and Julian Roffman. Just prior to his association with Sixteen Screen, Inc., Mr. Edmonds was a writer-director with Chicago Film Laboratory, Inc., and with Coronet Instructional Films.

Harold Mishkin, now a cinematographer for Sixteen Screen, has been active in photography since 1933, making industrial relation stills and movies, first with Longini Studios and later operating

his own studio. In 1944 Mr. Mishkin joined the army as a cameraman in the Signal Corps, and spent two years in the Pacific and Japan, where among other assignments he covered the major Japanese cities from the beginning of the occupation until the end of 1945.

Also on the staff is Jacqueline Paul, who was until recently editor and assistant director at Coronet Instructional Films. Miss Paul was head of production for the Visual Education Department of the Methodist Church in New York and later worked on five OED films with Herbert Kerkow, of the Documentary Film Association. On their completion Miss Paul was director and unit manager for Julian Bryan's crew in the making of series of films of Mount Vernou, Ohio for the Office of the Co-ordinator of Inter-American Affairs.

Business manager of Sixteen Screen, Inc., is Stephen Barr who has wide commercial background in Continental Europe, Great Britain and the United States. He has recently been released from the U. S. Army where he served with O. S. S.

Electronic Firm in Production on New 16mm Sound Projector

DeMornay-Budd, Inc., 475 Grand Concourse, New York 51, a company which reports that it designed and engineered high-frequency equipment for 97% of all radar sets during the war, has entered the photographic field. Projects under way and nearing completion include 8mm and 16mm motion picture equipment. Major product is a 16mm sound projector, said to be revolutionary in design, function and engineering by reason of such features as an automatic film threading design, silent operation and the fact that the total weight of the projector will be far less than any large audience type of sound projector on the market.

President Richard DeMornay, who designed the projector, has an extensive photographic background. Prior to the war he was a successful commercial photographer, specializing in color work. Earlier he and Vice-President Edward Meyers were engaged in the design and manufacture of photographic equipment and accessories for the professional photographer. The projector is expected to be ready by summer.

Unsold Returns to Bell & Howell

Major Robert H. Unseld, recently returned from military service, has resumed his civilian activities as General Advertising Manager of Bell & Howell Co., a position he administered from 1939 to June of 1942 when

TOP FLIGHT FEATURES from MAJOR PRODUCERS

Some of Our Big 1946-16mm Releases

12 Hopalong Cassidy Westerns starring Bill Boyd—new in 16mm

Paul Lukas in Jack London's *Mutiny On The Elsinore*

Laurel & Hardy in *The Bohemian Girl* 90 Minute Operetta—7 Songs

The North Star—Big Name Cast Samuel Goldwyn's 1st Film in 16mm A 1944 Major Company Release

Fred Astaire and Paulette Goddard in *Second Chorus*

Laurel & Hardy in *Pardon Us* Riotous Hal Roach Feature

Six Dr. Christian Features starring Jean Hersholt

Hal Roach Feature Length Comedy *Kelly The Second*—All Star Cast

Laurel & Hardy in *Our Relations* Another Big Hal Roach Feature

Swiss Family Robinson

Tom Brown's School Days

Louisa May Alcott's Little Men

Beyond Tomorrow with Jean Parker C. Aubrey Smith, Charles Winninger, Harry Carey, Helen Vinson

The Melody Master (Schubert) Ilona Massey, Alan Curt's

James Stewart in *Pot O' Gold* Paulette Goddard, H. Heidt & Orch.

● FOREMOST LIBRARY SUPPLIERS

ASTOR PICTURES CORP.

130 West 46th Street New York 19 New York

he was called to active duty with the Air Corps. Unseld's tour of military duty included service at Wright Field where he acted as Assistant Chief of the Air Technical Service Command's experimental Photographic Laboratory. In this capacity he was responsible, among other duties, for the preparation of the Air Corps' aerial photographic exhibits and displays.

Education Slidefilms Use New Technique

A new and unusual type of slidefilm series on the classics is being offered to the school field by Pictorial Films, Inc., 1270 Sixth Avenue, New York 20.

This company, headed by Milton J. Salzburg and Hal Baumstone, has had long experience in the production and distribution of educational films. Fletcher Smith has had equal experience in the field of animation. Together, they have applied these techniques to the new slidefilms. As a first venture three popular children's classics were selected, *Treasure Island*, *Ivanhoe*, and *The Three Musketeers*.

The stories were analyzed and

scripted as if for movie production. Realizing the value of using enough stills to make a good presentation, and the importance of timing, each sequence in the story was broken down into scenes, long shot, medium shot and close-up. The portion of the text to accompany each was carefully selected, synopsisized or abstracted where necessary, quoted direct when it suited.

An art staff experienced in film production prepared the rough sketches. These were scrutinized for story value, presentation and art value. New pictures were added, others broken up into close-ups where added emphasis could be secured at dramatic high-points. The drawings were then completed in full color and prepared for the camera. Every trick of the animator which could be utilized in still presentation was adopted.

Each frame contains a few lines of text, placed at the bottom. The lettering is large and easily read, even from the back of the room. The text and pictures combined present a fast-moving story, in fact, the audience soon forgets it is looking at still pictures.

These new slidefilms are the first three of a comprehensive series, at present in production. They will be grouped and will vary in subject matter to suit all age groups. They will be moderately priced to fit into the average school budget.

The films are available in full color and number over 100 frames, sufficient pictures being used in each case to present the story adequately. Exactly the same subjects were also prepared as 2 x 2" mounted slides, sold in 4 parts or full sets. In home movie version they will be available in black-and-white, 16mm sound, silent and 8mm version. All are available through visual education and photographic dealers.

Filmstrip Stresses Importance of Foreign Trade

Foreign Trade—It's Good Business is the title of a new filmstrip prepared by The Public Affairs Committee, Inc. The filmstrip is part of a complete packet of four related classroom units, which include also Speech Notes, a short, printed commentary numbered to match the frames of the filmstrip; a 4-color, 16-page Comicstrip Booklet "Out of the Past—A Clue to the Future," produced by the East and West Association, and the Public Affairs Committee, which treats in adventure story form some lessons of the past; a Pamphlet "What Foreign Trade Means to You," by Maxwell S. Stewart, upon which the Filmstrip and Comicstrip are based, and which explains why foreign trade is necessary, how it functions, and the relationship of world commerce and tariff walls to prosperity.

This Public Affairs Packet may be purchased from Brandon Films, 1600 Broadway, New York 19, N. Y., and from various visual equipment dealers throughout the country.

Albert Films Organized for 16mm Production

Eddie Albert, well-known motion picture actor recently released from the Navy, has announced the formation of a new 16 mm. film company, Albert Films, to engage in the production of educational and industrial subjects. Associated with Albert is John Fletcher, a fellow officer who was a prominent Washington, D. C. educator before the war.

The project is the outgrowth of a pact made between Albert and Fletcher at Tarawa during the height of the invasion, while the two were serving with the amphibious forces. Albert and Fletcher, who capped their battle experience by serving in the Navy's training film program, plan to make a series of motion pictures which will highlight the ideals for which America fought. An integrated program is now being developed involving cooperation of university and public school educators.

An adjunct of the firm's educational activities will be a special department devoted to commercial and industrial films. The company has established offices at the new Consolidated Studios, 5746 Sunset Blvd. Los Angeles 28, California.

Fletcher will act as executive manager. Harry J. Hutchens, for many years identified with the commercial film industry, has been named Sales Manager. Another war veteran, Robert Meade, has been appointed Production Manager. Meade was most recently associated with Raphael G. Wolff in an industrial film enterprise. Before entering the service, he was associated with Metro-Goldwyn-Mayer and the J. Walter Thompson Co.

Norman Vizents has been appointed head of the new film's research and analysis department. Vizents has been identified with 16 mm. educational and industrial film business for the past four years, having been associated as a writer and research specialist with George Pal Productions and the Raphael Wolff Studios. Prior to his coming to Hollywood in 1942, Vizents was associated with Batten, Barton, Durstine & Osborne in Chicago.

Projector Device to Protect Film

To prevent the excessive film wear by sprockets, rollers and guides, Bell & Howell Company, Chicago, has equipped their movie projectors with sprockets and rollers that do not permit the picture area or sound track of the film to touch any stationary metal parts as it passes through the machine. Thus, scratching of the emulsion is eliminated, providing longer lasting clarity of pictures.

This has been accomplished by placing on the sprockets, rollers, gate shoe, and guides, a thin land or ridge which is the only metal that contacts the film. This land is so located that it touches the film near the perforations, outside the picture area.



Frames from "Treasure Island" (top), "Ivanhoe" (center), "The Three Musketeers" (bottom).



Sprocket and guard especially designed by Bell & Howell to eliminate film wear.

The shuttle teeth, transporting the film past the aperture, move in a rectangular path. This action prevents the teeth from "sawing" on the edges of the film perforations. Sprockets and sprocket guards are designed to prevent incorrect film threading. The film is either properly threaded on the sprocket, or it is held clear of the sprocket teeth by the guard. There, no damage to the film can result even though the machine is started. When correctly threaded on the sprockets, the guard positively prevents the film from coming off.

Craig Expands Manufacturing Facilities

To meet the ever-growing demand for Craig products, the Craig Movie Supply Company has expanded its manufacturing facilities. A large four-story building located at 1823 South Hope Street, Los Angeles, has been acquired to house both the Craig Manufacturing Company, which manufactures the well-known Craig Senior and Junior film splicers and rewinds, Projecto-Editor, Enlarg-O-



Craig's Latest Acquisition.

Editor, film cement, Fotofade, B/I, Thalhammer tripods, and associated items; and the Craig Leather Company, which produces Craig camera cases, photographers' kits, and other leather photographic accessories.

The acquisition of the new plant marks another step in the firm's steady development since it was established by Talton Craig 17 years ago. Today, with offices in Los Angeles, San Francisco, and Seattle, Craig is also the exclusive West Coast representative for many leading manufacturers of photographic materials and supplies.

Veteran Application Bulletin Released by Radiant Mfg. Co.

In our September 1945 issue we made complete announcement of the Post-War Placement Plan inaugurated by Radiant Manufacturing Company, manufacturers of Radiant projection screens, designed to help service men and women find employment in the visual field. As a further important chapter in this endeavor, Radiant now has compiled a list of 115 names of men and women who have returned from Service, and who wish to re-establish themselves in this field. The information given in this "Application Bulletin" includes name and address of applicant, age, previous experience and qualifications for the type of work desired, also location preferred by applicant. Here are qualified men and women for work in production, distribution and sales, repair and maintenance, photography, laboratory practice; and as projectionists, film librarians, film catalog editors, etc.

Our readers in both the academic and commercial field, who have need for persons in these and related activities, are urged to write to Radiant Manufacturing Company, 1140 West Superior St., Chicago 22, for a copy of this list.

Beseler Projector

Said to provide greater screen illumination than ever before, the new Beseler Model OA2 projector is described by its manufacturers as the culmination of 75 years of engineering ingenuity and skill combined with recent advances of the optical, electrical and mechanical arts.

In addition to its projection of opaque objects, up to 6-1/4" by 6-1/4" in size—such as coins, stamps, book and magazine pages, pamphlets, postcards, snapshots, clippings, letters, advertisements, etc., it has an attachment for projecting standard size lantern slides and an adapter for projecting 35 mm film slides and 2 x 2 slides. A motor-driven blower keeps projector materials and lamp cool. By pulling a lever the operator instantly switches to the type of projection desired. A matched lens system eliminates the need to adjust the instrument for distance. Other features are accessible doors for easy servicing, concealed, self-contained elevating legs, two post card



Beseler Projector Model OA 2.

holders and double slide carrier, two handles to facilitate carrying.

Complete descriptive literature is available on request to the Charles Beseler Company, 243 East 23rd St., New York 10, N. Y.

Simmel-Meservey Appointments

Simmel-Meservey of Beverly Hills, California, producers and distributors of educational films and recordings, announce the addition to its executive staff of Stanley Simmel, son of Louis C. Simmel, co-founder and general manager of the company. Young Simmel who recently received his discharge after three and a half years of service with the Camouflage Section of the Army, takes charge of distribution of the Recordings Division. Simmel-Meservey's eastern representative and Export Department for all territories outside the United States, except Continental Europe, is H. Neuert & Associates, 32 West Randolph Street, Chicago, while its foreign distribution is handled by Animex, Haarlem, Holland.

Veteran Victor Executive Dies

E. L. Schroeder, widely known in the 16mm industry, and for more than 25 years with the Victor Animatograph Corporation, died in Davenport, Iowa on February 20th, after a year's illness. "Ernie", as he was known to thousands of dealers, distributors and users of 16mm equipment, suffered a general breakdown in health and was on leave of absence from Victor until his death.

High tribute was paid him by S. G. Rose, executive vice-president of the corporation, for outstanding contributions to the progress of the 16mm industry and visual education as a whole.

Born in Garnaville, Iowa, Mr. Schroeder began work for the Victor Animatograph Corporation in 1918, where he forged rapidly to the front. In his upward climb he was first made manager of the Lantern Slide and Stereopticon Department. Later, in 1923 he was appointed Director of all dealer sales, and in 1934 was made General Sales Manager.

A Trade Directory for the Visual Field

FILMS

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 157)

Balley Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin St., Urbana, Ill.

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on inside back cover)

Bray Studios, Inc.
729 Seventh Ave., New York 19

Castle Films, Inc.
30 Rockefeller Plaza, New York 20,
(See advertisement on page 111)

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

College Film Center
84 East Randolph St., Chicago 1, Ill.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11
(See advertisement on page 153)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 112)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Educational Projection Service
6600 Lehigh Ave., Chicago 30, Ill.

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 141)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 137)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 146)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Rictorial Films Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 118)

Planet Pictures, Inc.
5746 Sunset Blvd., Hollywood 28, Cal.
(See advertisement on page 155)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 154)

Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 116)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 154)

Swank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 152)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 152)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 146)

Visual Education Incorporated
12th at Lamar, Austin, Texas
Colton Exch. Bldg., Dallas 1, Tex.

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 139)

V.M.C.A. Motion Picture Bureau
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

MOTION PICTURE PROJECTORS and SUPPLIES

Amacker's Audio Visual Service
2230 E. Johnson St., Madison 4, Wis.

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 143)

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 112)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 148)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 137)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 119)

Haake Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 154)

Victor Autumatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Texas
Colton Exch. Bldg., Dallas 1, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SCREENS

Da-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 114)

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 154)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Film Publishers, Inc.
12 E. 44th St., New York 17, N. Y.
(See advertisement on page 151)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Stillfilm, Inc.
8443 Melrose Ave., Hollywood, Cal.
(See advertisement on page 154)

Visual Sciences, Suffern, New York
(See advertisement on page 154)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 139)

SLIDES (KODACHROME 2 x 2)

Brooking Tatum,
Kelseyville, Cal.
(See advertisement on page 154)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Kime Kolor Pictures
1761 Sonoma Dr., Altadena, Cal.
(See advertisement on page 152)

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Munday & Collins
814 W. 8th St., Los Angeles 14, Cal.
(See advertisement on page 154)

Phil Photo Visual Service
1954 Pasadena Ave., Long Beach, Cal.
(See advertisement on page 150)

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 154)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Western Colorfilms
3734 N.E. Chico St., Portland 13, Ore.
(See advertisement on page 152)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 137)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 110)

Radlo-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 154)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Slidecraft
257 Audley St., South Orange, N. J.

STEREOPTICONS and OPAQUE PROJECTORS

American Optical Co.
Buffalo 11, N. Y.
(See advertisement on page 109)

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 115)

Chas. Hessler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 117)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 112)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Galde Manufacturing Co.
1220 W. Madison St., Chicago 7
(See advertisement on page 147)

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Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
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THE EDUCATIONAL SCREEN

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Diversitorials

The New Department Finds Favor

BEFORE our Church Department began appearance in the March issue, there had already been much favorable reaction from many quarters, and by no means from the church field alone. Here is an instance that surprised and pleased.

We have long known Ernest Tiemann as a leading figure in Colorado's educational field. In the March issue (page 126) was printed a communication from him summarizing his present important "school field" activities at the Pueblo Junior College. We had had no inkling of his equally extensive and significant activities in the "church field". But—promptly after our announcement of a forthcoming Church Department and before the March issue appeared—there came another communication from Dr. Tiemann revealing a like preoccupation with church education. It appears in May.

Evidently the addition of the Church Department will double the value of Educational Screen for Dr. Tiemann, and for others similarly engaged. Not all our present readers, obviously, can benefit *as much*, but definite added values are there for all. Many are already recognizing the fact and are reading the new department as attentively as the rest of the magazine, and logically so. For the school and church fields are but *aspects* of "Education". Fundamental truths are the same for each. They work side by side, close together, with the same human material. The two fields, of the same approximate size actually or potentially, function in every community. Cooperation in greater or less degree should be possible everywhere, and to the mutual advantage of both fields.

We venture a suggestion. Educational Screen, at present, is far better known to the school than to the church field. Our school readers will know one or more of their church colleagues in education in the same community. Let those colleagues know of our recent effort to serve both fields—show them copies of Educational Screen, or give us their names and let us send them a sample copy direct. A good suggestion?

Two Quite "Unusual" Articles

ONE of our great Presidents tried to compress the best thinking of the world on a world emergency into the famous "fourteen points". We incline to believe, though we have not tried it, that the total utterance to date on the visual idea could be reduced to somewhat similar dimensions. Endless reiteration and rephrasing, of perhaps fourteen specific and distinct ideas, have built up a sizable body of writings and speakings which constitute the literature of the field to date.

This magazine, we realize, has contributed its full share to this mass repetition. Many things carried in our pages today can be matched, almost verbatim, in our pages of years long past. This is due, in part, to the fact that Educational Screen has presented and

represented majority opinion in its articles, and majority opinions are always in agreement. It is also due, in part, to the fact that the field has developed an inordinate love of *dichés*. Why should there be such intense and universal satisfaction in repeating the obvious and familiar which readers, perforce, must approve *in toto*? Eternal agreement can become as monotonous as eternal differing. True, we cherish the fond idea that majority opinion determines truth, when it really determines only action. "The majority is always right" is a near-valid truism, yet every forward step in civilization was originated and inspired by an initial minority. Healthy disagreement, and the possibility of a grain of new truth, can always be had by letting the minority speak (in accordance with its absolute American right). Having suspected that readers, surfeited with forever "seeing eye to eye", might enjoy "seeing red" for a change, we decided to check up on our suspicion.

In March we offered an article quite off the beaten track, "Getting Our Front Yard in Order", by Robert B. Nixon of Wayne, Pa. There are directors of audio-visual instruction who inherited a fully developed department and find full satisfaction in mere maintenance of the *status quo*. There are others who started from scratch, struggled through the fundless years, achieved a department adequate to present needs, and now feel they have earned the right merely to mark time. But some directors are never satisfied, and Mr. Nixon is one. Plenty of things are still all wrong! And he does not hesitate to say so. However our readers may react to Mr. Nixon's dicta, let them get braced for a later article in which he will take his swing at more sacred matters—the content and form of present audio-visual teaching materials.

In this issue we offer an article much farther off the "straight and narrow". It runs counter to practically all majority opinion past and present—we almost added "and to come", but that borders upon prophecy which is not our province. The article is "Our Way of Doing It" by Virgil Whitehead of the Seattle Public Schools. Bear in mind that it is from a Director of Visual Instruction in an important high school in one of our large cities. A few years back, Mr. Whitehead sent us one of the most scathing cancellations of subscription we ever received, on the grounds that we furnished readers nothing but dry-as-dust tradition. Later he again subscribed, unavoidably, by joining the D. V. I. Then came this article which, we must assume, shows us what Educational Screen should be giving its readers if it wants to be of real service. As a vigorous piece of minority opinion we feel bound in all honesty to print it. It is more than a bit extraordinary as a serious pronouncement on educational procedure.

We are anticipating no epistolary stampede, in response to these two articles, either of total approbation or blanket condemnation. But if any reader feels that the authors of the two documents should be felicitated on their doctrine and confirmed in their faith, or should be "told a few things", let him not hesitate. Both the authors and the magazine will welcome all such communications.

N. L. G.

Production Patterns for Educational Films

F. DEAN McCLUSKY
School of Education
University of Michigan
Ann Arbor, Michigan

An overview of educational films with analyses and conclusions regarding their proper pattern and content.

THE production of educational motion pictures following World War I was characterized by a mushroom-like growth. Now, a quarter of a century later, history is repeating itself. Many producers are coming into the educational field believing that the pioneering days are over. And it is clear that the producer of today is in a strong position if he heeds the hard won lessons of experience. His likelihood of success is greater than that of the producers of twenty-five years ago for a number of reasons.

Following World War I producers had little experience to build on. Today they are backed by more than a quarter of a century of experience in production and utilization plus the vivid demonstration by the armed services. Then films were silent and in black and white. Now sound and color may be used to add to the attractiveness of the medium. Then school boards and educators were skeptical about the value of teaching films. Now they are in an attitude of acceptance. Then there was the fire hazard to contend with. Now safety film in 16mm width is an established medium for school use. Then there were few teachers trained in visual education. Now teacher training is on the move.

Despite the favorable outlook for the producers of school films today as compared with 1920 there are still hurdles which impede progress. One of these is the determination of the content to go into classroom films. Twenty-three years ago the late George Skinner, then President of Educational Films, said to me, "If educators would tell me what films to make I would make them." Producers are still searching for the answer to George Skinner's question. He tried diligently to find the answer. But educators have not known the answer themselves. They have not been trained to think motion picture wise. Perhaps the American Council on Education's Commission on Motion Pictures will come up with the answer, or at least part of it. But until the Commission or someone else does find the answer, producers will proceed to probe at the hurdle and some will try to jump it precipitously. Which brings us to the question: Are there any basic principles to be gleaned from past experience to guide the producer of today as to content? The answer is in the affirmative. It is the purpose of this article to discuss one of the frequently violated known rules of procedure.

The fundamental principle which should guide producers of educational films is that their chief educational value lies in their power to present concepts involving motion. In elaborating this point, let us begin with a bit of history.

Twenty-two years ago in February, the University of Chicago Press published *Visual Education*, by Frank Freeman and others. This book reported an extensive

series of experiments, financed by the Commonwealth Fund, as to the relative effectiveness of visual materials in teaching. Among the studies reported there were two¹ which dealt specifically with the motion content of educational films.

One hundred six films were analyzed, all silent, and they represented a cross section of the best educational motion pictures then in use. The first study of six films revealed that only 18.2 percent of the total footage in the films studied was devoted to action pictures. The second study of one hundred films showed that about half of the total film footage dealt with motion.

In his summary of the Commonwealth experiments Freeman stated the implications of these findings in no uncertain terms. To quote, "One might suppose motion pictures would be designed mainly to represent motion. . . . The obvious suggestion from these facts is that educational motion pictures have been made up to a considerable extent without due regard to their distinctive function."²

Did the producers of educational films all heed Freeman's pronouncement? The answer is, no. In 1942 Virgil O'Connor made a study at the University of Michigan of one hundred educational sound motion pictures.³ His method of analysis was patterned after that used by H. Y. McClusky in 1923. O'Connor reported that, "Eighteen years of ever increasing educational film production apparently have seen a negligible amount of progress in utilizing the inherent element of action that the motion picture film possesses."⁴

Why have many producers failed to make more extensive use of action in educational films? It is clear that the illustrated-lecture pattern has dominated the thinking of producers of teaching films. This pattern originated with the classroom and thus became academically respectable. In the popular lecture field, Burton Holmes applied the illustrated-lecture pattern to silent films and attained international fame. It is to be expected that the first silent educational films would imitate the established pattern. But O'Connor's study shows that a large number of sound teaching films

¹McClusky, F. Dean, *The Contents of Educational Films*. In Freeman, *Visual Education*, Chicago. The University of Chicago Press, 1924, pp. 160-3.

McClusky, Howard Y., *An Analytical Study of the Content of Educational Motion Picture Films*. Ibid pp. 377-388. Chapter XIII.

²Ibid, pp. 62-3.

³O'Connor, Virgil J., *An Analytical Study of Motion and Sound Utility in One Hundred Instructional Sound Motion Picture Films*. Ann Arbor, Michigan; The University of Michigan, Master of Arts Thesis. p. 32.

⁴Ibid, p. 12.

have been produced in the same pattern. The sound track has served only to eliminate the personal appearance of the lecturer.

When one examines teaching pictures produced during the war period it is encouraging to find that some of the producers have broken with the illustrated-lecture pattern or have improved upon it. Walt Disney's *Defense Against Invasion* illustrates a break with the pattern, and his *Water, Friend or Enemy*, is an improvement of it. But in too many films made during the war the pattern persists with its faults.

One of the weaknesses of the illustrated lecture when applied to a film is its dependence upon commentary to spearhead and carry the story. This establishes a conflict between seeing and hearing, particularly if the meaning of the commentator's words is ahead of or behind the scene. Another weakness is the compulsion which it creates to cover too much subject matter. This results in an attempt to teach, for example, the geography of Central America in one twelve minute reel. If producers of educational films would let *motion* pictures tell their own story, then the commentary would be used, if at all, to supplement and to direct attention to significant points and relationships rather than to drag the pictures along with it. The use of pictures, music and commentary in *The City* is worth studying in this connection. In this film the commentary is distinctly secondary and the *pictures* are used to carry the theme.

It is obvious that the illustrated-lecture has persisted as a pattern for educational films because it is easy to follow, less expensive and safe academically. The production of action films that achieve desirable educational goals requires exceptional creative ability, imagination, and a willingness to break with tradition. New production formulas which lie between the dramatic film at one end of the scale and the illustrated-lecture at the other, must be created. The so-called documentary film is a step in this direction.

Perhaps it would be helpful to analyze the "presentation-of-motion" concept into educationally acceptable categories which could serve as guides in production. While Mark May has outlined a valuable functional classification of educational films under four headings, namely: demonstrative, informational, incentive and provocative, his grouping does not serve the specific purpose in mind. There are many demonstrative and informational films which contain a large percentage of still life.

The following analysis emphasizes the types of content suited to the presentation-of-motion function which the motion picture has the power to represent:

First; the observable movement of objects, singly and in relation to each other, essential to a clear understanding and analysis. For example: the movements of parts of a machine, the movement of corpuscles in the blood stream, the movements of animals, the movement of a water wheel in producing power, et cetera.

Second; the movement of objects too slow to be seen by an observer. For example: by means of time-lapse photography the motion of growing plants may be shown.

Third; the movement of objects too fast to be analytically observed. For example: by means of slow motion photography the swing of a golf club and the flight of a bullet may be seen.

Fourth; the motion involved in depicting the relationship of object and flow of events separated by intervals of time and space. For example: the life cycle of insects, the movements of parts along an assembly line, the historical events leading to the Civil War, et cetera.

Fifth; the motion of the unseen. For example: by using animated models and cartoons the motion of molecules can be depicted and the movement of elements inside the cylinder of an internal combustion gas engine may be seen.

Sixth; the motion of the imaginary and of abstractions. For example: by means of animation Donald Duck becomes a living personality and graphs may show movements.

Seventh; the motion of rhythm depicted by varying intensity of sounds, music, lighting, shades of gray or color and by varying the movements of objects and the flow of pictures. For example: the beating heart in the film, *The Tell Tale Heart*.

Eighth; the motion involved in the interaction and flow of ideas between people as expressed by words, gestures and other bodily movements. For example: the drama and the representation of human relationships.

In presenting this analysis the writer does not intend that it be final or the only one possible. Nor does it follow that a teaching film would be based on one type only. In most films a combination would be used. The purpose is to call attention to types of motion which the producer may use in planning an educational film in order that new production patterns may be created with respect to content.

Let us suppose that a group of science teachers have indicated the need for a film to teach peristalsis. They want to show their pupils the peculiar wormlike wave motion of the intestines. A producer agrees to undertake the task. The motion is observable and may be photographed thru a fluoroscope or it may be shown by animated cartoon. Now it is not necessary to pad the film into an illustrated-lecture on the subject. Indeed all that is necessary is a few feet of film showing the motion of the object. An abstraction using the animation technique might be added to make the nature of the movements crystal clear. If the tempo of the rhythm of the normal peristaltic motion is wanted, the use of percussive sound would serve to emphasize it. Commentary? None. Leave that to the teacher. Here is a pattern of film production that could be applied to a large number of subjects. The films would be short and would be relatively inexpensive to produce and to buy.

Let us take another topic which is more complex. Suppose geography teachers wanted visual aids to teach the phenomena of soil producing lush growing foliage on one side of a mountain range and of arid or desert terrain on the other. One might say off hand that this could be taught with still pictures for, where is motion involved in this concept? But there is motion which is

(Concluded on page 183)



Doing the Job with Non-Projected Visuals*

Packing materials in suitcases for circulation to the city schools.

ONE of the brightest outlooks for education is to be found today as we proceed to implement "Doing the Job." With the better devices now available, the traditional academic method is due for a rejuvenation. Many educators have maintained a perpetual improvement in order to realize pertinent harvests. However, in terms of outlook and method, improvement in the teaching field has not been commensurate with the increased scope of the educational needs of our people.

What are some of the signs of improved ways of "Doing the Job" in teaching? First of all, more appeal in and out of the classroom works wonders for effectiveness in holding students in school. Much that is taught could be replaced with a more potent curriculum. This should be offered in a more artful manner. This would exert an economy both in terms of time required and in terms of permanence of learning (behavior change). In addition to the matter of economy of time and higher coefficients of retention let us consider that the newer approaches bring within reach the most sought after goal—namely to generate a continuing yearning for learning.

Education has been spotted by the public among those forces retarded in the total picture of our advancing social fronts. This same public is growing more anxious about having schools that can "Do the Job." To fill this prescription better teachers and improved devices will no longer be considered extravagant.

Regarding the essential materials, we will confine considerations to realia and illustrative materials whether brought to the classroom or studied *insitu* by journey and field trips. However, this is an era of the sanctity of printing, when one can scarcely conceive of the structure of education *sans* print.

In considering all materials then, we grant that we are to examine the role of only certain ones which are to be added to the accepted verbal tools. The traditional academic professor has been mis-informed when he believes that we propose doing the job without our heritage of books. Though he is yet skeptical (and even resists) regarding these additions of non-verbal teaching tools—he may finally come face to face with that segment of our "learners" who are diagnosed vir-

tually as having verbal blindness. As George Henry¹ points out (he admits they exist) some 30% of rational minds are "non-verbal." And fortunately he thinks they too are capable of learning. Are we not consoled by the "ostrich in the sand" stunt—are there as few as 30% to be educated in spite of the textbook? A recent commission in England estimates that the non-verbal class is much larger. They, like George Henry, are expecting educators to include the entire group. What non-verbal devices are we going to use in training these people to arrive at stages of intellectual maturity? They progressively get ousted from diploma to diploma—or, are failures in school. Instead, we should have tools for educating them and appeals for holding them to and through the stage of adulthood.

We are to examine one group of teaching materials which will not only reach the non-verbal but improve the overall instruction. Assuming that we have superior instructors, our concern for making learning more pregnant is by means of participation experience. In such methods, Time, Materials and Space (Teaching Materials Service) are three essentials in the realm of method for student development.

No one denies that Time is a requirement for the best learning device of all—namely, participation. There looms the value of apprenticeship. Also consider medical competence in point of time spent in the training period.

Teachers do need assistance with materials in order to do the job. It seems logical to suppose that the librarian is equipped to collect and maintain such a center of non-book materials along with the book materials, especially where the size of the school unit is too small to justify an educational museum and like departments. At Ball State Teachers College we have provided a Teaching Materials Service whose function is to collect and maintain these non-book materials. Teaching Materials Service is now arranged in four compartments: lecture-classroom, office, workshop space, and exhibition gallery. Throughout are provided monks-cloth-covered upright screens, exhibit tables, and cases which are ideal means for the display of illustrative materials needed for demonstrations with visiting classes.

*Address given at the Michigan Audio-Visual Conference, Detroit, April 5.

¹Henry, George H. "Can Your Child Really Read?" Harper, Vol. 192, Page 72-6, Jan. 1946.

A Teachers College develops a unique "non-book department" and workshop to produce, maintain and supply visual teaching materials.

By EVELYN HOKE

Ball State Teachers College

Muncie, Indiana

Student staff members in the Workshop of the Teaching Materials Service.



And when you visit this venerated library if you hear strange noises—echoes of a saw and hammer at work, you will find the TMS workshop in action. This is an open shop where the specialists can originate their own materials. The largest single workshop undertaking thus far was done by a class in Play Education 312 under Miss Grace Woody's direction. The class members came the first part of a term to build and assemble kits of manipulative games and toys suitable for rainy-day activity in grade schools. Near the close of the term, the accumulation was taken to a Muncie elementary school. This successful project merited recognition, so a motion picture was made of the children at play in the Riley Elementary School. The title is "Play Materials in the Elementary School." (See the 1945 H. W. Wilson Educational Film Catalog, page 362.)

Among workshop undertakings is a consumer education series, for which the Home Economics people provided materials and gave advice concerning the assembly. This series, in whole or in part, has served repeatedly on and off the campus, giving considerable satisfaction to those dealing with it.

TMS collections consist of (1) items created in the workshop, (2) items purchased or made on recommendation of the faculty and others, (3) daily clippings, (4) photographs, (5) children's work (when it is considered typical and is willingly donated), (6) gifts, and (7) long-term loans.

In the workshop is included a range of cabinets for the housing of textile wall hangings, glassware, basketry, taxidermy, toys, models, replicas, recordings, microfilm, and motion picture films. Permanently installed in the workshop is a tool board, a frigidaire for cold storage of birds and mammals, and for perishable supplies such as latex and paste; a twelve-foot carpenter's bench (which our preparator made); twin laundry tubs; ironing board; sewing machine; sign and poster work easels; map-mounting and picture-mounting tables; film inspection and rewind equipment; and racks for supplies and packing goods.

TMS service is of two kinds: in the department and away from the floor. The primary service is in the department doing reference work.

To further assist our teachers in doing the job, our work includes a loan of non-book materials, framed art pictures, doing demonstrations of techniques, offering

instruction in the operation of equipment and hours of consultation as to sources, organization, care and repair of teaching materials.

No small effort is involved in delivering suitcases packed with object materials, sending operators with lanterns and motion picture projectors for use in the classroom or by community groups. Our film service alone has afforded us numerous opportunities for serving adult education. In fact, this has settled down to become routine work in the short years the department has existed. Last year our films served approximately 300,000 persons off the campus.

In maintaining a central collection of non-book materials, unstinting consultation is often necessary on the part of those working with reference problems in order to determine specific illustrative material desired. The reference task is simple indeed when a student asks specifically to borrow, for instance the baby layette collection—simple when compared to the request of the student who phoned at ten o'clock asking to have an order ready for her at three o'clock the same day on the topic, "Life Among the People Who Live Along the Large Rivers of the World." A staff member confidently made the notation, omitting questions regarding vital details and hung up. Obviously, the reference clerk could not begin the assembly of materials without consultation with this student. The three o'clock interview revealed that the student wished to find illustrations of varieties of river craft, these to be used in a fourth grade lesson on water transportation. The materials selected included mounted pictures, a large framed print of Covarrubia's color mural, a wooden model of a Philippine outrigger, an American Indian canoe replica, and boat models. The plates were put into cellophane slip covers to keep them soil-proof while being handled by the children. The models were packed in small suitcases.

When materials cannot be taken to the student, we have adequate space provided for bringing students to the materials. Laboratory teachers and college professors alike soon developed this habit when they realized that their classrooms would not provide adequate space for the larger exhibitions of object and graphic materials. Our museum friends who have educational programs under way are forever bemoaning the lack of space sufficient to seat groups of students while studying exhibitions (learning processes aren't so easy

en foot it seems). Those who are building the schools for tomorrow are planning much more spacious classrooms with the accompanying utilization of every wall space for exhibition purposes. (We trust that you will be fortified with arguments for adequate space when you have an opportunity to consult with any building committees getting under way.)

To assist in doing the job, we have experimented in a teachers college library by having a non-book department. We find that having such a center does two things. It encourages teachers to suggest materials they have long dreamed of having and secondly, it conserves their budget expenditures of money and time in their respective departments. Moreover, we have found that our city teachers are stimulated by having student teachers supplement their classroom materials by drawing upon the loans from this teaching materials service center.

Teachers who pioneered in log cabin days were not expected to be able to teach "the life of the people of the rivers of the world." Tomorrow, however, they can and will be doing this, and much more, aided by the numerous aids for more effective means of getting across to all of our people the need to better understand our world, its cultures, its thoughts, and its emotions.

In conclusion, it seems that the ingenuity of educators is on trial as they accept an increasing share of the responsibility for making world citizenship secure. Surely there has never been such apprehension as to the role of education. The opportunity to harvest training for and through lifelong citizenship is what I should like to leave with you as "Doing the Job." That the need is crucial, no one will deny. Let us accept the challenge.

Our Way of Doing It

A unique description, full of enthusiasm and conviction, of visual policies and procedures probably rare in American schools.

THE purpose of this paper is to present the scheme for running an audio-visual program at Ballard High School, with a brief description of the evolution of the scheme. By answering some down-to-earth questions on the actual operation of an audio-visual program, we might have something to offer in the field.

The scheme actually started with the purchase of a sound projector about seven years ago. The operation and repair of this machine offered a lively project for a group of boys in the Radio Club, and the growth of the whole activity has centered around two groups in this club. One handles the microphones, turn-tables and amplifiers, i.e. the audio equipment. The other group handles the visual and optical equipment.

This latter crew is divided into three departments. The first is a repair department consisting of four or five boys who keep the motion picture machine in good condition. In the second department are ten to fifteen boys, trained to run various makes of projectors, who operate the equipment. In the third department we have about twelve girls who act as filing clerks, secretaries, auditors and treasurers. These girls really make the program click.

The first projection room was my own classroom. On the days when shows were scheduled I moved my classes to a room as close by as possible. Benches were brought in to provide sufficient seats for three classes. In less than a year we had outgrown our quarters but there was no other place to move so we kept on for two more years. Then in 1942 a decreasing enrollment gave us a break. A discarded study room was converted into a projection room; this had a seating capacity of about 120 and was easily equipped. For a year the picture was thrown on the front wall. Then the custodian transferred an unused screen from

another room. He also designed and had built a table for the sound projector that is well worth copying. Our school electricians installed conduits so that no cables run loose in the aisles. Outlets provide easy installation of radio receivers or amplifiers.

During the five years that we have been operating on a full scale we have always agreed to put the projector or the amplifiers in any classroom equipped for them. The classroom use of the projector has decreased; in the year 1944-45 we moved the projector to just two rooms. The amplifiers are used altogether in the teachers' room. Ballard High School is not a new school; hence there are very few rooms with outlets. Our operators take off an indirect lighting bowl and plug into the overhead light socket. Radio receivers are installed in a room at the request of the teacher. So far we have had few calls for receivers.

Our method of working out the details of a show is interesting. Attached to our radio library is an audio-visual library; here we file catalogues, books, pamphlets, mimeographed advertisements, and all bulletins from film companies and film libraries. We book films from colleges, universities and film companies all over the United States. Whenever a new film comes to our attention, one member of the movie crew contacts teachers who might be interested; hence teachers are kept posted on recent pictures.

A show is generally planned for the whole period minus whatever time is needed for roll and for giving the setting for the films. On some films, particularly those using study guides, a teacher may want to show that film only; in this case we often run the picture

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twice at this one setting and then once again for re-check some days later. In one full period the maximum is four reels. Let us say that the Chemistry teacher wants to show the Canadian documentary *Handle With Care*, a two-reeler; the boy or girl assigned to that show takes the catalogues on Chemistry to the teacher's room and helps him select two more reels to supplement. It now becomes the duty of the pupil assigned to this show to book the films, receive confirmation from the film company, to check their arrival, to make out reports demanded by the company and to see that the films are returned after the show. The job of splicing the reels for the show is done by the repair crew.

My main interest is to see that the teacher is satisfied. He is to have no details to look after as far as the films and the projection are concerned. He has nothing to do with the machine or the operators. One thing we ask the teachers to do is to make sure that one teacher is in the projection room during every show. Our operators are instructed to start no show unless a teacher is present; the operators are not responsible for discipline. This last requirement is important in the case of films booked by a department. For example, the head of the History Department may want all the World History classes to see a show built around Territorial Expansion; there may be two classes per period for a day of six periods. The head of the department would then ask one teacher to be in charge each period.

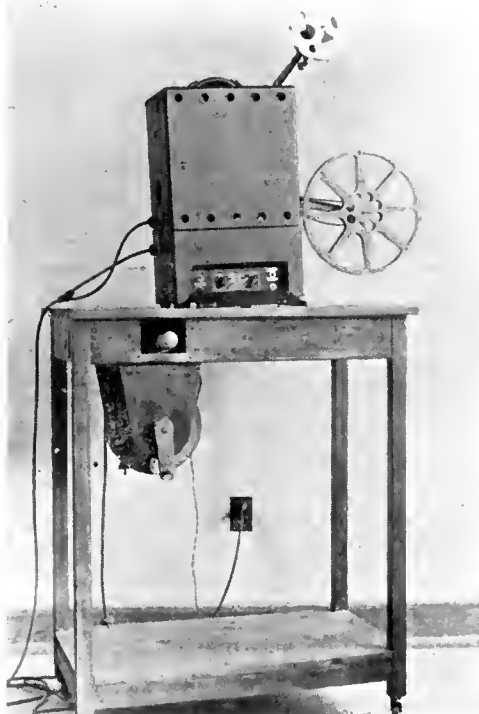
Although our system has been building up for a period of six years, it was not until about a year ago that I had an opportunity to talk to the fifty teachers in the building about the organization of a show. This proved very timely for two reasons. In the first place we never put any pressure on a teacher to bring his classes to a picture. In the example just mentioned above wherein the head of a department would schedule an educational picture there might be one teacher who



Three of the students who help to administer the audio-visual program.

would keep his classes out. We are now averaging almost 50,000 feet of film per month for a school year of 10 months. The teachers naturally raise the question, "Is that time worth while?" In the second place I had been given adverse criticism on some of the films selected by our teachers from the catalogues. On both these items I proceeded to defend myself along the following lines.

Visual Education has the same amount of nonsense and the same time-wasting possibilities as any other teaching method. Any one who has worked with educational films and film programs knows that the really conscientious teacher values his time to a point where he is jealous of any encroachment upon that time. Unless a show carries more punch than the teacher can put into one hour's time, that show is of dubious value. Here is a case in point. In my own Navigation class I could use a group of 20 to 25 slides of the 3x4 type on astronomy; how old they are no one knows; the last picture is a faded cut of Copernicus that no modern textbook would dare to consider. I can duplicate the theme of these slides in 20 minutes of lecture time. However, suppose that I try to match in lecture time the United States Department of Education films on Nautical Astronomy. There would be no comparison. The vivid description of the earth in its relation to the sky is so well pictured that no teacher of Navigation can afford to skip these films. Again, the films on South America can be used for comparison. There are still floating around in some film libraries faded yellow silents made 20 years ago. I have seen these used by a class in Modern Geography, and I know the reaction of the boys and girls to these pictures. To me such show time is wasted because the teacher did not put over what he thought the films would show. How much better it is to use the C. I. A. A. films on South America. Beautiful photography and



Home-made table for the sound projector, which permits easy transportation of the machine.

well-edited picture material make these films outstanding. The same criticism goes for some of the film strips used in Pre-Induction courses. My argument in this case is that time is wasted if the same pictures can be duplicated in a well lithographed text-book.

I am making several suggestions to teachers about subject material for shows. First, I have recommended industrials as educational films. Most industrials are very careful about their propaganda. In the case of one particular film I have advised debunking the propaganda because there are so many good points in the film. These industrials are made by established movie men with good equipment; they are professionals in producing the most interesting and attention-holding shots. One that we use regularly for Physics is a film on electronics, the Westinghouse film, *What Is Electricity?* It can be to the unit on electricity what the Erpi *Sound Waves and Their Sources* is to the unit on sound. We have a number of industrials that are on our regular schedule. The greatest number of compliments that have been received by our crew came from the History and English Departments for the showing of *Wheels Across India*, *Wheels Across Africa* and *East of Bombay*.

I have also recommended the use of Visual Guides to our teachers. In Health Education we have been using the Visual Guide E-31, handled by the Scholastic Press; this guide is a 4-page affair with 50 questions on pages 2 and 3. It is based upon the Erpi film *Body Defenses Against Disease*. This film is shown twice at one sitting; the questions are answered, the vocabulary of some 48 new words is used and the last page on 'Topics For Study' makes a basis for a lively discussion on an otherwise dead subject. Each pupil is given one copy of the guide. A week's time can be given to this topic, all based upon the one film. Study guides are available on about 25 films. Incidentally I look for this type of printed material to be widely used by industrials in the near future.

We have also offered to our teachers programs controlled by civic groups. The Seattle Art Museum has for a number of years employed the services of Mrs. Young in the field of visual education. Our teachers and pupils have enjoyed her talks on famous masterpieces of art; this is accomplished by colored slides on the paintings. Mrs. Young also made a very timely running account of the Eastman silent, *Grass*, that depicts a whole tribe of people who move annually from a mountain home to grassland. In addition to the Art Museum, we use the Red Cross films on First Aid and the Anti-tuberculosis Association films.

It is interesting to note that the program at Ballard has in no sense been handed down from above. I have been teaching a full load of five subjects per semester until this last year. I think that our boys and girls will admit that their grades are boosted because of their interest in program directing; and the teachers are satisfied because we do all the detail work. The weakest part of the scheme is probably the lack of sufficient equipment to go around. We are going to make three improvements in our work. First, we shall add recording next year; second, we shall continue to improve the quality of our equipment and third, we shall include full length educational features.

A Reader Speaks

ARE your visual aid materials accessible? Do your teachers, especially the new ones, know what materials you have? Do you have slides and strip films stored away in dust covered files unused and forgotten? These questions it seems to me should be ever present in the minds of Visual Education Directors.

Visual Aid supplies are worthless unless they are used. Teachers, old and new, should be reminded several times a year of the materials that are available. Don't give them a list of materials at the beginning of the year and expect them to refer to it. They won't.

An excellent method is to investigate frequently the unit of work the instructor is presently teaching and remind her of the specific material you have available on that topic. Strip films can be made very accessible by placing them in a glass covered box which can then be placed on the teacher's desk. Always in view they are there as a reminder and the titles can be seen at a glance thru the glass covered top.

These glass covered boxes, holding fifteen film strips, may be made very cheaply from old cigar boxes. Cut the center from the cigar box lid (a razor blade



Glass covered boxes for filing filmstrips.

in a special handle does a clean neat job) leaving one inch on each of the four sides to support the glass cover. Next place a glass pane slightly smaller than the box lid on this frame and secure it in place with scotch tape along all four sides. Next place two thin dividers in the box to separate the rows of film strips. These dividers may be easily made from an extra cigar box. Lastly enamel the entire box with a good one coat cover enamel. This not only makes a convenient container for the film strips for each teacher or department but keeps them always before their eyes. A small supply of visual aid materials used frequently is more valuable than a large supply which is seldom used. Let's put our film strips and slides to work.

JOHN H. GRIFFITH, Director
Visual Aids Department
Public Schools, Galesburg, Ill.

We Make Our Own Radio Recordings

Making selected radio offerings into workable form for practical classroom use.

THIS is a description of an attempt to overcome the disadvantage of school radio programs being broadcast at some other time than when the class meets that could best use the program. It is not claimed that the recording of a broadcast, to be played back later at a more suitable time, is original, although I know of few schools that are doing so. Rather, the aim is to offer a few suggestions to those schools already conducting such a program, or to those contemplating it, and to point out some of the advantages and disadvantages of the methods we are using.

Obviously, of the thousands of programs cluttering up the air waves of these United States each week, a very small proportion will help to further the educational aims of the classroom teacher, and these few, especially in the Junior and Senior High School, almost invariably come at some other time than the class period. The Columbia Broadcasting System's "American School of the Air" series appealing to many teachers of history, science, music, literature and current events, and unfortunately now being broadcast after school hours, is an example. Another, of many that might be mentioned, is the Saturday afternoon broadcast of the Boston Symphony orchestra.

To overcome this very obvious difficulty, and the classroom teacher's most frequent excuse for not taking advantage of the educational opportunities that radio has to offer, the Audio-Visual Aid Department of the West Springfield, Mass., High School, beginning in September, 1944, offered to record any broadcast that a teacher might request, so that it might be played back later when the class was in session. In the eighteen months that the plan has now been in operation, we have not been overwhelmed with requests, partly because of the fact that too few radio broadcasts have any educational implication, and partly because the large majority of our teachers are completely unaware of such programs as could be used to advantage in their classroom work.

From the teachers in our school system who have taken advantage of our offer, the response has been enthusiastic and the results from an educational standpoint have been decidedly worth while. Teachers report a greater awareness of the relationship between the classroom situation and life outside the classroom. Pupils frequently request that some particular program be recorded that they feel would be of interest to the rest of the class, these suggestions of course first being approved by the classroom teacher. Finally, and we have no way at present of proving this statement, teachers seem to feel that the recorded broadcasts have for many pupils resulted in a finer appreciation of the sciences, both physical and social, than could have been developed if the same classroom time had been spent in any other way.

The instrument we use for our recordings is known as the Soundcriber, and the recordings are made on flexible discs about eight inches in diameter. The re-

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productions from a listening point of view are excellent, both for musical recordings and for lectures or dramatic skits. The cost of each blank record is about five cents, and they can be used on both sides. There are many recording devices on the market, and it might be helpful in choosing one best fitted to the needs of a particular situation if I mention the advantages and disadvantages that we have discovered in the type that we use.

In the first place, the recording has to be played on the same machine, and cannot be used on the turntable which is a part of our Public Address system. To overcome this difficulty, many schools will prefer to buy a recording device that will use twelve or even sixteen inch discs, that may be played back on any standard turntable. One other type of recording device that might be mentioned is the recording made on magnetized wire, instead of a disc. This gives a very fine reproduction, but unfortunately may be preserved only until the wire is demagnetized for the next recording. An advantage is that the wire is usable for a lifetime. For the present, however, the spool of wire is much more expensive than a wax or plastic disc and some mechanical ingenuity and training are required to change spools (probably beyond many teachers who are often very unmechanically inclined), while to demagnetize the wire requires the mere turning of a switch. On the other, much recorded material in school work does not need to be kept permanently, such as numerous recordings of individual student voices in public speaking courses.

The main reasons for choosing the equipment that we use was the moderate cost of the recording machine, the extremely low cost of the discs, and the excellent reproduction of both music and voice. The entire equipment weighs less than twenty-five pounds, and its portability is one of the reasons why we are able to make a recording of any radio program that a teacher might request, no matter whether the broadcast occurs in daytime or evening. Incidentally, most of the actual work of recording is done by junior and senior high school boys who receive one point toward graduation for every two hundred hours of service in the Audio-Visual Aids department. Actually, most of these boys value even more the information and training they receive in the handling of all types of projectors, radio and sound equipment, and the recording devices here mentioned.

The permanence of these recordings gives them special significance in educational work for two reasons: first, as a permanent record of past events which will build up a valuable reference library for future classes. The announcement of President Roosevelt's death,

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The Curriculum Clinic

Motion Pictures and Curriculum Change

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Director, Visual and Radio Education
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SEVERAL years ago, in a report to the Superintendent, I included this statement as one of the guiding principles for the work of the Visual Department: "It has been assumed that the function of this department was not merely to find and make available to teachers illustrative visual and auditory materials for existing courses of study. It has been assumed that this department should attempt to provide leadership aiming to improve methods of instruction, and to make available visual and auditory materials that might even bring about changes in course of study content."

That was an idealistic and bold statement, and even though further experience forced me to modify it somewhat the following year, I still believe in its fundamental soundness. The modifying experience was an intensive effort to introduce into regular high school classroom use a group of excellent motion pictures that were not directly related to curriculum content. Their introduction was thoroughly and painstakingly worked out over a two-year period. A pilot group of teachers, working experimentally, had attested enthusiastically to the educational value attainable by using these films, even though their use did not contribute directly to the passing of final subject matter examinations. When the effort was made to extend the use of these films to a wider group of teachers, the response was not, to say the least, enthusiastic. In fact, it just didn't work out. What was the cause of the failure?

Well, the later report attempted to suggest some causes: "In secondary schools with a traditionally organized curriculum, with emphasis upon subject matter, and with achievement measured primarily on the basis of tests of factual knowledge, teachers cannot be expected to have lasting interest or time in their schedules for instructional activities that do not conform to that pattern. When instructional leadership within a high school is organized completely on a subject matter basis, without adequate provision for general instructional supervision, the introduction of new materials is extremely difficult unless they can be pigeon-holed into the subject matter compartments."

In a nut shell (or to coin a phrase, "in a film can"), the situation seemed to be about like this: there were many instructional motion pictures that had been produced to correlate directly with the existing curriculum, and these could be used and were used effectively; there also were other motion pictures of generally accepted technical and educational effectiveness. These latter pictures, however, were useful in achieving generalized teaching objectives, but they did not correlate with the specific objectives of accepted subject matter areas such as English, social studies, science, and mathematics. Efforts to encourage the use of this kind of picture met with obstacles of subject-matter-organized leadership, courses already filled with factual content, and demanding final examination.

All that was several years ago. That was way back before the war. But I'm not so sure that time has cleared away the problems and dilemmas. Several recently published statements have indicated that visual educators are giving some real thought to the kind of motion pictures that should be used. They are grappling with an important and complex problem.

In their provocative article, "Looking Ahead Twenty-Five Years in Audio-Visual Education", published in the February 1946 *EDUCATIONAL SCREEN*, Francis and Elizabeth Noel wrote: "If school people continue to insist on a strictly *academic* approach to the production and use of audio-visual materials to further fortify existing concepts and traditional patterns of education, they will miss the intrinsic values and full potentialities inherent within the materials themselves. If this happens, then agencies outside the schools that use such materials because of these values, will by sheer weight of their *extensive* use of them exercise more influence on the behavior of children than will the schools. This situation even now challenges institutionalized education." And there indeed is a challenge to all teachers and all educators not only to pause for thought, but to get set for action.

Edgar Dale, in his forward-looking article, "Farewell, Hollywood!" published in the January 1946 issue of *THE NEWS LETTER*, sees a continued need for films that fit into current curriculum patterns. *But* he sees a need also for another kind of film in which the use is *not* dependent "upon close integration with an existing curriculum." He calls for "problem-centered" films—more films like *World of Plenty*, *The City*, and *And So They Live*. He is not so specific in suggesting just when and how subject-minded teachers are going to use problem-centered films. He does, however, "see a possible linking of the common interests of churches, schools, unions, granges, service clubs, and the like" all of whom would make common use of such films in a program planned jointly.

Here is one more quotation from current thinking on what kind of films are needed by education. This is taken from the comprehensive study and report, "The Educational Motion Picture Field", recently released by the J. Walter Thompson Company. "One group of educators argues that the greatest present need is for the development of motion pictures closely tied to subject matter areas. For example—long division, square root, fractions might be more effectively taught if motion pictures defining the theories and describing the applications were available to aid teachers. Such 'text films' also would be used in the teaching of theoretical concepts in the physical and chemical sciences.

"Another school of thought holds that films are best used as aids in the teaching of broad concepts—that motion pictures are being used at their highest level of efficiency when aiding the orientation of students.

"The net of these friendly arguments among educators is no argument at all. The conclusion is simply that motion pictures must keep pace with the trend in educational thought. Motion pictures must become 'a hand-maiden of the curriculum'."

I wish I could agree that these are but "friendly arguments" and that there are simple conclusions. It seems to me, however, there are larger and more complex issues involved, and solutions are not going to be found until teachers and supervisors and administrators are aware of any concerned with the problem. It cannot be solved by visual educators alone.

Certainly we must face the reality of what we are now teaching and the way we are teaching. They are facts. And we can recognize the need, the possibility, and the probability of a changing curriculum. We can

seek for a greater understanding of the motion picture medium and other newer media of communication, so that they may be used most effectively in meeting the demands of such a changing curriculum.

Excellent motion pictures that cannot be correlated directly with existing courses of study are likely to become available in increasing numbers. Among these will be some of the most powerful pictures produced. They will correlate well with the generalized objectives of education, even though they may not fit into subject matter compartments. If school people are to meet fully their responsibilities in helping boys and girls develop to meet their responsibilities, they must find ways to make use of these tools in spite of a lag in curriculum change. In fact, in so doing, curriculum will have changed.

Production Patterns for Educational Films

(Concluded from page 175)

the crux of the matter. It is the prevailing motion of warm moisture laden air which flows toward the mountains, is forced upward by them, is cooled forming rain, which air now cooled and dry flows on past the mountains leaving the other side with little or no rain. How would a film be made to teach this phenomena? By animation? Yes, it would necessitate an abstraction in animated form plus some photography on location. Let us take Central America as an illustration. The easterly trade winds could be shown by animated arrows or a similar device flowing in from the sea on a relief map rising as they hit the mountains and depositing rain on the eastern slope. Motion pictures of rain falling midst the dense tropical foliage would be introduced. The animation would continue past the mountains and motion pictures of wind sweeping dry terrain with sparse foliage would be introduced. To clinch the application of the principle the process would be repeated for another area and pictures showing the typical behavior of people in relation to the contrasting climate would conclude the film. Commentary? Yes, just enough to direct attention to pertinent points. Other sound? Yes, the sound of the wind and of the rain. The resulting film would be longer than that outlined in the peristalsis example but would be short. The teacher's guide would direct the teacher and class to make further applications and study. The film could be constructed to be of an informative or incentive type.

In these two examples, one from biology and one from geography, the first step in determining the content of the film, after the educational objective had been indicated, was the establishment of the motion concept to be taught. This was followed by deciding the best action vehicle to depict it. Other examples showing the application of this formula could be cited. The fields of human relations and of rhythm offer great possibilities for the development of new production patterns. It is to be hoped that the next analytical study of the action content in teaching films will show that there has been less dependence upon the illustrated-lecture pattern and that better teaching films which make full use of action techniques will characterize the product.

We Make Our Own Radio Recordings

(Concluded from page 181)

Churchill's eulogy to President Roosevelt, Truman's inaugural message, Truman's and Churchill's announcements of Victory in Europe, Japan's surrender, Truman's Navy day speech on the future of the atomic bomb, etc., should be valuable reference material in social science classes for many years to come.

Further advantages of our recordings are that they may be played over and over again for several classes; they may be kept until later in the year when the material is more applicable to work that the class is doing; they may be played before, and again after a class discussion, and they may be interrupted at any time for class discussion. Finally, it gives the teacher using them a chance to become acquainted with the material before class time, so that she may know the points to emphasize, the best follow-up material to use, as well as to judge the quality of the recording, so that she may not subject a class to the wasteful experience of listening to a recording that lacks intelligibility. None of these advantages could be true of the original broadcast.

It should be mentioned here, that along with the many advantages of the recorded broadcast over the original broadcast, is the possible disadvantage that the recording may outlive its usefulness and become obsolete. But this happens with textbooks and with films, and may just as easily be true of recordings. The alert teacher will not let teaching objectives and procedures become dependent upon existing materials. As Edgar Dale said in the Phi Delta Kappan of May, 1940, "When such materials become canned and stereotyped, they should be thrown out—not immortalized on wax."

The educational values of a planned, systematic program of recording broadcasts benefit all concerned. They afford a certain type of technical training for those handling the production and reproduction, and educational and cultural values for those who listen to the transcriptions. Such recorded broadcasts are stimulating experiences which lead to clearer understandings, more desirable attitudes, greater total benefits from school activity.

The ABC's of Audio-Visual Equipment

Disc and Wire Recording Equipment for School Use

Edited by
ROBERT E. SCHREIBER

INTRIGUED by new, war-developed recording equipment, many educators, who never gave much thought to any type of recording device before, have become so enthusiastic concerning these newer, potentially educational gadgets that they have put down older devices as unquestionably obsolete in many instances. It is therefore desirable to review the characteristics of each of the recording media currently available and ascertain the contributions each may make to the instructional program in the future.

The Conventional Disc Recorder, producing phonograph-like, instantaneous recordings and transcriptions, has been with us for some time. Basically, its mechanism is similar to that used in the production of regular phonograph records. Speech or music is picked up by a microphone, which changes sound waves into electrical impulses. These impulses are strengthened in an amplifier and pass on to the cutting head of the recording machine. Here variations in electrical current create changes in an electro-magnetic field. These changes move an armature in the field, to which is attached the cutting needle. The cutting needle describes a circularly meandering groove in the soft surface of a recording blank. The lateral movement of the cutting needle is determined by the changing current coming originally from the microphone; hence, these lateral variations correspond directly with the sound waves that emanated from the person speaking into the microphone.

In the instantaneous recording process, blanks coated with a nitrate base compound are substituted for the soft wax discs basic to commercial record production. However, since the recording blanks used in the instantaneous process must be soft enough to be "en-grooved" by the cutting needle, it is obvious that recordings thus made do not have the wearing qualities of the end-product of the commercial recording processes, records made of shellac or vinylite. Nevertheless, using lightweight pickups (tone-arms) and shadowgraphed needles, instantaneous recordings may be played one hundred times or more.

Disc recorders for school use may be purchased for prices ranging to \$500.00 or higher. However, for the majority of school requirements, a good portable 78 R.P.M. machine retailing at \$250.00 or less, depending upon quality and refinements, may be procured. Prices for two-speed recorders begin around \$300.00. The two-speed recorder allows the production of larger, long-playing transcriptions—as well as conventional speed recordings from six to twelve inches in diameter.

Instructors in speech, drama, language, and music have long recognized the value of instantaneous recordings for comparative purposes. In addition to the immediate class or consultation room reference use, such recordings have a longer run value in that the student may take a recording home and play it a number of times—thus affording considerably more opportunity

to note strengths and weaknesses and so correct them.

In quantity lots, the school may secure the small six or eight inch blanks, used in speech classes for 20c each or less. Such blanks have an average playing time of one and one-half to three minutes per slide. Ten-inch blanks may be secured for approximately 45c each; twelve inch for 60c. Schools producing transcriptions or recording radio programs for class use may secure larger blanks for prices ranging from \$1.00 to \$3.00 each—having a playing time of up to eighteen minutes per slide.

The frequency response of the recording or transcription produced by the average portable school recorder is approximately 80 to 5,000 cycles, which is about that of the usual home radio receiver.

Operation of a school-type instantaneous recording machine is roughly comparable in ease to that of the usual 16mm sound projector. Speech recording is quite simple. Deriving high-fidelity recordings of vocal music or ensembles requires more practice, but it is not beyond the ken of any teacher with a little mechanical bent.

The Wire Recorder, developed for use by the armed forces during the war, operates on the same magnetic principle as the earlier tape recorder, with the exception that a fine carbon or stainless steel wire of sufficient length to record continuously for an hour is used. In these recorders, the electrical impulses, coming from the microphone and strengthened in transit by an amplifier, constitute electrical current passing through an electro-magnet. When a steel wire is passed through the changing magnetic field thus created, changes similar to the variations in the magnetic field are induced in the magnetic structure of the wire; i.e. the latter is magnetized to different degrees along its length, depending upon the original sound waves striking the microphone. When played back, this wire, thus variably magnetized, is passed through a coil of wire called a solenoid, and the magnetic variations in the wire induce a weak, fluctuating current in the solenoid. This weak current is strengthened by an amplifier and may then be used to operate a loud speaker.

The wire may be played back any number of times, removed from the machine and stored for an indefinite period, or reused simply by turning the switch on the recorder to "record." Thus, as a new recording is made on the wire, the previous recording is erased.

Eleven thousand feet of wire on a small spool allows the recording of radio programs up to an hour in length and is cited as a means of making radio more easily applicable to the classroom. The extreme portability of the wire recorder permits its use in any part of the school plant and consequently considerable versatility in its possible applications.

The wire recorders currently on the market cost approximately \$600.00 including a spool of wire and

a microphone. The fidelity of the wire recorder is between approximately 200 and 5,000 cycles.

Both types of recording devices described above have their advantages and their limitations. The disc recording is particularly advantageous for comparative usage; superior to the wire recorder with respect to the ease with which a recording may be played and immediately compared with another. Also, for home study, the disc recording has a considerable advantage in that the inclusion of wire reproducing equipment in homes will probably suffer a technological lag.

The wire recorder, due to its portability and easy operation, is particularly well suited to the production of longer recordings; speeches, radio programs, and the like—as well as a variety of uses which, due to its relative newness, may not be envisioned at this time.

Schools contemplating the purchase of recording equipment should consider carefully the advantages and applications of each type in terms of present and potential school uses. The well equipped school may do well to secure both types of equipment and apply each to the uses for which it is best fitted.

EQUIPMENT QUERIES

We have encountered difficulty in securing good sound and adequate volume when projecting color movies. Are these the common faults of color film, or should our equipment be adjusted differently for its use?

Since kodachrome film has three layers of emulsion on the base instead of the one layer encountered in black and white film, the density of the sound track is considerably greater and thus constitutes somewhat more of a barrier to the passage of light from the exciter lamp to the photo-electric cell. Hence, one can expect that it will be necessary to run such films with the volume control at a higher setting than with ordinary black and white prints. A kodachrome sound track—unless carefully recorded—is apt to emphasize bass tones considerably more than black and white. To secure more intelligible speech and reduce room reverberation occasioned by bass “boom” advance the tone control towards the treble position when projecting kodachrome motion pictures. R. E. S.

With some of the technicolor movies shown in our school, we have trouble getting a sharp focus, while with other colored movies we do not have this difficulty.

Kodachrome motion pictures—as well as black and white—may be expected to vary in the sharpness of focus obtainable. This is due to the quality of the originally photographed negative film and the care with which the positive prints are produced. Many of the feature length films released for 16mm use in color employ a cheap process known as multicolor instead of using the more precise duplication in kodachrome. In the multicolor process, instead of having the various color-sensitive emulsions all on one side of the film base, one emulsion is found on one side of the film and another on the other. Thus separated by the thickness of the film base, it is naturally impossible to secure sharp definition. Since it is undesirable to have either color appear in sharp focus at the expense of the other, about all that can be done is to compromise by obtaining a soft focus of each. R. E. S.

To Projector Manufacturers:

Why can't we have a simple lightweight projector? Any visual aids director will tell you it is easy to get teachers to use the aids if you can make it convenient enough for them. The weight and mechanical features of projectors are factors which must be considered when we talk of convenience. The setting up of the projector is another.

It takes fifteen or twenty minutes to remove a projector from its case, set it up, arrange the screen, and thread the machine. A class period is usually forty or forty-five minutes in length. The teacher has lost at least one-third of his time before he is ready to project. In the fifteen minutes of the “get set” process, he may be plagued with minor discipline problems which would never occur if he were at the front of the class, as usual.

The fifty or sixty pounds of the machine is also a problem. Even the most enthusiastic projector salesman will admit that all projectors are heavy. It is no joke for a woman teacher to juggle one of these machines around. Remember that in the armed services they had good strong young fellows setting up these machines and doing the projection. That is all they had to do. They were not responsible for teaching or discipline. The instructor in charge of the class did all the teaching.

It seems to me that part of the problem goes back to the projector manufacturers. We need a light machine which is very simple to operate. When I say very simple, I don't mean what the literature of some manufacturer tells you about simplicity, I mean, *simple*. Army projectionists went to school to learn the trick of projection. Teachers and twelve-year-old boys can't do that.

The projector should sell for one-half or one-third the price of present projectors. There are at least twenty companies that manufactured projection equipment for the Armed Services. It seems reasonable that one of them would find it profitable to attack this problem.

Some manufacturer has a chance to do a great deed in the field of education, and also to capture a vast market. We need a Henry Ford in the projector manufacturing business. We need a light serviceable machine that any school can buy. It must be simple to operate. It should be a kind of “Jeep” projector. It won't solve all of our problems, but it will eliminate the need of a teacher being a combination longshoreman and engineer in order to use the equipment.

PAUL V. MULLIGAN, Director Visual Education
Revere Public Schools, Revere, Mass.



READERS of EDUCATIONAL SCREEN are already familiar with the point of view of the Editor of the “A B C's Department”—as delineated in the January issue. Opportunity for readers to express their reaction to Mr. Mulligan's letter—as well as indicating their own particular thoughts on the over-all question of desirable 16mm sound equipment—is available through the survey form on the back of this page.

R. E. S.

Survey of 16mm Sound Projector Equipment, Present Use, and Future Needs

THIS questionnaire is the means of indicating the types of 16mm sound projectors now in use and the changes desirable for future audio-visual aids expansion. Here is your opportunity to give voice to your school's needs. Please be entirely frank. Neither your name nor that of your school will be given to any manufacturer. A summary of the answers received will appear in an early issue of EDUCATIONAL SCREEN. In the summary, projectors will be designated only as to type.

1. School now owns the following 16mm sound motion picture equipment:

Date Purchased:	Make:	Model Number
a.		
b.		
c.		
d.		

2. Check type of use made of each:

Projector:	Classroom Only	Auditorium Only	Both
a.	()	()	()
b.	()	()	()
c.	()	()	()
d.	()	()	()

3. Indicate type of personnel operating each projector and approximate hours of formal training given to the average individual in each type:

Projector:	Teachers	hours	Students	hours	Paid help	hours
a.	()	()	()	()	()	()
b.	()	()	()	()	()	()
c.	()	()	()	()	()	()
d.	()	()	()	()	()	()

4. Which type of operating personnel has proven most satisfactory in your school?

Teachers (), Students (), Paid Help ().

5. In the future do you intend to rely on the type of operating personnel checked?

Yes (): No. (). If not, what kind?.....

6. How is the movement and set-up of sound projectors handled in your school?

Teachers (), Students (), Janitors (), Other paid help ().

7. Which of the following characteristics would you definitely insist upon as ideal equipment?

Lamps: 1000 watt (), 750 watt (), 500 watts or less (). Reverse ().
 Speeds: Sound only (). Sound and silent (). Still picture device ().
 Volume sufficient for: classroom only (), classroom and auditorium ().
 Weight: 75-100 lbs. (), 50-75 (), 25-50 (), 25 or less ().
 Blimp case (). Mike plug (). Motor rewind (). Micrometer tilt ().
 Special film safety devices (). One case unit (); two case ().

8. If a projector conforming to your requirements—as checked in “7”—were immediately placed on the market at a cost of \$250.00, how many would your school purchase during the next 12 months? Indicate number.....(Honest?).

Tear out and mail to Educational Screen, 64 East Lake St., Chicago 1, Illinois

General Electric Introduces an Improved Training Method

JEAN DEJEN
Manager of Retail Development
and Sales Education

AFTER some four long years of all-out war, the merchandise department of General Electric at Bridgeport, like so many other manufacturing organizations, is faced with the problem of assisting its thousands of distributors in rebuilding their sales organizations. An army of some 25,000 appliance salesmen, spreading from coast to coast, must be recruited, selected and trained.

Never in its history has General Electric been faced with such a mass training job. The big problem has always been to provide the average sales manager or supervisor with a simple, easy, yet positive method for the personal teaching of salesmen. This method must meet all of the following requirements:

1. It must cover all of our many products, as well as provide basic training in the fundamentals of salesmanship.
2. It must do a positive training job, with a minimum waste of time on the part of the trainers and the trainees.
3. It must be simple for use by the thousands of supervisors and sales managers charged with the responsibility of training salesmen.
4. It must be equally effective in America's crossroad towns as in the cities.
5. It must be low in cost so that all retailers, both large and small, could and would use it.
6. It must also provide training for the trainers.

We have known for a long time that the quickest and most effective teaching methods are with visual aids such as slide films, charts, motion pictures, models or actual products. The U. S. Armed Services have proven the power of visual aids in training millions of men. We saw how highly mechanized forces were trained in complex tasks in an almost unbelievably short period of time, and how this training helped to achieve final and complete victory.

We made a careful study of the latest findings in training techniques. This was weighted with the experience which General Electric gained, just before the war, in conducting some 1,400 individual training meetings in all parts of the country under its direct supervision and with its own personnel. In conducting these 1,400 training meetings we tried out just about every method under the sun, from motion pictures to chart presentations, sound slide films, slides, speeches and skits. The effectiveness of each method was thoroughly tested throughout the country.

Out of all this wide experience, a new, faster, more efficient sales training method has been developed, which, although it may not be revolutionary, does represent the most forward step made in years for training our sales personnel on a nationwide basis. It is a new and improved type of visual presentation and sales education.

We discovered that the voice and personality of a

fresh and blood speaker or instructor were most important for teaching a group of salesmen and holding their interest. So a method was devised in which slide film pictures, with all their drama and interest, are used, but the oral presentation is made by an instructor instead of a sound record. He talks from a carefully prepared printed text while the pictures on the screen visualize or illustrate his story. There are no mechanical problems to detract from the effectiveness of the presentation.

By this method the speaker can stop at any time to develop an important point. He can dwell on one picture as long as he likes, and he can point out details in the picture on the screen. In a word, he can adjust the tempo of the meeting to suit each particular group. Perhaps even more important is the fact that the technique lends itself ideally to instructing both small and large groups. Still another advantage of the visual presentation is that it stimulates the speaker or instructor. It trains the trainer. The speaker has to instruct and inspire his audience—and he can do so easily and effectively by this method.

The Portable Pulpit

An important accessory for this visual presentation is a device known as the "portable pulpit."

This is a lightweight aluminum holder, equipped with clamps for holding the printed film text from which the speaker talks as the slide film is projected on the screen. A hooded lamp illuminates the printed text so that he can read it in the darkened room. It has a button switch which flashes the light on or off as he desires, which serves as a signal to the projector operator to turn the film to the next picture. The light also illuminates the speaker's face, thus focusing audience attention on the speaker. This is most important, because it enables him to inject his own personality even though the room is darkened. The portable pulpit is convenient and easy to hold. This new device has been tested with both large and small audiences. It adds drama to the presentation and is a necessary device in using this new method of training.

Audience Participation

This type of visual presentation encourages audience participation, which is of the utmost value in training and education. Knowing that he may be called upon for answers to the questions which are incorporated in the visual presentation, the listener stays alert and receptive, really trying to learn and to remember. At the conclusion of the presentation, questions are asked to bring out the important points in the presentation.

If the instructor does not get the correct answers, he can readily go over the troublesome points again and make sure that everybody understands them. If the correct answers are given, the question-and-answer

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The Film and International Understanding

UNO Security Council Meetings Reported by Films and Television

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

THE resources of the motion picture, radio, and television were utilized to bring the proceedings of the New York meetings of the United Nations Security Council to all the world and to make a historical record of them for ourselves and for posterity. The accomplishment of this task is a great contribution to international understanding.

The importance of this recording of sight and sound was recognized by the preparations which were made for it in the set-up of the meetings. A microphone was available for each member so that his voice and the entire proceedings could be transmitted to radio outlets and recording apparatus. Built-in flood lights illuminated the proceedings so that they could be picked up by television and motion picture apparatus. These lights were operated through special control apparatus which prevented them from being annoying to the delegates.

American newsreel companies took turns in filming the proceedings. Each day's crew consisted of two sound cameras and two silent cameras in booths and one roving hand camera-man. All pictures taken were pooled and made available for order by film companies of any of the United Nations through the Film Section.

A studio also was available for recording interviews or close-up condensed versions of delegates' speeches. Another unusual arrangement was the placing of ten television receiving sets in the delegates' private conference room. These receivers were connected with a television camera in the Council Chamber. Thus delegates who happened to be in the conference room still could follow the proceedings in the Council Chamber.

As a result of all of these arrangements, educators and others who are interested in international understanding should have available a very complete and accurate record in sight and sound of the proceedings of this most important conference.

Johnston for Film Unity and Understanding

ERIC JOHNSTON, who last September succeeded Will H. Hays as president of the Motion Picture Association of America, recently issued his first annual report. His report is significant because of its statement of the unity of interest of all who work with motion pictures and because of its emphasis on the use of the motion picture for better international understanding.

"It seems to me," says Mr. Johnston, "we must concentrate upon what is common to all uses of film and screen, if we are to find a common, unifying purpose for all the groups which ought to work side by side for the improvement of motion pictures. I, for one, am interested in motion pictures of every type and use. The war demonstrated the value of them all."

Speaking of the use of the film for international understanding, Mr. Johnston said, "The free interchange of ideas is even more important than the free interchange of goods. There must be no obstacle to the transit of the media of communication. There may be as yet no satisfactory monetary medium for world trade in goods, but the motion picture does provide an adequate medium for world trade in ideas. Not to use it as such is to squander one of the best resources for world peace."

If American films are to have their proper place in the world, Mr. Johnston feels that films exported should "give no reasonable offense to the nationals of foreign countries." Regarding the film portrayal of America itself, Mr. Johnston says that it must be "faithfully portrayed on the world's screens. That view need only be honest and fair in order to be attractive. Democracy needs no whitewashing."

Foreign Trade Packet

TO promote greater understanding of the interdependence of world economy and the problems involved in foreign trade, and to stimulate discussion of the subject, a new "Foreign Trade Packet" consisting of four related teaching aids has been prepared by The Public Affairs Committee, Inc.

The four units in the packet are: a 35mm black and white silent filmstrip, "Foreign Trade—It's Good Business", employing maps and cartoons; accompanying printed Speech Notes which suggest questions for discussion; a sixteen-page, four color comic strip booklet, "Out of the Past, A Clue to the Future", an adventure story which teaches some of the lessons of the past, published by the East and West Association and the Public Affairs Committee; and a 32-page illustrated pamphlet, "What Foreign Trade Means to You", written by Maxwell S. Stewart. The filmstrip and comic strip are based on this new pamphlet.

These four teaching aids explain in layman's terms why foreign trade is necessary, how it functions, and the relationship of international commerce and tariff walls to domestic prosperity and world peace.

It is suitable for junior and senior high schools in the study of economic geography, history, economics, and international cooperation, and for adult discussion groups concerned with current affairs, international relations, and world peace. (Brandon Films is the distributor.)

East and West Association Sponsors Film Forums

A NEW approach to mass education of adults through films is a feature of the East and West Association's Fourth Peoples Congress, a series of ten film forums being held weekly in Town Hall in New York in cooperation with Town Hall Workshops. Each meeting presents a commentary by a distinguished

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The Church Department

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

Shall The Church Teach The G.I. Way?

HOWARD E. TOWER, Director.
Audio-Visual Education, Board of Education
of the Methodist Church, Nashville 3, Tenn.

MIRACLES have been claimed for visual materials in the Armed Service Training Program. Perhaps rightly so—perhaps not! This has been made clear: For many of the twelve million men who passed through the Armed Services, much of their public school education had not taken.

Perhaps the church has faced just as drastic a testing time. We have talked much about the multitudes not reached by the church. How about the multitudes that have been reached? Has the religious education process taken hold? Does the breakdown in public morality, in home life, in public honesty, etc., point to the fact that much of what we have sought to teach did not carry over? Shall the Church teach the G I way? The answer is: It should if by doing so it can make its teachings more effective. But, can it?

Some will say, "Of course it can"; others, "The church deals in values more than in facts or skills, and values are hard to visualize." Put another way, "The church is interested in motivation and commitment. These require the personal touch."

These and a dozen other answers can be heard on every side. They are not the answers. They are opinions. The church simply does not have a large enough body of experience upon which to give a functionally accurate answer. What is the first job of the church, then, in reference to the use of visual materials in its program of education?

First we need to gather and evaluate all the experience we have had. This project should be supervised by the International Council of Religious Education and carried on by the major denominations.

Even this is not enough. We need to do some rather extensive planning, and controlled experimentation. We need to use different media with different age groups for many purposes. Such use should be compared with groups in which only printed materials are used. This type of project should be supervised by the ICRE and prosecuted by the major denominations. The Department of Audio-Visual Education of the General Board of Education of the Methodist Church is setting up experimental projects in thirty-five local churches across the country. Many other denominations will need to carry out similar projects before we can begin to answer the question whether and to what extent the church can teach the G. I. way.

Suppose we answer the question in the affirmative: Churches should use visual media to make their teaching more effective. How can they go about it? What are some of the problems?

The first problem is that of materials. The skilled and resourceful leader can cull visual materials from many sources and then correlate, adapt, and get along with what there is. The hard truth is that there is little material which was created specifically for the church. There is a reason: Commercial producers have not dared produce religious teaching materials because the churches were neither equipped or "sold" on the uses of visual materials. On the other hand, the churches have been reluctant to buy expensive equipment so long as there are few materials to be used.

This bottleneck is now being broken. Churches are buying equipment. A number of producers are entering the religious field. Here we face some real dangers. Will a successful entertainment pattern, or successful G. I. pattern, *per se*, be effective in reaching the goals of religious education? The answer is: Maybe. But producers need more than a "maybe" answer before they invest money, and the church needs more than a "maybe" answer before it borrows freely patterns from other fields. Close collaboration is needed between religious educators and the producers of visual materials. The producers may be able to furnish the *know-how* but he will need to be close to the religious educator if he is to understand the *know what* well enough to turn out material with a high coefficient of usefulness.

While the producers and the religious teachers are getting ready to supply us with better materials, how shall we use the materials which we have? The traditional answer is, "As aids." That is a sound answer. The enthusiast is tempted to substitute the visual methods for the total program; the wise educator uses all kinds of materials and methods to achieve the outcomes he seeks.

It follows that a given film, set of slides, film strip, etc., is selected because it can accomplish a given purpose better than any other material. This means preview of visual materials, and selections based upon specific purposes and objectives which are correlated with the total learning experience.

Getting materials in advance is a difficult hurdle for the local user to clear. Too few units are in circulation to meet the demand. There will need to be greater availability if the church is to teach the G. I. way. Now it is harder to teach that way than any other. It requires a better teacher and a greater investment of time.

Our failures with the old way plague us, the necessity to succeed is great and critical, and a way must be found. Religious education must be made more effective. Visual means and media hold splendid promise. Dare we do less than try?

Straws in the Wind

IS there any danger that the church will overvalue, misunderstand and misuse visual aids and in disillusionment discard them before the principles of their utilization are understood and appreciated? Consider these three questions, typical of many that are being asked:

From a director of religious education: "I am going to a new church in a few weeks and they want to install the visual method of teaching. Can you tell me what I ought to know?"

From a layman in a church: "We have a thousand dollars to spend. Should we get a 35mm projector? Where can we buy films?"

And this one from a minister: "We would like to try having auditorium programs based on religious films and do away with our classes for young people. What do you think of this?"

Here *are* straws in the wind: What do they reveal? They reveal more than they ask, and they ask quite a bit. Will these three churches be on safe ground educationally just as soon as some one answers these three questions? I am afraid not. All three questions reveal enthusiasm. All three have sold themselves, or been sold, on visual education. There is danger in enthusiasm of this kind. Under it is no foundation of knowledge.

Take the first: No one can tell this director what she ought to know. What she ought to know should have been taught to her in the school which prepared her to be a director. Even a point of view cannot be picked up in transit from one position to another, to say nothing of minimal knowledge and experience with visual aids. On the face of it this church is expecting this new director to install visual teaching to displace other kinds of teaching, not to supplement and enrich a program already under way. Disillusionment may be just around the corner for both the church and the director.

The church with the thousand dollars has more money than knowledge. With this much money available they are more likely to get equipment than understanding. That is the danger here. This church has not come upon its confidence in visual methods and materials gradually after using many kinds on all levels in the church. If it had, it would have known that it needed 16mm equipment. And the buying of films! How can such plunging issue in anything but disappointment?

To use films in the curriculum of youth is wisdom, indeed. But, to use nothing except films is folly beyond understanding. What will happen? The youth department will be in the show business—it will be *showing* films, not *using* them. It will run out of interesting films—the dominant characteristic of *shown* films—and the attendance will drop. In disappointment they will say, "We tried visual education and it didn't work," and begin looking for another panacea. This church has forgotten that in morals and religion the most powerful force in the educative situation is the personality of the teacher. There is a way to use

films in the church experience of youth, but it is not the way this church has taken.

These straws taken together indicate that the church is looking for educational short-cuts. It wants easier methods. It wants fewer teachers because they are hard to enlist. It wants to get around the difficult job of training teachers, not knowing that the right use of visual materials presupposes trained leadership. How much money does the church with the thousand dollars for equipment spend annually on the training of its teachers?

Again, they indicate a disposition to solo in methodology. What is to happen to the old procedures in the church calling a new director? In the second church will money come easy for other educational materials and equipment, including a generous budget for leadership training? Or, has attention become focused upon visual education? It would seem that this church did not sit down in conference and formulate step by step the strengthening and enrichment of its present educational program by the introduction of visual materials and methods. It began on the money level; not on the educational level. It is headed for trouble. It is about to solo in method.

No wise director will *install* visual education in a church and no wise church will ask for it. Getting educational understanding—at least a modest amount of it—comes before the getting of equipment. The church must realize that visual education goes deeper than the budget.

Leadership Training

ACCORDING to The V E F (Visual Education Fellowship) Newsletter of the International Council of Religious Education, "a standard leadership course on the second series level in visual aids in religious education was taught interdenominationally *three times in the four years 1936 to 1939 inclusive*. Such a course was taught *fifty seven times in one and a half years* from September 1944 to December 1945."

One of the major purposes of the workshops held by the International Council has been to stimulate denominational and interdenominational groups and organizations to conduct regional and local conferences, institutes, and classes, and to include visual aids in the on-going activities of all such groups. This is good strategy. As the church multiplies the number of those who can help others to understand and use fruitfully the various visual aids, it will be improving its total program of religious education.

■ The first visual education workshop of the Washington (D.C.) Federation of Churches last fall was attended by 350 church leaders, lay and professional. It was held at American University on three consecutive evenings, and was planned by the subcommittee on visual aids of the Federation's department of religious education, several members of which attended the Second International Workshop in the summer of 1945. This subcommittee will encourage a number of local leaders to attend the Third International Workshop which will be held at Green Lake, Wisconsin, September 2 to 7 this year.

Among The Denominations

THE mission boards of the church were quick to see the potentialities of visual presentations, their interest going back to the days of the "magic lantern". The Board of National Missions of the Presbyterian Church (USA) was one of the pioneer promoters of visual aids in missionary education and remains today one of the most progressive of the church boards in the development of visual materials.

In preparation for next year's mission study theme in the national field this board is now in production on one two-reel silent film, and one 30-minute sound film on the American Negro. It is producing, also, one 15-minute film on the Negro for use with children. Each of these films is to be in color and will have something of the character of documentaries. It is not overlooking the usefulness of the miniature slide and has in preparation a 40-slide set on the Negro.

According to Dr. Frederick Thorne of the Board of National Missions of the Presbyterian Church, the scenario for a film on Presbyterian missions in New Mexico is now being written. This film will be photographed by professionals and will be documentary in character.

Since the mission study theme in 'home' missions next year is "The Christian And Race" these films should contribute greatly to the study of this important subject by churches throughout America. Other denominations will be producing, buying, leasing and making available films and other visual aids on both this and the "foreign" theme, *India: Her People and Problems*.

Sequence Maps of Bible Lands in Filmstrip

THE Wartburg Film Service, Inc., (Waverly, Iowa) announces in a recent issue of its Visual Aids Bulletin the production of *The Sequence Map of the Exodus*, the first in a series of "sequence maps" on filmstrip. The North Central Projection Service is employing a new process of map-making in the production of these interesting visual aids.

Concerning the need for, and advantages of, this type of map, we quote the Bulletin: "The use of maps in the study of the Bible is not new. The Bible abounds in geographical material which is both interesting and impressive. Yet most maps used in the classroom have one common shortcoming. Too much material is presented at one time on the same map. Too much information on one map is distracting.

"Sequence maps of Bible lands in filmstrip form provide a happy solution: for instance, in studying the conquest of Palestine, these maps provide a step-by-step presentation of the progress of Joshua's campaigns, and through the tracing of the routes taken by his forces and the shading of the area subdued, the individual viewing the Sequence Maps receives a lasting impression of what a great and successful undertaking this was. They will not be distracted by other material on the map irrelevant to their study."

These filmstrip sequence maps will include a teacher's manual and pupil's work sheets of black and white map outlines. The price of the filmstrip map is \$3.50 to members of the WFS. Those interested should write direct to the WFS.

We commend the WFS on the insight and courage involved in the production of this new form of map. Certainly their reasoning is sound, and the filmstrip is the ideal medium for a sequence map. This idea will be of interest to the producers and utilizors of maps in the school field, we venture to predict.

New Kodachrome Lectures

THE following new kodachrome slide (2x2) lectures are available for rental thru the Methodist depositories (150 Fifth Ave., N. Y. 11; 740 Rush St., Chicago 11; 125 E. Sunset Blvd., Los Angeles 12; etc.) at the service charge indicated, and a script comes with each:

- *Outreach of the Elizabethtville Church*, 58 slides by Bishop Booth showing how the church works on the mission field—in this case, Africa. Seventy-five cents. Useful in a study of the Africa books.

- *Jimmy, An Uprooted American*, 17 slides by Mabel Garrett Wagner etching strongly the story of a typical child transplanted by a war-working family to a highly congested area. Fifty cents. Useful in a study of the national missions theme.

- *Together We March*, 71 slides by H. C. Spencer illustrating the mission study book "Christ After Chaos", and surveying home missions from Alaska to Puerto Rico. Seventy-five cents.

- The film strip, *How to Conquer War* has been revised to include pictures of the atomic bombing of Japan and new prints are now available to churches and other organizations from Federalist Films, 391 Bleecker St., New York 14. The price is \$3.00. More than six hundred prints are now in circulation in 39 states. Youth and adult groups in the church can build strong peace-promoting programs around this excellent visual aid to understanding how to conquer war.

Something Should Be Done

AND done pretty soon about superimposing the producer's name or trademark on the initial or concluding picture sequence of certain films. Here is unmitigated bad taste. It is more. It is an insult to the picture itself.

A fine picture is coming to its end. The last picture sequence is on the screen. The cumulative effect of all the scenes is being felt by the group. Suddenly, superimposed upon these final scenes, the worshipper beholds "*Produced by Shortwit Company*," or "*Western Hemisphere Productions*". Imagine the shock to the sensibilities of the devout!

Is the producer afraid to let the picture speak for him? Apparently so. His reliance upon blurbs rather than upon production skill, cinematic artistry, and good taste ruins his film for the discriminating user.

Who can cure this "hollywoodism?" The producer? Certainly. Such advertising is questionable taste in the theatre. In the church and chapel it is downright bad taste. Of course, no reasonable person will object to the header and the trailer carrying the producer's name or trademark, but let them be separated *entirely* from the main body of the film.

News Notes

■ According to Dr. S. Franklin Mack, of the Board of Foreign Missions of the Presbyterian Church U. S. A., (156 Fifth Avenue, N. Y. 10), Mr. Mason Vaughn who is head of the engineering department at the Allahabad Agricultural Institute in India, has been commissioned by the Board to design and build three small audio-visual trailers and one large experimental trailer for use in India and as possible models for similar equipment elsewhere.

■ "The Eyes Have It" was the theme of a recent conference on visual aids in religious education for the Episcopal churches of Cincinnati and vicinity which was attended by ninety-three church leaders. Miss Flora Fender, of Calvary Church, who attended the International Workshop last summer, acted as chairman of the conference committee. The program began at 2:45 p. m. with two addresses, "The Use of Visual Aids", and, "What to See in a Picture". It continued through departmental sessions, supper and closed with a worship service developed around the sound film, *No Greater Power*. Slide sets, flat pictures, projectors and books were exhibited.

Book Review*

“VISUAL AIDS IN THE CHURCH,” by William L. Rogers and Paul H. Vieth, has come at the opportune time to help many. What other books have done in the public school field, this book has done for church leaders.

For some 48 years the church has been feeling its way in using visual materials to bring its message to the people. The first chapter of this book gives a fascinating account of the church's "ups and downs" in the development of policies and programs relative to the visual media. "The motion picture has put new power into our hands", and the book proceeds to show us how to use it in the work of the church.

But these writers do not deal with the motion picture alone, nor with projection materials alone. They give us help on many types of visual materials—three dimensional as well as flat pictures and non-projection as well as projection—and help to evaluate them for various purposes.

Practical ideas are suggested and materials are recommended in regard to improving worship experiences, the teaching of the Bible, missionary education and human relationships. Helps for the training of workers are also given. And, very valuable help is given on building the *total program of visual education* for the local church. The bibliography is good and the sources for motion pictures, slides and filmstrips is quite complete.

We bespeak for this book a wide use in training classes in the use of the visual method in the church, in college classes in visual education, and by pastors and other church leaders who wish to make the widest and most valuable use of these effective means of changing the thinking and feeling of people.

FRANK A. LINDHORST, Director
Christian Community Administration
College of The Pacific, Stockton 27, Calif.

*Published in February 1946 by The Christian Education Press, 1505 Race Street, Philadelphia 2, Pa.; 214 pages; \$2.00.

School and Church Leaders Cooperate

THE Religious Film Library of York County was established in April through the joint efforts of York (Pa.) School Film Library and the York County Ministerial Association. Mr. Jesse D. Brown, of the school system, will be the Secretary-Librarian of the new religious film library. The various participating churches are making contributions which will be used for the purchase of films and a considerable sum has already been raised from the churches and interested individuals for this purpose. At the April meeting of the Ministerial Association a demonstration was given and the circulation of films launched. These leaders are to be congratulated upon their vision and achievement. The church and school are separated in their source of support and in administration, but they are united in their devotion to enlightenment and character education. Both are determined to give to the future an intelligent citizen motivated to seek worthy ends in his personal and social living.

Films Recently Available

● *We Bear Witness*, a 16-minute sound film made by the special Protestant delegation to Japan—the first civilian delegation to visit this country after V-J Day. It includes pictures of Kagawa and other Christian leaders and shows the ruins of many institutions. The commentation is given by Dr. Walter W. Van Kirk, NBC radio commentator and member of the deputation. According to Rev. Harry C. Spencer, Secretary of the Department of Visual Education, the Methodist Board of Missions and Church Extension, this film rents for \$5.00, and prints sell for \$100.

● *That They Might Have Life*, another Methodist release, is a 20-minute sound film telling the story of the influence of a home missions church in a great city on one of the families living nearby. Rental is \$2.00 and prints sell for \$80.00.

Correspondence

Dear Mr. Hockman:

May I say how delighted I am to see and read of your new department in EDUCATIONAL SCREEN. I shall follow its course with interest and from it derive much benefit.

We are making slow-but-sure strides in Visual Aids. Our new M. S. C. C. (Missionary Society of the Church of England in Canada) venture is certainly the most up-to-date to appear yet in Canada. We are only at the start—but already we are too busy for our comfort and good. We have no time for research and must be content to carry out the plans already made. I feel, in a way, that our development is too fast. If we can survive and get new material and a good organization in motion, well and good. If we make a false step, I hate to think of the results. We serve the whole Dominion, and sent out through Lent more than 1,000 bookings. From a small office, that is a big job.

EDITH S. J. CRAIG
M.S.C.C. Visual Aids Service
604 Jarvis Street, Toronto 5, Ontario



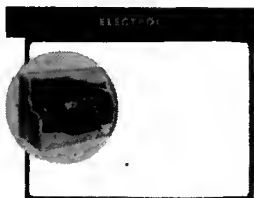
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School Made Motion Pictures

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

WHEN the home begins to take an interest in the extracurricular activities of the school, it augurs well for the future of our educational system. When, the parents share the trials and tribulations of their offspring in solving their cinematographic problems, school made films need not fear an occasional brick-bat that they are a waste of time, effort, and money.

This is an account of how one boy, George Oliver Smith, turned a toy into an educational hobby, which he later put to good use, not only in his college, but also in the photographic division of the United States Signal Corps. George began filming with his 8mm camera when he was a student in Miss Fruhlhague's Latin class at the Weiser High School, Weiser, Idaho. According to his mother's report, he put life into the "dead language". To many a student a foreign language represents mere verbalism, principal parts of verbs, declensions, roots, prefixes and suffixes—but not for George. To him the mythology of Virgil as portrayed in his Aeneas and Dido was a challenge to his ambition to become a motion picture director. How he met the challenge—you'll have to read it for yourself, this most interesting letter from his mother, Mrs. Bess Foster Smith.

When I come across an account like this, I really feel sorry that I skipped the opportunity of taking Latin in my school days. Won't someone please do a film, now, to explain the mythological names in astronomy. It's a pity to waste so many beautiful constellations these clear nights. I'd like to know more about Pleiades—the Seven Sleepers; how Orion, the mighty hunter came to threaten Taurus, the Bull, with his club,—wouldn't you?

A Pioneer Project in Making a School Movie

YOUR questionnaire on school made films gives me the opportunity to re-tell one of my favorite stories. Every mother likes to talk about her own children, and this one is about my son, George Oliver, who is soon to be released from the Signal Corps Photographic Division, where he has been a motion picture camera operator for Uncle Sam for more than three years.



George Oliver Smith

But, the story of the school movie was when he was a Freshman in High School. He had a new 8mm. camera, and an ambition to be a Hollywood Director. He had tried it out on scenes and athletic events, and the home folks, but he craved to produce a real show, with a script and continuity.

His Latin teacher announced that she was planning a class party. She had the outline of a pantomime, and some costumes for a semi-burlesque and semi-serious presentation of Aeneas and Dido. But, George and his

cohorts prevailed upon her, to let them act this out, and take a movie of it, and show it at the party. She not only agreed, but cooperated by advancing the money for the film (\$20.00 worth), planning the costumes and enlarging her script.

The members of the class made up the cast. Nothing was too difficult, or too much work for these young actors. They stayed after school, and worked on Saturdays, making sets and shooting pictures. The Ghost of Hector walked again! (A rather healthy looking ghost). Neptune, Diana and a lovely sprite had an act. Dido appeared between great columns (made from linoleum rolls) to great Aeneas, and the waves rippled on the sand near Carthage (a Snake River Bank).



Dido immolating herself

Weiser's sand pit served as the cave where the principals took shelter, and Dido, after her lover had gone, and she had thrust herself through with a sword, was burned on a funeral pyre—built of matches on which was laid a tiny roll of cloth,—and photographed through an enlarger. The titles were brief messages hand printed in white ink on black paper, and enlarged in the same way.

If a picture can be judged by its ability to stretch the imagination, then this one could be classed as a real work of art. If it could be judged by box office receipts, it could also be called a success. There was a 10c admission charge for the school. Their expenses were all met after the premier showing, and a plaque was purchased for their room with the rest of the money. If it could be judged by audience appeal, it could be called a "wow"! Parents and Club groups

(Concluded on page 196)

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CLASS ROOMS OF AMERICA



"DINNER PARTY"

2-reel (20 min.) 16mm color and sound. Trains in table etiquette at high school age level. By associating the idea of correct etiquette with sociability, students are encouraged to learn the rules of good table manners. Provided with a comprehensive 25-page booklet of value to the teacher during and after class use.

Comment appearing in February issue SEE AND HEAR Magazine: "After a few days had elapsed (since the film showing) a librarian reported that the demand for Emily Post and The Vogue Book on Etiquette exceeded anything she had ever experienced in her long term of service as a school librarian."

"SKI THRILLS"

11 min. color and sound. Depicts all of the exhilarating movement, charms and rhythm of this popular and healthful sport, amidst the inspiring High Sierras.

"DEATH VALLEY NATIONAL MONUMENT"

(Paul Hoefler Production)

11 min. color and sound. A problem and thought-provoking treatment of fascinating Death Valley. Pictures the unique extremes that are found in this weird and silent region. An educational film that is rated the best of its type.

"PALOMINO—THE GOLDEN HORSE"

11 min. color and sound. For elementary grades. Helps students make the transition from their generalized love of horses toward a practical attitude regarding horse-raising, the history of the horse, and the fundamentals of horsemanship.

"THE MONARCH BUTTERFLY"

11 min. color and sound. The life cycle of the Monarch is followed minutely in richly-colored telephoto close-ups of developments in the caterpillar, chrysalis, and adult stages. Two editions are available. One with narration for auditorium or classroom use in the elementary grades, the other with a strictly scientific narration for high school and college use.

"JUNIOR PROM"

2-reel, (22 min.) 16mm color and sound. Of exceptional cultural value in the field of etiquette, covering the major problems of "dating" encountered by young people. Presents a high-standard pattern of positive behavior for high-school and college students at a semi-formal party. Directed by qualified authorities in educational techniques and motion picture dramatics.

Paul Hoefler Production

"YOSEMITE NATIONAL PARK"

11 min. color and sound. Designed for teaching, this film offers a variety of subjects for discussion. Gives accurate geological data and historic events. A comprehensive picture of this unique seven-mile long gorge where 3,000-ft. cliffs form towering walls, and waterfalls drop from dizzy heights. Scenes show: the Giant Sequoias, oldest of living things; the Half Dome; Glacier Point; Giant's Stairway; Nevada Fall; Vernal Fall; Merced River; Inspiration Point; Bridal Veil Fall; the 600-ft. granite monolith, El Capitan; California Mule Deer; Yosemite Falls.

"THE STORY OF A GREAT RIVER—THE AMAZON"

11 min. color and sound. One of the first films ever made of the Amazon headwaters. Shows the river's source in the Andes; raft building; flora and fauna, and life along the river; Iquitos, the port 2400 miles up-stream; Manaus, the rubber boom city. A compendium of historical and geographical facts about a region seldom discussed in existing texts.

Guy D. Haselton Productions

"THE BLOOMING DESERT"

11 min. color and sound. A film which has inspired the subtitle "Sweet Mystery of Life."

"THE CANADIAN ROCKIES"

11 min. color and sound. Emerald Lake, Lake Louise, Mt. Victoria, with its snowfields; enumerable other lakes and mountains; Tonquin Valley with its big game.

Paul Hoefler Productions

"PRIMARY READING SERIES"

5 min. each, color and sound. Builds fundamental word concepts in the young child's basic vocabulary. Employs a new technique in figure animation to enhance realism and arrest attention.

"CAPITAL CITIES SERIES"

200 ft., 6 min. each, color and sound. 49 subjects, one each of the 48 State Capitals, and one of the National Capital. Treated with genuine educational technique. Now ready: Salt Lake City, Santa Fe, Denver, Sacramento, Carson City, Salem, Phoenix, Olympia and Boise.

Paul Hoefler Production

"STORY OF NIAGARA FALLS"

11 min. color and sound. Complete story of Niagara Falls from its ancient beginnings. The student travels from Lake Erie to Lake Ontario as the picture unfolds the geological, historical and economic facts about this phenomenon called "Niagara Falls." Scenes of breath-taking beauty show Lake Erie, Upper Niagara River, Cascades, American Falls, Canadian Falls, Rainbow Bridge, Power Plants, Whirlpool, Lower River and Lake Ontario. This production introduces a new method of treatment for films of this type, based on teacher experiences.

Paul Hoefler Productions

"AFRICAN FAUNA"

12 min. color and sound. The wild beasts of the veldts, forests and rivers of Africa. Widely acclaimed by educators for its authenticity and close-up studies of waterbuck, impalla, cheetah, crocodile, elephant, zebra, giraffe, lion and hippopotamus. Filmed in Kenya Colony, Uganda and the Belgian Congo.

"AFRICAN TRIBES"

12 min. color and sound. Some of Africa's strangest tribes of forest and desert supply this study material for classes in ethnology and ethnology. Pictures the Bamburi of the Lake Albert district, the Manbettu of the Uele River district, the Ifi pygmies of the Ituri Forest in the Belgian Congo, and the Rendille of the Kaisut Desert, Kenya Colony.

Write for our free catalog of educational films and transcriptions.

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producers and distributors of educational films and transcriptions

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were in stitches seeing their offspring—acting in the “Movies”.

But the greatest value of the picture lies in the fact that this generation of youngsters became our war heroes over night, and were scattered to the farthest ends of the earth. Some have tread the sands of Carthage and walked and walked the streets of Rome and taken flight over Mt. Olympus. So now, the picture is a most precious souvenir.

At the time this picture was made, back in 1936, it was a real pioneer project and considered just a whim, but now, we all know that even though all the scenes are crude and childish, the creating of it was of great educational value. That is one Latin class that will no longer think of the subject as a dead language. And as for my son, George Oliver, it was a stepping stone in achieving his life's ambition.

Question Box on Film Production

QUESTION: Pictures of student activities in many of our classrooms brought out just the opposite reactions of what we had anticipated. Quite a few parents remarked, “My, but you certainly have small classes.” Why can't our 16mm. camera show the entire class, instead of just a fraction in each room? How can we indicate not only full size, but even overcrowding as we have in some rooms?

ANSWER: The average one inch motion picture camera lens has a horizontal angle of view of about 21 degrees. This means that if you photograph all the students in their normal positions, only about one-fourth of the class will show up in the picture. However, there are several ways of conveying full size to any audience.

If you have a sign on the door indicating the kind of class holding session in that room, your first shot could show the door being opened by a hand. Following this, show students filing in. Get distance, medium as well as close up shots to avoid monotony. Toward the end of that scene, move your camera into the classroom, and shoot from there the last group filing in and closing the door. If the class activity involves the use of paraphernalia on each student's desk, a series of slow “pans” alternated with close-ups of varying stages of the activity will be in order. In panning, be sure to keep the camera on a tripod, and to “pan” always in one direction, preferably left to right—never “pan” back and forth. If only a few desks are provided with materials to manipulate, it is quite pedagogical to permit other students to crowd around and watch or take part in the activity.

A larger view of the classroom may be obtained by placing the camera as far back as possible. If the door is wide enough try placing the camera out in the hall and shoot through the doorway. Without any obstructions in the way a pleasing composition will result.

Finally, if you can get access to a 15mm. wide angle lens your shots will cover an area of almost 34 degrees. The effect with this lens is the same you get when you step back with your one-inch lens—the pictures are smaller.

General Electric Training Method

(Concluded from page 187)

period has served as a review, and has stressed the important points of the presentation.

Printed Film Text

Each visual presentation is accompanied by a printed film text. This is a pocket-sized booklet which duplicates the slide film, reproducing every picture in its pages and supplying the text as well. It is intended that one be given to each salesman who has witnessed the visual presentation, to serve as a permanent reference and to refresh his mind on what he has seen and learned in the class.

These highly illustrated booklets represent a new and improved departure in sales training literature. They make sales training casier and fascinating. In fact, these booklets can do a training job by themselves. However, while good, this literature alone can never be as effective as the visual presentation in which a speaker presents the film and talks from the printed text. Packed in a small film can, only 1½” in diameter, is the complete, self-contained and effective “canned” sales training presentation, with all the advantages of a personal presentation.

In using this new training method, the supervisor, instructor or sales manager learns as he teaches, and repetition will make him an authority on the subjects he presents, thereby increasing his values as a sales and training leader. He has an unequalled opportunity to develop his ability to address groups. It provides a unique way to learn the important art of effectively addressing a group of people.

This new type of visual presentation will not replace the experienced instructor or any of the other methods used for training salesmen. But for mass education purposes at a low cost, it is believed to be the most effective method yet devised.

A Reader Speaks

IN *The Curriculum Clinic* under the head, “Notes about Sponsored Films,” January issue, I agree with the general idea but I still hold to the view expressed in my article long since in your hands.* In addition to my comments there, let us consider the predicament of the school on a small budget. A good sponsored film on electricity, for sample, can be had for no charge. I cannot, by lecture, reading or by blackboard, teach sine wave alternating current effectively; this picture helps me to really “get it over.” The educational films I buy cost \$45 for a reel of nine or ten minutes. The freight on a sponsored film costs 75c. Many sponsored films have an eye appeal whereas too many of our educationals remind me of black and white textbooks with no lithographing.

I still say, use the sponsored film and debunk the propaganda if it is too bad; that is all in the education process.

VIRGIL WHITEHEAD
Ballard High School
Seattle, Washington

* But no longer. It appears on page 178 of this issue—Ed.



STARS

FRANCES LANGFORD
 GUY KIBBEE
 CHARLES RUGGLES
 MARJORIE REYNOLDS
 FAY BAINTER
 EDWARD EVERETT HORTON
 ARTHUR (DAGWOOD) LAKE
 HELEN BRODERICK
 CHERYL WALKER
 WILLIAM TERRY
 CHARLES BUTTERWORTH
 LYLE TALBOT
 J. EDWARD BROMBERG
 LEO CARILLO
 LIONEL ATWILL
 MARTHA TILTON
 GRANT MITCHELL
 FREDDIE BARTHOLOMEW

STARS

JAMES LYDON
 STUART ERWIN
 BUZZY HENRY
 LOLA LANE
 JOHN CARRADINE
 JEAN PARKER
 WARREN WILLIAMS
 SALLY EILERS
 MARY BETH HUGHES
 RALPH MORGAN
 FRANKLYN PANGBORN
 JOHN MILJAN
 GEORGE MEEKER
 DAVE O'BRIEN
 KAY ALDRIDGE
 ALAN MOWBRAY
 WALTER CATLETT
 GEORGE ZUCCO
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 Swing Hostess.....Musical
 I'm From Arkansas.....Musical Comedy
 I Accuse My Parents.....Drama
 Bluebeard.....Drama
 The Great Mike.....Drama
 Ragues Gallery.....Drama
 The Town Went Wild.....Comedy
 The Kid Sister.....Comedy
 Fog Island.....Drama
 The Man Who Walked Alone.....Comedy
 Strange Illusion.....Drama
 Crime, Inc.....Drama
 Hollywood & Vine.....Comedy
 The Phantom of 42nd St.....Mystery
 The Lady Confesses.....Mystery
 The Missing Corpse.....Supernatural Drama
 Arson Squad.....Drama
 Dangerous Intruder.....Drama
 Shadow of Terror.....Drama
 White Panga.....Adventure
 Why Girls Leave Home.....Drama

B TEXAS RANGERS-WESTERNS With Tex Ritter and Tex O'Brien

B BILLY THE KID-WESTERNS
 With Buster Crabbe and Al Fuzzy St. John

Pictorial Films Inc. is the exclusive 16mm distributor of all pictures listed herein. Prints are available to libraries and dealers on a lease basis. (In addition to these features, we present a wide selection of short subject PICTUREELS including cartoons, educational and general home entertainment subjects.)

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The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

TRENDS

- **Motion Pictures for Instructional Use**—Stephen M. Corey—*The School Review*: 54:125 March, 1946.

The trend in the production of educational films is evaluated in an editorial. There is some hope in the efforts of companies that are dedicated to the informational film. But it is the trend toward sponsored films that is viewed critically. The author sees no reasonable objection to this practice if the pictures are appropriate. The educator must employ the same standards in judging sponsored pictures as in the use of any other type of instructional material. There are certain objections, however, which have applied to industrial sponsored films in the past:

- 1) They were designed for a very wide audience, and were therefore too broad and general for classroom use.
- 2) Their titles have tended to mislead: *Scrub Game*, *Jerry Pulls the Strings*, *America's Favorite*, etc.
- 3) They tend to deal with too many topics, or too many aspects of a given subject.
- 4) They have been unduly influenced by Hollywood technique, such as elaborate music, jokes, 'big name' radio commentators, etc.
- 5) They contain advertising that is either too long or otherwise objectionable.
- 6) They are too long: 2 to 5 reels in length.

In general, the prospect of "sponsored" educational materials is cause for alarm. Teachers have fought for years, and with success, against the use of teaching materials made to advertise commercial products. But this objection has been directed at printed materials.

Recently, a new producer of educational films made a bid for industrial sponsorship through a special folder. Reference is made to Young America Films and its appeal which promises: "Educational films, effectively distributed, can help build acceptance for your product or service both directly and because of the powerful way in which students influence the purchasing habits of their families." The appeal is to have commercial firms make use of Young America's sales organization.

- **Trends in Postwar Adult Education Films**—*Adult Education Journal*, 5:13 January, 1946.

An important summary of activities throughout the country with respect to the use of films in adult education. It includes many items, such as the forthcoming quarterly, *Film Forum Review*, of the Joint Committee on Film Forums; the project of the YMCA and Institute of Adult Education in publishing discussion guides; the Chicago Film Workshop; the Adult Education Council project in collaboration with the Cincinnati Public Library. The report is too concentrated for abstracting. It should be seen in the original.

ADMINISTRATION

- **Distribution the Army Way**—Arthur Rosenheimer, Jr.—*Film News*, Feb.-March, 1946.

From the author's experiences in overseas army distribution, he would recommend a similar organization somewhat as follows: There would be three types of libraries: three libraries, say in N.Y., Chicago and San Francisco. Then there would be regional libraries scattered around the country, each with a full line of projectors, a maintenance team, equipment and a screening room. Films would be distributed for all those producers who wanted maximum circulation.

This coordination of distribution would be of great help to the individual user, as he would be kept in touch with the newest and best releases and would deal only with one reliable distributor.

- **How Newark Organizes Its Program**—Marguerite Kirk and Roberta Bishop Freund—*Nation's Schools*, 37:55 March, 1946.

Description of one of the best audio-visual aids services for a city school system. The Department of Libraries and Audio-Visual Aids of the Newark school system serves 70 public schools and the various community agencies.

Films and other materials may be ordered within a week of use. Weekly deliveries are made by truck. Each high school and junior high school owns a sound projector, and the elementary schools are acquiring them. Those which do not have a sound projector are entitled to a weekly "sound program", sent around on a circuit basis.

The Department sends a projectionist and films to the community meetings, where requested. When the desired films for school use are not owned, the Department will rent them. The staff includes a projectionist and photographer, the latter being available to photograph class activities.

Films for purchase are previewed with a committee of teachers and supervisors. The Department issues a catalog in loose-leaf form, which is sent out 2 to each school. A newsletter, "Listen and Learn" keeps teachers up to date. The school librarian is the person in charge of audio-visual aids in each school.

As to radio, Newark has just acquired an FM station and has begun a public relations series of programs. The Department serves therefore to coordinate all materials of instruction for all the schools of Newark.

TEACHER - TRAINING

- **Looking Toward Competency in Audio-Visual Education**—Francis W. Noel—*California Schools*, 17:19 February, 1946.

The California State Board of Education has passed a regulation requiring the completion of a two semester-unit course in audio-visual education for teacher certification, effective July, 1947.

A group of qualified educators will prepare a statement of the nature and scope of such training, in cooperation with the American Council on Education.

UTILIZATION

- **Teaching Power in the Sound Film**—Joseph E. Dickman—*School Science and Mathematics*, 46:228 March, 1946.

The educational sound film has the following qualities:

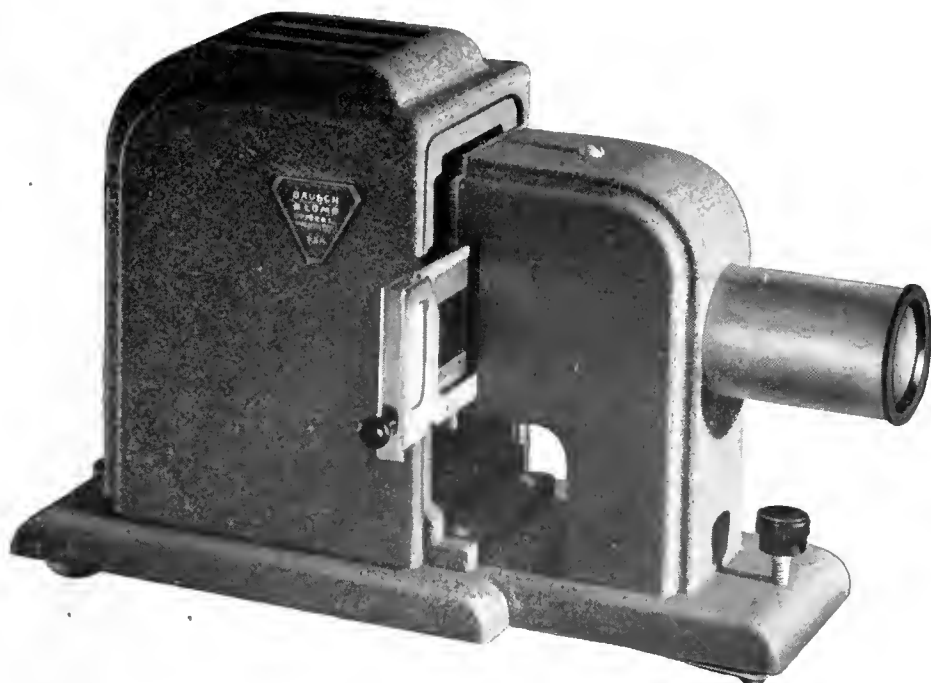
- 1) The ability to speak with a picture language; greatly reducing the per cent of instructional time spent mastering the mechanics of communication;
- 2) animates the regular blackboard drawings;
- 3) annihilates space and brings science phenomena into the classroom;
- 4) enlarges demonstrations so that all may see them;
- 5) speeds up action, slows down fast action; and
- 6) conveys natural color impressions where needed.

- **Cinema Syndrome**—Max J. Herzberg—*English Journal*, 35:83 February, 1946.

There are five causes for the misunderstandings that have prevented the greater and better use of educational films in schools:

- 1) It is not clearly enough perceived that pictures, as a semantic device, speak louder than words.
- 2) Teachers do not yet realize that the art of the motion picture is an independent, almost incredibly vital art, and not literature art.
- 3) We have not recognized the place of comedy in the classroom so well represented in commercial films; nor have we adequately related movies and reading. Incidentally, the author hopes that textbooks of the future will

(Concluded on page 200)



Professional Quality Projection From 2" x 2" Slides

IN this outstanding 2" x 2" Slide Projector, Bausch & Lomb has utilized the experience gained in manufacturing motion picture optical systems to give the user screen images of professional quality from black and white or color slides.

Despite the exceptional brilliance of the screen images, slide temperature is kept within safe limits for all normal projection.

The Bausch & Lomb 2" x 2" Slide Projector is equipped with an f:3.8 projection lens and a large diameter triple lens condensing system, the back lens of which is of special heat absorbing glass. For complete description send for Bulletin E-116. Bausch & Lomb Optical Co., 688-4 St. Paul Street, Rochester 2, N. Y.

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use sound films as an integral, not supplementary part of instruction.

4) We have no standards for appraising educational films and do not insist on high quality of product.

5) We have not helped students to be more critical of the out-of-school movies they see.

● **Filmstrip Utilization Survey**—David J. Goodman—*Film News*, 7:18 Feb.-March, 1946.

Results of an intensive survey to determine current practices and conditions of use of filmstrips, and to find ways of improving the different aspects of the filmstrip program.

More than 10% of all active Army Air Forces bases connected with training were visited: 43 in 21 states. Questionnaires from instructors (1,716) and from officers (38) were used in the final results.

The results should be read in the original article, as they reveal the extent to which service instructors used filmstrips which were especially made for their use, and the comparative interest in this medium when compared with 3-dimensional materials.

EQUIPMENT

● **The Problem of Quality in 16mm Sound**—Henry A. Morley—*Film and Radio Guide*, 12:46 February, 1946.

The quality of sound as reproduced on a film projector is determined by the extent to which the wave form of the reproduced sound signal is exactly the same as that of the signal when it was recorded. After sound is recorded it goes through processing, printing, print processing, and projection. Any single weak link in this chain of events will affect the quality of the sound.

Sound recording equipment is now at its peak of perfection. Recordings with less than 2% total harmonic distortion can be regularly produced. There follows a description of the steps in processing a sound recording on film.

With respect to reproduction, there must be similar conditions of perfection. A uniform rate of speed before the scanning beam; a very narrow scanning slit, and so on.

Film distributors now have every right to demand a high quality of sound recording for the films they receive, and thus raise the standard of 16mm. sound films.

BOOK REVIEWS

● **Radio and the School**—Norman Woelfel and I. Keith Tyler, ed.—World Book Co. 358p. 1945.

A basic reference book for teachers, based on the experiences of the staff of the Evaluation of School Broadcasts Project of 1937-43. It includes a discussion of radio as a social force, the problems of local, regional and national broadcasting for schools, and some of the findings of research. Practical information is given on application of radio to various subject matter fields; standards for sound equipment; and sources of educational recordings.

● **Teaching with Films**—George H. Fern and Eldon B. Robbins—Bruce Publishing Co., Milwaukee, Wis. 146 p. \$1.75, 1946.

A practical handbook in concise form, for those who have no previous experience with films. The term "film" in this instance includes standard slides, filmstrips (silent and sound), and motion pictures. After a general introduction to the importance of these tools for education, the book proceeds along this pattern: Equipment—Its Use and Abuse; the Characteristics of the International Film; techniques of Teaching with Films; Making Your Own Teaching Films; and Films and the Administrator (including a sequence of class sessions for teacher-training).

The illustrations should be useful to students of audiovisual education, but essentially this volume has little that is new or refreshing. The general format is simplified and each paragraph has a boldface heading, somewhat like a newspaper headline. This gives the effect of a book in outline form, with little flesh or meat in the context. The existing textbooks in the field are much more fundamental in their educational applications. *Teaching with Films* would be interesting supplementary reading.

PERIODICALS

● **Journal of the Association for Education by Radio**—(A.E.R.)—228 La Salle St., Chicago, Ill. Free to members of the Assn., dues \$2.00 year.

Up-to-date information on educational broadcasting and classroom use of radio, both in the U.S. and abroad.

● **Sight and Sound**—Winter, 1945-6. British Film Institute, 4 Great Russell St., London, W.C.1.

An unusually interesting issue, containing two important articles on photoplay appreciation, a report on the use of visual aids in German schools, the development of the Soviet cinema, and the review of a book on the film by an Irish producer—among other articles.

"The Use of Visual Aids in German Schools", by G. Buckland Smith, tells that 50% of all schools had film projectors, and practically every school had some kind of projection equipment. There was a film library in each town, and each school had a teacher in charge who kept materials on file and in repair. Then there were the regional centers, in each of 37 provinces, where teachers received training, and where materials were displayed and serviced. A "commercial" firm, the R.W.U. in Berlin was really an official agency of the Ministry of Education and produced educational films. Funds were raised by a tax on each school child. The money helped to pay for projection equipment and operating expenses, as well as film production. The educational films did not carry propaganda, chiefly because they were silent films and did not fall under the Ministry of Propaganda. Now, under occupation, the Control Commission uses visual aids to a large extent, especially because of the shortage of books. A new German Film Institute has been created to continue the work of R.W.U. German films are being sent to England for examination and storage.

A book review of "Invitation to the Film" (Liam O'Laoghaire, the Kerryman Ltd., 1945) is especially interesting for its ideas on the need for a film industry in Ireland. It reflects the trend in small countries throughout Europe toward the production of native feature and documentary films, and also surveys the possibility of educational films.

● **The 16mm. Reporter**, 545 Fifth Ave., New York 17. Weekly, \$10 year subscription. David Bader, publisher. vol. 1, no. 1 March 2, 1946.

A new 8-page newsletter giving a weekly digest of events in the 16mm. industry.

SOURCES OF INFORMATION

● **Fifty Facts About UNRA**—a thirty-five page pamphlet telling fifty important facts about the United Nations Relief and Rehabilitation Administration through pictures taken at the scenes of operations, through headlines, and through detailed commentary. Available by writing: United Nations Relief and Rehabilitation Administration, 1344 Connecticut Avenue, N. W., Washington 25, D. C. Free.

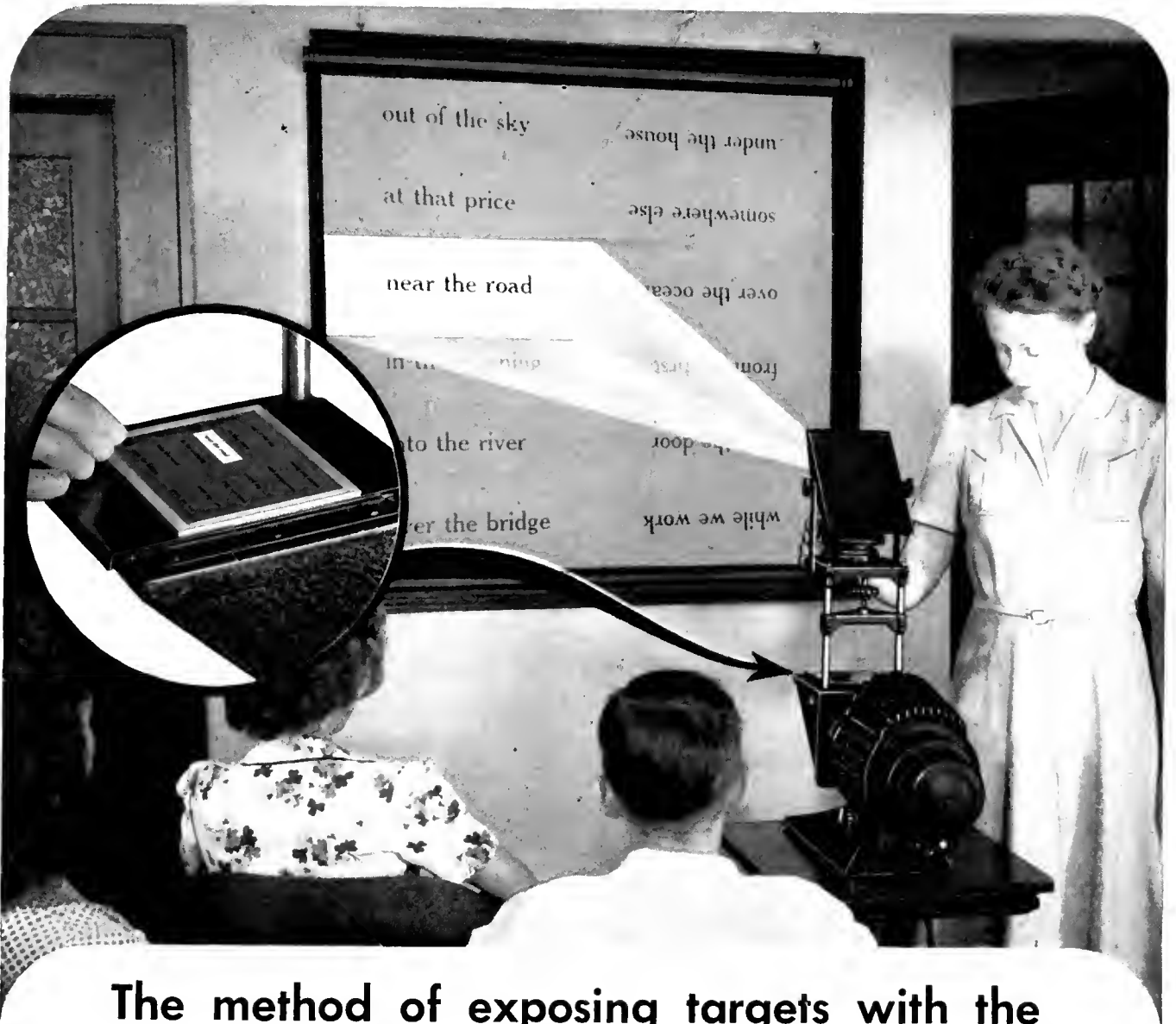
● **NAVED Reference Manual**—compiled by J. E. Foss—published by National Association of Visual Education Dealers, 1946. 28 pp. \$2.00.

A service manual listing lamps and parts for all makes of projectors, screens, splicers and other accessories all projector owners should own, plus valuable projection data such as magnification tables, picture sizes obtained with various projection lenses, etc.

● **Aids in the Teaching of Intercultural Understanding**—available from the Inter-Racial Commission of the State of Connecticut, State Office Building, Hartford, Conn. 48p. 30c.

An excellent compilation of films, slidefilms, and recordings for advanced study groups, film forums, etc.

(Concluded on page 219)



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SINCE 1892—PRODUCERS OF SUPERIOR VISUAL AIDS

Teacher Committee Evaluation of New Films

L. C. LARSON, Editor
Ass't Prof., School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by CAROLYN GUSS
and KENNETH B. THURSTON
Extension Division
Indiana University, Bloomington

Julius Caesar

(Famous Scenes from Shakespeare #1)

(British Information Services, 30 Rockefeller Plaza, New York City) 19 min., 16 mm. sound. Sale price \$37.50. Produced by British Council, London, England. Apply to distributor for purchase and rental sources.

This film is a picturization of Act 3, Scene 2 of Shakespeare's "Julius Caesar." The setting is the Forum of Rome, 44 B.C. The commentary indicates that members of the autocratic republican party, fearing that Caesar means to set himself up as a dictator, have murdered him. The film shows the announcement of Caesar's death spreading like fire through the Forum and a mob assembling to be addressed by Brutus. The theme of Brutus' address to the mob is "Not that I loved Caesar less, but that I loved Rome more." When Caesar's body is brought from the Senate House, Brutus yields the speaker's platform to Mark Antony whom he instructs to deliver Caesar's funeral oration. Antony begins with the now famous words, "Friends, Romans, countrymen, lend me your ears." In the speech which he delivers, he convinces the crowd that Caesar was not an ambitious person, but that Caesar loved his countrymen more than himself. He indicated that Caesar's will, which he holds in his hand, shows Caesar's deep concern and interest for his countrymen. When the crowd demands that the will be read, Antony asks their permission to descend from the platform and to speak from the side of Caesar's coffin. The mob forms a circle around the coffin and at the sight of Caesar's wounded body is impelled to hurry away for revenge. Antony, however, wanting them to know the contents of Caesar's will, calls them back for the reading of it. When they learn that Caesar has left to every Roman seventy-five *drachmas* and to the citizens of Rome all of his walks and private orchards, they are highly incensed because of his murder and leave with rage and determination to seek revenge. The film closes with Antony standing alone and saying, "Mischief, thou art afoot. Take thou whatever course thou wilt."

Committee Appraisal:

The clear pictures of the Forum, the authentic costumes, the close correlation with the original text combined with the excellent photography and sound make the film very valuable. Latin classes will be interested in the film from the viewpoint of historical and cultural background. A particularly effective film for use in literature classes to assist in the interpretation of this Elizabethan drama which in the text is almost wholly in dialogue and seems to be lacking in action. Classes in speech should find the film interesting to study for several reasons: first, as an example of two speeches which are excellently constructed from

viewpoint of length, suspense, and purpose; secondly, for their method of presentation—one of which is delivered in a conciliatory and unimpassioned manner while the other is delivered in a straightforward, ardent manner; lastly, for the effect of the speeches as reflected on the faces of members of the crowd. It was also suggested the film would be useful in history and psychology classes.

Junior Prom

(Simmel-Meservey, 9538 Brighton Way, Beverly Hills, California) 20 min., 16 mm. sound-color. Purchase price \$187.50. Apply to producer for rental sources.

This film portrays the experiences of two couples attending a high school Junior Prom from the time the double date is arranged until the boys see their friends home.

The first scene takes place after class one day, when Helen and Margaret are approached by Frank and Jerry, respectively, for dates to the Prom. Frank asks for the company of Helen with hesitance, and only after prodding by Jerry, who, in contrast, approaches Margaret with confidence and sincerity. A few days later when the four are together for after-school refreshment, Margaret, at Jerry's suggestion, steers the conversation into corsage preferences, thus affording Frank, who has not dated Helen before, a chance to learn her likes and dislikes.

The next scene, concerned with proper dress for the Prom, shows Jerry criticizing Frank's socks and tie as being too loud for the semi-formal nature of the Prom. Likewise, Margaret and Helen are seen in a last-minute telephone exchange of ideas on proper make-up and hair ornamentation.

As the boys, driving Frank's car, call first for his date Jerry restrains him from blowing the horn for Helen, and later follows Frank into the house and gives him Helen's corsage which he had forgotten to take with him. Meanwhile, Frank has experienced a little difficulty in meeting Helen's parents, and he also mishandles the already bad corsage situation. Even while the three are on their way to Margaret's house Frank feels ill at ease, and while Jerry is talking pleasantly with Margaret's parents inside, Frank and Helen have a difficult time making conversation in the car.

Upon their arrival at the Country Club, Jerry sees to it that Frank waits patiently while the girls retire to arrange their corsages and to powder. But a little later Jerry is not at his best in handling the introductions to the evening's chaperones. Before they begin to dance, the couples agree on a rendezvous and work out their dance programs with a third couple. Once on the dance floor Frank demonstrates a tendency to talk too little, and Margaret too much, and while these two on the sidelines watch Helen and Jerry enjoying a dance, Margaret begins to display some jealousy. As the commentator discusses the relative faults of the persons involved in the situation, the Prom comes to a close and the two couples say goodnight to the chaperones.

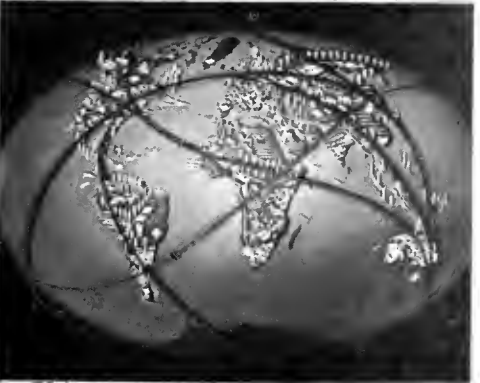
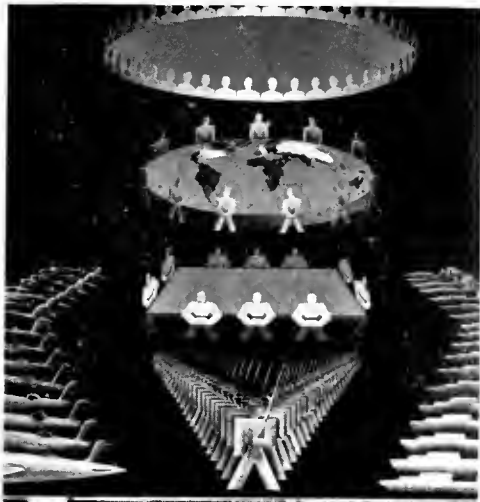
It is not until a little later, however, when seated in a cafe for after-Prom eats, that Margaret, when confronted with a direct question from Jerry, abandons her sulky attitude, and harmony prevails once more among the four. Frank helps Helen by suggesting a dish she might like and properly places the order for her. As the group leaves the restaurant the commentator reviews some of the things learned during the evening, especially by Frank, and continues as each of the boys sees the girls to the door of their home. Since Jerry and Margaret have been dating for

(Concluded on page 204)

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 the producer for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

16mm sound films produced by the NATIONAL FILM BOARD OF CANADA



Black & White

Now—The Peace

Sketching the background of recent history, this film clarifies basic aspects of the structure and program of the U. N., and the world problems of food and security.

2 reels Rental \$2.50 Sale \$50.00

Food—Secret of the Peace

Hunger and starvation have replaced fascism as the scourge of Europe. Only by feeding the nations of Europe can the struggle for their liberation be completed and their friendship secured in the new world of peace and reconstruction. By rationing supplies at home, by lending men and equipment to re-establish distribution channels and replace damaged farm machinery, North America is helping Europe in its most vital need.

1 reel Rental \$1.25 Sale \$25.00

Library on Wheels

The story of how cooperative action among the communities in a large district of British Columbia has made available to all of them a large, up-to-date library of books for all ages. Organized around a central library is a 750-mile circuit of village, town and school libraries and country stop-off points, all served by a library van which brings needed and desired books to the many subscribers.

1½ reels Rental \$2.50 Sale \$37.50

After Work

Contrasting working conditions in our factories with the leisure-time activities available to workers, this film emphasizes means for extending these opportunities. Special attention is given to the Workers Educational Summer School, a Canadian cooperative workers' camp, where lectures by experts in such fields as labor legislation, history and political science round out a varied program of work, play and study.

1 reel Rental \$1.25 Sale \$25.00

Global Air Routes

The problems of postwar air control and the need for an international air code to prevent rivalry between nations, especially in view of the great expansion of this field.

2 reels Rental \$2.50 Sale \$50.00

Lessons in Living

How a school project revitalized a community by giving the children a part in community life. This British Columbian cosmopolitan town included farmers, fishermen, lumbermen and railroad workers. Doing the actual work themselves, children and parents built a new school with a broadened program and a community center.

2 reels Rental \$2.50 Sale \$50.00

Suffer Little Children

War has left 60 million children of Europe without proper food, clothing, shelter, schools or hospitals. Help for these citizens of tomorrow's world is coming from many individuals, but UNRRA is bearing the main burden. In UNRRA camps, children are given shelter, rest and food; they are taught to read and write, and many learn—for the first time—to play.

1 reel Rental \$1.25 Sale \$25.00

Color

Painters of Quebec

Scenes of Quebec Province, a land of deep and abiding dignity and strength. Examples of the work of seven of its painters serve to demonstrate the inspiration of this oldest settled territory of Canada.

2 reels Rental \$7.50 Sale \$150.00

Portage

Canada as the land of waterways and rapids. Not until the coming of the motor-car and railway were her freshwater streams and rivers replaced as the regular highways of commerce. The early fur trade depended on these water routes, and in turn on the light swift canoe that alone could navigate them. We see the importance of the fur trade to Canadian history, and in detail the building of a birch bark canoe by Indian craftsmen.

2 reels Rental \$7.50 Sale \$150.00

River of Canada

A panorama of Canada's river highway illustrating life and natural scenery along the great St. Lawrence which provides access to the greatest inland harbors of the world. We see Kingston, the Thousand Islands, Montreal, great metropolitan center of Canada, Sorel, a shipbuilding center, Quebec, and finally Ile d'Orleans.

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Tomorrow's Timber

Canada's timber resources and lumber industry provide the materials for houses, newsprint, rayon, plastics, and work for those who make these products. Forests protect agricultural land from flood, erosion and drought. Forest fires must be guarded against to protect tomorrow's timber.

2 reels Rental \$7.50 Sale \$150.00

People of the Potlatch

The Indians of British Columbia preserve their old hunting and fishing traditions, their fine painting and woodcarving. We see men and women working at their arts and crafts and daily industries, and at sports, and feasting, dancing and singing at the ancient tribal ceremony of the Potlatch.

2 reels Rental \$7.50 Sale \$150.00

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some time, a goodnight kiss is considered proper, but Frank very wisely merely offers his hand to Helen. Imitating Jerry's example he does open the door for Helen, and leaves her happily with the promise of another date soon.

Committee Appraisal:

Members of the committee agreed that this film's production is a definite contribution in the fulfillment of a long-felt need by high school students, teachers and counsellors. It will undoubtedly be in great demand by high schools, not only for pre-Junior Prom guidance sessions, but the fundamental place in social adjustment of good taste, proper manners, and of a well-balanced personality. In a problem-raising rather than a preaching manner, the commentator calls attention at opportune moments during the action of the film to situations which show again and again that etiquette is merely a means of expressing respect and regard for others. Likewise, the commentary makes clear the importance of asking questions when in doubt, and offers refreshing and specific suggestions for handling situations common to high school social relationships. Some members of the committee felt that the setting was too sophisticated as reflected in the wealthy homes of the girls and the country club locale for the Prom. The problems raised by the film are very real in many adolescent minds, and careful planning for the film should make its use of great benefit.

Food Store

(Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago, Illinois) 11 min., 16mm, sound. Sale price \$50 less 10% educational discount. Apply to producer for rental sources.

The film shows Jack and Ann accompanied by their mother making a trip to an A&P super market, to buy the family provisions. The list which guides them in their buying has been printed by Ann. Since the store provides for self-service, Jack chooses a basket on wheels, and the tour through the store begins. First they visit the fruit and vegetable department where Mr. Scott, who is in charge, weighs and marks the price on the apples which mother has selected.

Next these three go to the frozen foods department where Jack chooses from the large assortment of frozen fruits, meats, and vegetables some green peas. They next visit the meat department. Mother studies the contents of the refrigerated display case and chooses a roast. The butcher is shown cutting the meat and shaping it.

Mother, Jack, and Ann next go to the canned foods department. Here Jack chooses soup, and Ann chooses a can of grapefruit juice. Mother, noticing a bargain on canned asparagus, buys three cans even though it was not on the list. The dairy department provides the party with its fresh milk, eggs and butter. When Ann has purchased oatmeal from the dry foods department, everything on the list has been selected except the bread. The bread, rolls and cake department is the last one visited by the group. Here, two loaves of whole wheat bread are selected.

The family group then steps in the line which has formed at one of the cash registers at the front of the store. When they reach the clerk, she removes the items from the basket and registers the price of each on her cash register. A boy helps put the purchases in a large paper bag. The film ends by showing Jack, Mother and Ann on their way home with Jack pulling his wagon in which their purchases have been placed.

Committee Appraisal:

The committee felt that this film, was good for showing that planning preceding a visit to the food store helps in buying those things which are needed, that such a family chore as purchasing the groceries may be shared by several members of the family, that some of the larger stores are self-service stores where large varieties are carefully arranged and attractively displayed, that employees of grocery stores are generally helpful and courteous to the

customers, and that in order to provide the family with a balanced diet one must choose groceries from the various departments. The film should be useful in primary and elementary classes reading stories dealing with grocery stores and discussing buying food, distributing food, cost of food, or family cooperation.

David Copperfield the Boy

(Teaching Film Custodians, 25 West 43rd St., New York City 18, N.Y.) 45 min., 16mm, sound. Produced by Metro-Goldwyn-Mayer. Lease price \$100 for three years. Apply to distributor for rental sources.

The film begins by showing Betsy Trotwood, David's stern paternal aunt, leaving the house of David and his mother when she learns a few minutes after David's birth that he is a boy rather than the girl she wanted. Later the atmosphere of their home and their relationships are completely changed when David's mother, Claire, after his father's death, marries Mr. Murdstone. To allow Claire and Mr. Murdstone a period of adjustment, Peggotty, the devoted servant, takes David to visit her brother, a sea-faring fisherman at Yarmouth. Here Mr. Peggotty is shown taking care of friends and relatives—all of whom he took in, because their nearest relatives had been drowned. David enjoys immensely his visit with these folk even though they have a meager existence and none of the luxuries of life. When he and Peggotty return home, he senses a change and fears that his mother has died. Figuratively speaking, she has; actually, however, she has only married Mr. Murdstone. It becomes immediately apparent that Mr. Murdstone and his sister are cruel, selfish people who rule with an iron hand the lives of David and his mother. Mr. Murdstone's jealousy and hatred toward David are revealed by his beating the boy.

After the death of David's mother, Peggotty leaves and the Murdstones, wanting to be relieved of the financial responsibility of David, send him to work in the wine cellars of Murdstone and Grinby. Here the only bright spot in David's otherwise sordid existence is Mr. Micawber with whom he lives. Finally the time arrives when Mr. Micawber, unable to pay his rent, is ejected. David, finding himself alone in the world, decides rather than to return to the cruelty of his stepfather, to choose the lesser of two evils and go to the home of Betsy Trotwood, who never cared to see David because he was a boy. The film follows little David through the misfortunes of a seventy-two mile trip on foot from London to his aunt's in Dover. He arrives dirty, ragged, hungry, and weary. Miss Trotwood is completely bewildered and turns to Mr. Dick, a member of the family who has been declared legally unaccountable but who is capable of clear thought in an emergency; so David is kept until the time that the stepfather and his sister come for him. Betsy, however, decides not to return David to them because she feels they caused the death of David's mother and she also feels they would not love David. In view of their driving their donkeys over her turf, she takes a keen delight in ordering them out of her house and firing accusations at them. The film ends by showing that David is sent to school where he does very well.

Committee Appraisal:

Following very closely the plot, characterizations, and style of Dickens "David Copperfield", this film, a skillfully cut version of the MGM theatrical production, brings to life the personalities of the novel. The pictorial medium is effectively used to depict such human emotions as love, hatred, unselfishness, selfishness, and sympathy. The companion film, "David Copperfield, the Man," follows the same style and treatment and completes the novel. It was suggested by the previewing committee that the two films were excellent for use in English classes for stimulating an interest in Dickens, for giving added meaning to a literary experience and for general enrichment. They were also recommended as films admirably suited to convocation and assembly programs.

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New York 19, N. Y.

Summer Courses in Visual and Audio-Visual Education, 1946

The following courses have been reported to date. Title, and number of course are given as well as dates of summer session and name of instructor. Figures in parenthesis show semester or quarter credits. An additional list will appear in May.

Alabama

University of Alabama, Tuscaloosa June 10-July 19
Audio-Visual Instruction (4½ qr.,-Grad) E. E. Sechriest

Arkansas

University of Arkansas, Fayetteville June 6-July 16
Audio-Visual Ed. Adm'n. 423 (2) C. H. Cross

California

State Teachers College, San Francisco June 24-Aug. 2
Audio-Visual Education, Ed 152 (2) Charles Rich
University of Southern California, Los Angeles June 24-Aug. 2
Introduction to Audio-Visual Education, 177 (2) Mrs. Fike
Workshop in Audio-Visual Education (2) Fike & Moore

Colorado

Colorado A & M College, Fort Collins July 22-Aug. 16
Visual Education (3 qr.) C. C. Minteer
University of Colorado, Boulder June 15-July 22
Visual Aids, Ed 137 (3 qr.) Lelia Trolinger

Illinois

Northern Ill. State Teachers College, DeKalb June 17-Aug. 9
Visual Education, 430 (4 qr.) O. J. Gabel
Northwestern University, Evanston June 24-Aug. 3
Audio-Visual Teaching Aids in the Classroom, SC 61 (3 qr.)
C. R. Crakes
State Normal University, Normal June 29-Aug. 23
Audio-Visual Education, S240 (3) Howard J. Ivens
Western Ill. State Teachers College, Macomb June 10-July 19
Visual Education, 320-1 (4 qr. each) Alvin Roberts
Visual Education, 219 (4 qr.) Kimbrough Shake

Indiana

Indiana State Teachers College, Terre Haute June 8-July 12
Visual Education, 314 (4 qr.) V. E. Tatlock
Indiana University, Bloomington June 19-Aug. 16
Utilization of Audio-Visual Materials, Ed 523 (2½)
Dr. Wenger
Selection of Audio-Visual Materials, Ed 624 (2½) Miss Guss
Administration of Audio-Visual Materials, Ed 529 (2½)
Mr. Larson
Production of Audio-Visual Materials, Ed 623 (3)
Mr. Howell
Radio in Education, Ed 527 (2½) Dr. Skornia
Seminar in Audio-Visual Materials, Ed 724; Research in
Audio-Visual Materials, Ed 747; Thesis in Audio-Visual
Materials, Ed 790 (Cr. Arr.)

Iowa

Lords College, Dubuque June 22-Aug. 2
Visual & Audio-Visual Techniques in Education,
Ed 53 (3) Lorenz
State University of Iowa, Iowa City June 11-Aug. 7
Introduction to Audio-Visual Teaching Aids, Ed 7:125 (3)
Advanced Audio-Visual Aids, Ed. 7:223 (Arr.)
July 8-19. College of Education Audio-Visual Laboratory,
Ed 7:325 (2). All courses conducted by Bruce Mahan and
Staff.

Kansas

Bethel College, North Newton June 2-July 9
Visual Aids (3 qr.) Marjorie Ruth
Kansas State Teachers College, Pittsburg June 3-Aug. 2
Visual Education, 190 (2) O. A. Hankammer
University of Kansas, Lawrence June 24-Aug. 17
Visual Education in Elem. & Sec. Schools,
A158 (2) Fred Montgomery

Michigan

Western Michigan College, Kalamazoo July 1-Aug. 9
Audio-Visual Education, 338 (2) Ray Pellett

Minnesota

State Teachers College, Duluth June 10-July 19
Workshop in Primary Education (9-11 qr.) Staff
State Teachers College, Winona June 10-July 19
Visual Aids, 370 (4 qr.) M. R. Raymond
University of Minnesota, Minneapolis June 17-July 26
Visual Aids in Teaching; Coordinating of Visual
Education Program, EdC1 105-6 (3 each) Paul Wendt
Radio in Education, EdC1 107 (3) Mr. Tyler
(This course offered also in 2nd term, July 29-Aug. 31)

Mississippi

University of Mississippi, University June 4-July 13
Audio-Visual Aids and Their Use, 28sd (3) To be selected

Missouri

Saint Louis University, St. Louis June 24-Aug. 3
Visual and Auditory Aids, Ed 184a; Special Problems in
Visual and Auditory Aids, Ed 184b (3 each) Nelle Jenkinson
Washington University, St. Louis June 17- July 26
Audio-Visual Instruction, Ed SS358 (3) Alma B. Rogers

Nebraska

Concordia Teachers College, Seward June 3- July 12
Audio-Visual Aids (2) C. T. Brandhorst
State Teachers College, Kearney June 3-Aug. 3
Audio-Visual Education, Ed 420 (3) Mr. Stout
State Teachers College, Wayne June 3-Aug. 2
Visual-Auditory Education, 220 (2) George C. Seeck

New Mexico

N. M. Highlands University, Las Vegas June 3-Aug. 17
Visual Sensory Aids in Education, 453; Visual Sensory Aids
in Rural School, 371 (3 qr. each) Lester Sands
Audio-Visual Business Education, 477 (3 qr.) E. Dana Gibson

New York

Columbia University, New York July 8-Aug. 16
Administering the Use of Audio-Visual Aids, Ed s220AV
(3 points) M. R. Brunstetter
Audio-Visual Aids to Instruction, Ed s217A (2 or 3 points)
M. R. Brunstetter-Etta Schneider Ress
Laboratory Course in Audio-Visual Instruction, Ed s217Ax
(2 or 3 points) Etta Schneider Ress
Radio in the Classroom, Ed s217D; Preparation and Pro-
duction of Radio Programs, Ed s217R (2 or 3 points)
Instr. to be selected
Films, film strips, and slides for selected topics in secondary
school social studies (1 point) Staff members
Union Theological Seminary, New York July 29-Aug. 16
Audio-Visual Aids in Religious Ed. s229 (1 point)
W. S. Hockman

Oklahoma

East Central State College, Ada May 27-July 25
Visual Education 422b (2) J. W. Zimmerman

Pennsylvania

Albright College, Reading June 10-July 19
Visual Education, 15 (3) V. C. Zener
Geneva College, Beaver Falls June 10-July 10
Visual Education, 360 (3) John S. Melsaac
Grove City College, Grove City June 24-Aug. 23
Visual Education, Ed 44 (3) R. G. Walters
Lebanon Valley College, Annville June 10-July 19
Visual and Sensory Techniques,
202 or 203 (2 or 3) Clyde A. Stine

<i>State Teachers College</i> , Millersville	June 3-July 13
Visual Education (1)	R. S. Hovis
Same course 2d term (July 15-Aug. 22)	M. E. Stine
<i>State Teachers College</i> , East Stroudsburg	June 24-Aug. 3
Visual Education (1)	J. B. McGarry
<i>University of Pittsburgh</i> , Pittsburgh	June 17-July 26
Visual Education, S141a-b (2) Problems in the Development of a School Program of Audio-Visual Education S142 (2)	H. T. Olander
<i>Waynesburg College</i> , Waynesburg	June 10-July 19
Education 9 (3)	Harry Gardner
South Dakota	
<i>University of South Dakota</i> , Vermillion	June 3-July 12
Audio-Visual Education. Ed 172s (2)	Ray Cash
Texas	
<i>North Texas State College</i> , Denton	June 5-July 13
Audio-Visual Aids, Physics 306 (3)	L. L. Miller
Virginia	
<i>State Teachers College</i> , Farmville	June 17-July 20
2d term	July 22-Aug. 24
Audio-Visual Aids to Instruction. Ed 314; Classroom Use of Motion Pictures. Ed 414 (3 qr each)	Edgar M. Johnson
West Virginia	
<i>West Virginia University</i> , Morgantown	June 5-July 16
Audio-Visual Resources for Education. 221 (2) (same course offered by Staff. 2nd term, July 17-Aug. 23)	H. B. Allen
Organizing Programs of Audio-Visual Instruction. 322 (2)	Miss Painter
Wisconsin	
<i>Marquette University</i> , Milwaukee	July 1-Aug. 13
Motion Pictures in the Classroom. 142 (3)	Vander Beke
<i>State Teachers College</i> , Whitewater	June 10-July 19
Visual Aids, 458 (2)	Mr. Liedtke

Audio-Visual Workshops

<i>University of Idaho</i> , Moscow	July 8-19
<i>Indiana University</i> , Bloomington (2½ sem. hrs.)	Aug. 19-30
<i>Oklahoma A. & M. College</i> , Stillwater	June 4-July 12

Summer Scholarships

Thirty-two tuition scholarships at the Universities of Chicago and Wisconsin and at Indiana University have been established by Encyclopaedia Britannica Films. These scholarships will give teachers in schools and colleges an opportunity to study audio-visual motion picture teaching techniques.

Announcement of the scholarships was made by H. R. Lissack, Vice-President of the film company. The scholarships will be for the 1946 summer term, and all teachers or school administrators whose work gives them special responsibilities for audio-visual instruction, are eligible to apply.

"Our aim," Lissack said, "is to make it possible for capable and alert educators, who are interested in studying the techniques of audio-visual education, to receive these scholarships. The use of sound films in the classroom as an integral part of the school curriculum puts a dynamic teaching tool in the hands of the teacher. But to make the most of this new development, teachers must know and understand how it can be used most effectively."

Encyclopaedia Britannica Films will take no part in selecting the recipients of the scholarships. Officials at the three universities will make the decisions.

Twelve scholarships are to be awarded for the University of Chicago summer session, and interested teachers or administrators should apply, stating their qualifications, directly to Dr. Stephen M. Corey, University of Chicago Center for the Study of Audio-Visual Instructional Materials, 5835 Kimbark Avenue, Chicago 37, Illinois.

The University of Wisconsin will give out 10 scholarships. Dr. Walter A. Wittich, Director, Bureau of Visual Instruction, University Extension Division, Madison 6, Wisconsin, is in charge of selecting candidates.

The ten Encyclopaedia Britannica Films scholarship winners at Indiana University will be picked by L. C. Larson, consultant in audio-visual aids, Bureau of Audio-Visual Aids, Bloomington, Indiana.

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The world's finest music . . . played by symphonic orchestras . . . is presented by Walter Lantz in his new Cartune series, **Musical Miniatures**, an innovation in Technicolor, combining music and humor in popular form. The first in this series, featuring the Walter Lantz character, Andy Panda, was titled "Poet and Peasant", and the famous overture was played by a 50-piece symphonic orchestra. The second in the series, titled "Musical Moments", presenting a selection of Chopin numbers, will soon be in release.

In feature-length entertainment Universal Pictures company enlivens the screen with top-flight stars in fine stories. Following are current and coming attractions that you will not want to miss:

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Library of Congress to Undertake Government Film Distribution

Establishment of a central clearing house of information on Government motion picture film and the necessary facilities for the distribution of such film is being undertaken by the Library of Congress. The film under consideration consists principally of 16mm motion pictures that have already served the original purpose for which they were created and that have been distributed administratively by the agencies of origin. It will consist also, but in a smaller degree, of film inherited from liquidated agencies or as the result of liquidated functions within continuing agencies. The distribution functions being assumed by the Library of Congress will broadly resemble those formerly performed by the Office of War Information.

Catalogs and listings of available film will be published by the Library of Congress as soon as possible and will be made available to film users throughout the country. Government agencies in Washington will be served directly by the Library, while distribution to schools, clubs, civic and industrial groups and the general public will be served through qualified film and book libraries.

In announcing the Library plans, Luther H. Evans, Librarian of Congress, stated, "Many Government agencies and educational and commercial associations worked together during the war to produce and distribute motion pictures as an aid to our war job. Many of these films have lasting educational and historical value. In order further to utilize them, the Library as a central film agency will perform the informational and distribution duties which have been discontinued by the former Office of War Information and the War Bond Division of the Treasury Department."

Decision by the Library to perform these functions was reached after the Bureau of the Budget had made a thorough study of the film distribution problem and reached the conclusion that the Library was the most logical agency of the Government to perform them.

The Library will not compete with nor attempt to regulate the motion picture programs of other Government agencies, either on a production or distribution basis, but will undertake to supplement such programs. It will seek as far as possible to utilize channels already available, such as those of the Office of Education and other agencies interested in secondary distribution. Perhaps the Library's greatest contribution in respect to these new activities will be the coordination and dissemination of information pertaining to motion picture film. Typical of the hundreds of titles that will become available eventually are such orientation and morale pictures as the *Why We Fight* Series, the *Physical Fitness* Series, *Identification of Aircraft* Series, and individual subjects like *The Autobiography of a Jeep*, *Capital Story*, *Cowboy*, *Freedom to Learn*, *Salute to France*, *Swedes in America*, and *The Valley of Tennessee*.

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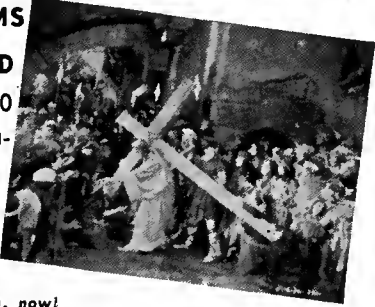
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Notes

Dr. Evans emphasized that this proposed film program is in its formative stage and the new obligations it represents cannot be assumed until funds and personnel become available in July. He urged, therefore, that prospective film users withhold requests for such service pending a further announcement.

Grant for Study of Military Teaching Techniques

The Carnegie Corporation of New York and the General Education Board has made a grant of \$160,000 to the American Council on Education for a three-year study to determine what schools and colleges can learn from Army and Navy wartime educational techniques. The investigation, which is under the direction of Dr. Alonzo G. Gray, on leave of absence from his position as Commissioner of Education in Connecticut, will be started soon. Working with Dr. Gray is a committee of educators who will visit military installations over the country to observe training programs in operation. The use of audio-visual teaching materials will be studied particularly.

Rita Hochheimer Honored

The Metropolitan Branch, Department of Visual Instruction of the N. E. A., in cooperation with other local and national organizations, held its annual dinner meeting at the Commodore Hotel in New York, April 3, to honor Miss Rita Hochheimer, Assistant Director of Visual Instruction (In Charge), Board of Education of the City of New York, for her leadership, vision and tireless effort in fostering the cause of audio-visual instruction among the children, teachers, and schools of New York City.

John Begg, Acting Chief of the International Motion Picture Division of the Department of State, and Richard Griffiths, Executive Director of the National Board of Review of Motion Pictures, spoke on topics of current importance.

Educational Television Series

The first educational television course was inaugurated April 1 by the NBC University of the Air, in cooperation with the Board of Education of the City of New York. This course, called "Your World Tomorrow," will deal with some of the most vitally important discoveries in the world of physical sciences. The programs will be kept flexible; some may consist of laboratory demonstrations by leading scientists; others may combine demonstration with drama for historical background; some may accent special events or field pickups by mobile equipment; and extracts from educational motion pictures will be used from time to time to illustrate subject matter. For future programs it is planned to visit famous museums and laboratories as network facilities develop.

Students from the New York public schools will attend these weekly telecasts at 2:30-3:30 p. m. in the NBC viewing room at Radio City. They will record their reactions to the programs on questionnaires which will be used as a basis for improvement in program content and techniques.



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Regional Audio-Visual Conferences

• **California.** On March 22 and 23 members of the Audio-Visual Education Association of Southern California assembled at their annual spring convention to hear Dr. Clarence A. Dykstra, Provost of U. C. L. A., speak on "The Educator Looks at Educational Films", and Kenneth MacGowan, noted writer and film producer, on "The Producer Looks at Educational Films." Francis W. Noel, Chief of Audio-Visual Education, State Department, reported on activities and plans of that division.

Another California regional conference was held February 8 at the San Francisco State College, over which Mr. Noel presided. The program included talks by Frank N. Freeman, Dean of the School of Education, University of California; Curtis E. Warren, City and County Superintendent of Schools, San Francisco; Lucien B. Kinney, Acting Dean of the School of Education, Stanford University; and Boyd B. Rakestraw, President of the D. V. I.

• **Indiana.** The Bureau of Audio-Visual Aids, Extension Division, and the School of Education, Indiana University, sponsored five "Regional Conferences on Audio-Visual Instructional Materials" this month, April 8-12, at Hammond, Richmond, Indianapolis, Fort Wayne and Vincennes. Guest speaker at each of the meetings was Dr. Lester Anderson, Director of the Laboratory School, University of Minnesota, and specialist in curriculum planning. He discussed the "Implications of the Use of Instructional Materials by Military Services", based on a survey he made two years ago for Minnesota's State Department of Education and the University. A "Report from Indiana State Committee on Audio-Visual Materials" was given to the five groups by L. C. Larson, Indiana University.

• **Iowa.** A series of "Audio-Visual Teaching Conferences" were conducted throughout Iowa March 15-21 under the direction of John R. Hedges and Lee W. Cochran of the Extension Division of the State University, at Sioux City, Fort Dodge, Mason City, Waterloo and Cedar Rapids. Addresses were delivered by Dennis R. Williams, Field Supervisor, Encyclopaedia Britannica Films; Roger Albright, Teaching Film Custodians, and Paul C. Packer, Dean, College of Education, S. U. I.

Eight Million See Bureau of Mines Films

Free educational motion picture films of the Bureau of Mines were shown on more than 82,000 occasions to approximately eight million people in the calendar year 1945, reports Dr. R. R. Sayers, Director of the Bureau.

One of the most popular subjects last year in the Bureau's film library—which consists of more than 10,000 reels—was *First Steps in First Aid*, a film distributed first in January, 1943. This picture was shown 2,989 times to nearly 332,000 people. Typifying the varied interests of those viewing Bureau educational films, the next most popular pictures last year were *Synthetic Rubber*; *Evolution of the Oil Industry*; *Help Wanted*, another first aid film; *The Power Within*, the story of the internal combustion engine; and *Sulphur*.

PICC Aids New Film Council

The Photographic Industry Coordinating Committee, comprising nine trade associations in the photographic industry, at its recent meeting in Buffalo assured the newly-formed Film Council of America of full cooperation in the latter's campaign to organize local consumer groups of photographic and film fans throughout the country.

The establishment of a network of local organizations, embracing every type of film and photographic fan, is the aim of this joint effort of PICC and of the Film Council of America. The latter includes such consumer groups as the American Library Association, National Education Association, National University Extension Association, and has the direct support of several of the groups also represented on PICC. Every teacher, club chairman, film review committee member, trade union or fraternal educational director, film-using physician or other professional man, and plain garden variety amateur photographer will be able to participate on an equal plane with professional and commercial photographers and motion picture producers on the local level through this project.

Museum Establishes Film Library

The Buffalo Museum of Science, Buffalo, New York, has made audio-visual materials available to educational institutions and groups in Buffalo and other communities throughout the Niagara Frontier with the establishment of a film library of over five hundred 16mm. sound films, to which additional subjects will be added as finances permit. Through generous benefactors some fifty thousand dollars was provided for this project, which has been undertaken on a three-year experimental basis. The films and equipment are offered free to all public, private and parochial schools within regional limitations.

U.A. Foreign 16mm Program

United Artists is the latest major producing company to set up a department for the foreign distribution of 16mm. versions of all its pictures. Dubbed versions will be prepared in the language of countries in which the 16mm films will be exhibited, namely those areas not serviced by 35mm. The new division will supplement U. A.'s present international distribution.

Du Mont Urges Movie-Television Partnership

Dr. Allen B. Du Mont, president of Allen B. Du Mont Laboratories, Inc., addressed the Society of Motion Picture Engineers on the subject of "Relation of Television to Motion Pictures". The meeting was held March 13th in the new Du Mont-John Wanamaker Television Studios in New York. Dr. Du Mont announced that the initial program for these new studios was scheduled for April 15, 1946.

An overflow crowd of more than 800 heard the speaker disclose that Du Mont engineers have devised a satisfactory technique for film recording television pictures. These images of a repetitive rate of 30 pictures per second on the Cathode-ray screen, can be filmed at 24 frames per second or any other rate re-

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quired. Recordings by Du Mont Laboratories are made on a standard 16mm film with sound track included.

Dr. Du Mont called upon the motion picture producers to supply the need of the television broadcaster for better films. "As more and more telecasters take to the air," he stated, "the economies of special television film productions . . . can prove worth while for film producers."

The talk was followed by an actual off-the-air recording of several television programs which were broadcast by Station WABD, the Du Mont outlet in New York.

ANFA Convention May 9-11

The Allied Non-Theatrical Film Association is completing plans for its three-day annual convention scheduled for May 9 through May 11 at the New Yorker Hotel, New York. According to Horace O. Jones, president, there will be important speaking sessions and an exhibit of the very latest equipment. The final night will feature the annual banquet.

This will be ANFA's first national trade show. Some of the sixty-six firms exhibiting will display for the first time entirely new items of equipment.

Radio Education Institute

The sixteenth meeting of The Institute for Education by Radio is scheduled for May 3-6 at the Neil House and Deshler-Wallick Hotels in Columbus, Ohio. There will be thirteen work-study groups, special sessions to discuss such topics as "Television—Status and Prospects," "Radio and Inter-group Relations", besides the general sessions. For complete details of the program, write Dr. I. Keith Tyler, 105 Brown Hall, Ohio State University, Columbus 10, Ohio.

The Film and International Understanding

(Concluded from page 188)

representative of the country under discussion who has previewed the film. A committee of film experts have deliberately selected controversial film to stimulate lively audience discussions.

Pearl S. Buck, Nobel Prize winner and President of the East and West Association, opened the series with a forum on "The Rising Peoples"—the peoples of Indonesia, India, Africa, China, and the Near East. *Now the Peace* was the film used for this forum.

Other distinguished speakers to appear in the series include George Middleton of the British Embassy, Dr. N. A. C. Slotemaker de Bruine, Director of the Netherlands Information Bureau, Miss Adet Lin, Raymond Kennedy, Philip K. Hitti and Dr. S. Chandrasekhar.

Films to be used include *John Bull's Own Island*, United China's *Relief's Report from China*, March of Time's latest on India and the Philippines, the Netherlands Information Bureau's *The Dutch Tradition* and *High Stakes in the East*.

It is hoped that the experience of these forums at Town Hall in New York will stimulate the formation of similar film forums throughout the country.

Current Film News

■ **YOUNG AMERICA FILMS, Inc.**, 18 E. 41st St., New York 17, has these new subjects available:

What is Four—1½ reels, combining action photography and animation—designed to help teachers build basic understanding of number concepts at the primary grade level. Film is available in both black-and-white and color.

Our Shrinking World—1 reel—a documentary film for use in junior and senior high schools, designed to motivate and introduce the study of transportation and communication. Accompanied by four slidefilms, covering the history of land, water and air transportation, and communication.

Teacher's Guides accompany both films.

■ **KNOWLEDGE BUILDERS**, 625 Madison Ave., New York 22, has ready for distribution another subject in its "Practical Geometry" series of films in which most of the difficult phases of geometry are analyzed and clarified. The new film is:

Quadrilaterals—1 reel—which illustrates and explains the chief properties of important quadrilaterals, such as parallelograms, rectangle, rhombus, square, trapezoid and trapezium. The film is designed to enable students to distinguish readily each type of quadrilateral.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, offers a new collection of 16mm single reel musical films:

The **Music Album**, many of which are suitable for school auditorium use and provide the opportunity for injecting the element of variety in longer film programs. Although intended primarily for entertainment purposes, certain films in "The Music Album" series can be used to stimulate an interest in good music, in singing, and in dancing which may never be studied by the average pupil for professional goal but which has its values in self-development. With the exception of one reel entitled, *Great Symphonies*, which offers "The Beautiful Blue Danube" and "Romance" with full symphony orchestra and singers, all the other reels in the collection present three full musical numbers each. All are elaborately produced.

Photographic dealers are supplied with the entire series.

Two additional new Castle subjects are:

Daredevils on Ice—thrilling action on skis and skates, in speeding ice-boats and racing autos on the frozen surface of a lake; breath taking hobsled racers.

Three Little Bruins Make Mischief—another in the series featuring the three captivating little bear cubs. In

this one they emerge from their home in the woods to explore the haunts of man and find a world of astounding interest.

Other current releases include four subjects in the new *Farmer Al Falfa* Cartoon series, and four new *Terrytoot* cartoons.

All Castle releases are available from photographic dealers and film libraries in 8mm and 16mm silent and 16mm sound.

■ **YMCA MOTION PICTURE BUREAU**, 347 Madison Ave., New York 17, has taken on the free distribution of the *Armour* 2-reel 16mm sound subject:

Quicker Than You Think, which shows the busy housewife how to prepare attractive, appetizing and balanced meals quickly for numerous occasions and for any number of people. Shown and explained are methods of choosing the type of food, determining the quantity, and the best ways to serve it, while new and intriguing recipes and menus are introduced. Designed for use with Home Economics classes, P.T.A.'s and women's groups.

FILMS NEW 16mm SOUND from BRITAIN

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5 reels—45 mins.

The chronicle of the USA, showing the growth of the nation from its humble origin at Plymouth Rock to the present day world power.

THE STORY OF DDT

3 reels—25 mins.

The development of the famous insecticide from its discovery in 1870 to large scale production in World War II, culminating in its spectacular success during a typhus epidemic.

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5 reels—40 mins.

The story of a baby born during the last winter of the war, telling what happens in the bitter world around him and giving a glimpse of better things to come.

JULIUS CAESAR

2 reels—19 mins.

Act III, Scene II—the forum scene which follows the assassination of Caesar.

MACBETH

2 reels—16 mins.

Act II, Scene II—the murder of Duncan.

Act V, Scene I—the sleepwalking scene.

These films are on loan from the following offices of

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■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, have released the following new 16mm films, each 2 reels:

Channel Islands—which were forced to endure Nazi occupation for five years. Reduced to a hole-in-the-corner existence, the islanders eked out a meagre living, made their own crystal radio sets in order to listen to Allied broadcasts and circulated their underground newspaper. With the day of liberation, they began the enormous task of reconstruction in order to regain their role as vacation hosts.

Achimota—showing that "darkest Africa" is not as dark as it used to be. Educational centers have sprung up throughout the Gold Coast, instructing students not only in booklearning but also in cooking, handicrafts, scientific farming, etc. The college at Achimota, built twenty years ago, offers its 500 students courses up to early university standard. Their foremost purpose is to train teachers.

Father and Son—another film on Africa which tells the story of a young Petty Officer who returns to his village on leave. At first, he distresses and alienates his father who is haunted by ancient fears and superstitions, but ultimately he is able to introduce his modern ideas on agriculture, medical treatment and navigation.

■ **OWENS-ILLINOIS GLASS COMPANY**, Film Division, Toledo 1, Ohio, has made a full color, sound motion picture dedicated to the drug industry, called:

Now for Tomorrow (17 min.) which reviews the history of the profession in different parts of the world, and developments which have led to the varied services offered by the modern drugstore. It presents merchandising techniques which will help the pharmacist of tomorrow to meet increasingly competitive conditions.

■ **BAUSCH & LOMB OPTICAL CO.**, Rochester 2, N. Y., has produced a new sound movie entitled:

To Greater Vision (3 reels), telling the story of light and glass. The first section of the film shows how such optical instruments as the microscope, bubble sextant, spectograph, and metallograph have contributed to progress, and reviews the part played by optics in many industries. Another sequence follows the intricate processes of optical glass production from the preparation of raw glass through manufacturing and processing operations. The course of an eye examination is shown step by step. Finally, the story behind the filling of a prescription shows the care and labor involved in the making of corrective eyewear.

The film can be obtained without charge, in either 16mm or 35mm, from the Film Distribution Service of Bausch & Lomb.

■ **OFFICIAL FILMS, INC.**, 25 West 45th St., New York 19, has released:

Stray Lamb—1 reel silent or sound—which employs real animal personalities in an amusing adventure tale starring Barnaby, a St. Bernard dog, and Letitia, a lamb. When Letitia strays off on an afternoon of adventure, she gets herself into serious difficulties, from which she is finally rescued by the devoted Barnaby. Andre Baruch provides the narration for the sound version. The subject is available from film dealers and libraries.

Entertainment Films in 16mm

■ **ASTOR PICTURES CORP.**, 130 West 46th St., New York 19, has secured 16mm distribution rights on many major company productions, which will be released during 1946. These include four Hal Roach productions, three of them featuring Laurel and Hardy in *The Bohemian Girl* (already released) *Pardon Us*, to be released during April, and *Our Relations*. There will also be six Dr. Christian features starring Jean Hersholt; 12 Hop-along Cassidy westerns, starring William Boyd. Jack London's action story, *Mutiny on the Elsinore*, was released last month. Another feature release to come is *Second Chorus*, a Paramount musical, starring Fred Astaire. The subjects will be available for rental from such film libraries as Bell and Howell and Ideal Pictures Corp. of Chicago.

■ **PICTORIAL FILMS, Inc.**, 1270 Sixth Ave., New York 20, announce their 1946 16mm release program which includes 39 full length features, ranging in content from drama to hilarious comedy, musicals, Westerns and mysteries. In addition to 38 releases produced by PRC, the United Artists comedy *Three is a Family* is being distributed by Pictorial on an exclusive basis. Among the many well-known stars presented in these releases are Charlie Ruggles, Fay Bainter, Helen Broderick, Frances Langford, Edward Everett Horton, Freddie Bartholomew, Stewart Erwin, Alan Mowbray and Warren William.

Reward for Lost Film

Post Pictures Corp., 723-7th Avenue, New York 19, N. Y., offers \$50.00 for information leading to the recovery of a print of the sound picture feature entitled *There Goes My Heart*, which was rented to Capt. George E. Miller, of the U.S. Maritime Commission on February 5, 1946 by Kunz Motion Picture Service, 1319 Vine Street, Philadelphia, Pa., and which was never returned. All efforts to locate Capt. Miller were unsuccessful.

Catalogs

Bell & Howell

To keep their new Educational Film Catalog up-to-date, Bell & Howell is issuing monthly sheets listing additional films as they are acquired by the Filmsound Library, with instructions as to the utilization of these addenda sheets. In this way their large Education Film Catalog remains a useful reference tool for the user. To receive copies of *New-Film News*, write to Bell & Howell Filmsound Library, 1801 Larchmont Avenue, Chicago 13.

British Information

Films from Britain is the title of the most recent compilation of films released by British Information Services, 30 Rockefeller Plaza, New York 20. Most of the films are grouped under such classified headings as Rehabilitation and Reconstruction, Medicine and Science, Health Education, Colonial Development, The Pattern of Rural Britain, The Farmer's Year, Science. In addition to these subjects, there are many others on various topics, such as *Famous Scenes from Shakespeare, United States, Lessons from the Air*, etc.

Castle

What is believed to be the largest single collection of government produced educational and teaching films now available to schools and industries, is fully described in a new catalog just published, and offered free to users of training films by Castle Films, Inc., distributors, 30 Rockefeller Plaza, New York City.

The catalog contains for the first time a complete list of all U. S. Government 16mm sound films and 35mm filmstrips, totalling 1,158. They include 466 motion pictures and 432 filmstrips of the United States Office of Education, and training films and other types of educational films produced by the Navy, War Department, Department of Agriculture and U. S. Public Health Service.

The library of films shows the completed production program of the Department of Visual Aids, United States Office of Education.

Hoffberg

Listing several hundred educational and entertainment shorts and short features, Hoffberg Productions, Inc. have published their new catalog and it is available free for the asking to libraries and dealers.

Official

Owners of sound projectors may secure Official's new catalog of Soundies 16mm musical film Revues. Presented in these 72 sound film shorts are the nation's top-flight bands, and stars of stage, screen and radio, such as Hoagy Carmichael, Vincent Lopez, Cab Calloway, Gene Krupa and many others.

AMONG THE PRODUCERS

Valette 16

Valette, Inc., 215 West Ohio St., Chicago 10, formerly the Litho Equipment and Supply Company, is in production on a new 16mm sound projector, known as Valette 16 which, according to the manufacturers, embodies many new features and improvements, including completely interchangeable streamlined assembly, with unit sub-assemblies, for easy servicing. Among other features emphasized by the manufacturers are light weight, brilliant screen image, muted mechanism,



New Valette Projector

double-cooled lamp house which permits using as high as a 1200-watt lamp without overheating, simplicity of operation, easy 2-sprocket threading and handsome design.

Oliver N. Wilton has joined Valette, Inc. as Vice-President in charge of sales of the projector, and other photographic products made by the firm. Mr. Wilton comes to Valette from Bell and Howell with which firm he had been associated for 18 years, most recently as assistant vice-president in charge of sales.



Oliver N. Wilton

Keystone Publication

A new 75-page manual, *Handmade Lantern Slide Copy for The Lower Grades* (by Helen Kitchell Evans), has been published by Keystone View Company, Meadville, Pa. Prepared as a service to teachers who feel the need for original visual material in the lower grades, the publication provides 192 black-and-white drawings for the making of hand-made lantern slides covering the various holidays usually celebrated in school activities, and the seasons; special sections on safety, health, and on manners; and a section covering the months of the school year.

The drawings by Grace Lacy are simple, ingenious and beautifully executed. The pictures were drawn with their reproduction on etched glass in mind. Short descriptive verses accompany each picture. These may be read by the teacher as the slides are projected, or reproduced on cellophane lantern slides.

Affiliated Film Producers, Inc.

The formation of a new film production company, to make motion pictures in the public interest, has been announced by John Ferno, Irving Jacoby, Henwar Rodakiewicz and Willard Van Dyke. The new firm is known as Affiliated Film Producers, Inc. with temporary headquarters at 164 East 38th Street, New York.

All of them pioneers in the field of Documentary Filmmaking, the four officers of the new firm have produced and directed such outstanding pictures as *The City*, *The Four Hundred Million*, *Valley Town*, and *The Pale Horseman*.

During the war John Ferno was in charge of the film program of the Netherlands Information Service and filmed the liberation of Holland. The other officers produced and directed many short subjects for the Overseas Branch of the Office of War Information.

A production unit is now preparing to leave for the Caribbean, where the first picture of the company is to be filmed.

B&H Buys Lincolnwood Plant

Purchased recently from the Reconstruction Finance Corp. by Bell & Howell Company, the 2¼ million dollar Lincolnwood plant at 7100 McCormick Rd., Chicago, now houses the company's optical, electronic, metallurgical, and mechanical engineering laboratories, in addition to assembly departments, optical production, and general offices. Completed by Defense Plant Corp. and occupied by Bell & Howell late in 1942, the modern air-conditioned plant was used throughout the war by the company for the manufacture of military radar training and fire-control equipment. An additional

16mm Releases

ASTOR PICTURES CORP. Presents

WILLIAM BOYD
IN 12 GREAT
HOPALONG CASSIDY
WESTERN FEATURES
from the famous
CLARENCE MULFORD STORIES

6 BIG FEATURES Starring

Jean HERSHOLT
as **DOCTOR CHRISTIAN**

Glorious Music
Riotous Comedy
LAUREL & HARDY
in
THE BOHEMIAN GIRL
HAL ROACH FEATURE

Paul LUKAS
JACK
LONDON'S
Famous Novel
MUTINY
ON THE
ELSINORE

FIRST GOLDWYN
Picture in 16mm.
The NORTH STAR
ANNE BAXTER • DANA ANDREWS • WALTER HUSTON • WALTER BRENNAN • ANN HARDING
JANE WITHERS • FAULEY DRANGER
— ERICH VON STROHEIM

HAL ROACH'S BIG COMEDY FEATURE
"PARDON US"
with
LAUREL & HARDY

ASTOR PICTURES CORP.

130 WEST 46th STREET
NEW YORK 19, N. Y.

plant now is under construction on a recently-acquired 41-acre tract adjacent to these facilities, and is expected to be in operation by autumn of this year.

Additions to Britannica Films Staff

Appointment of two associate directors and nine associates in research and production as staff members of Encyclopaedia Britannica Films to assist in an expanded production program has been announced by Dr. V. C. Arnsperger, executive vice president of the company. All of the new members have had long experience in the field of education.

The associate directors are Dr. Frank S. Cillie, associate director of research, and G. H. Griffiths, associate director of production. Dr. Cillie served as assistant chief of the Foreign Language Division, Radio Bureau, Office of War Information, during the war. Griffiths, who has had teaching experience both in the United States and in China, was associated with Erpi Classroom Films before the war and, from 1942 to 1945, produced training films both for the U. S. Navy and for the U. S. Office of Education.

Associates in research and production are: Dr. J. W. Page, formerly professor of science education at Ohio State and Syracuse Universities, and later director of the Maryland Academy of Science; J. S. McIntosh, who was visual aids specialist with the U. S. Office of Education during the war; Dr. S. F. Harby, formerly project supervisor and educational consultant in the production of training films for the U. S. Navy; Dr. Blake Cochran, who recently served as research associate in educational films with the American Council on Education, as film specialist with the U. S. Department of State, and U. S. Navy; J. H. Lewis, a research worker in mathematics in the Office of Scientific Research and Development during the war; Dr. Helen Rees Clifford, who served as a lieutenant in the WAVES at the U. S. Naval Photographic Science Laboratory; and John Bobbitt, formerly with the O. W. I. Dr. Kenneth Norberg was named associate in research in charge of curriculum and development for Britannica films. Dr. Adam Poruben, another associate in research, will devote full time to evaluation.

Calhoun Opens Columbia Office

The opening of a Bell & Howell factory-authorized sales and service station in Columbia, S. C., has been announced by Hazel Calhoun, owner and manager of the Calhoun Company of Atlanta, Ga. Miss Dorothy Bell, who has been handling the film department in Atlanta, will be in charge of the Columbia office, located at 1110½ Taylor Street.

New Wire Recorder in Production

The Radiotechnic Laboratory, 1328 Sherman Ave., Evanston, Ill., sends the following description of its new Model 55A Magnetic Wire Recorder: makes instantaneous recordings on wire with either a dynamic or crystal type microphone; continuous recording time



Radiotechnic Recorder

66 minutes; automatic timing device permits turning machine off at any time at user's discretion; recordings may be played back either through the speaker housed in the unit or through a pair of head phones which may be plugged into the unit. Plugging in the head phones automatically cuts out the speaker. Total physical size is indicated as .8 of a cubic foot; weight 28 pounds. Designed for 115 volts, 60 cycle operation.

History of Photography Presented in Slidefilm

Visual Sciences, Suffern, N. Y. has completed and offers for sale, a new 35-mm slidefilm, entitled *The Story of Photography*. It contains 51 hand-drawn pictures, commencing with the incident of the battered lens found in the ruins of Ninevah 1,000 years B.C. The contributors of Aristotle, Alhazen, Bacon, Leonardo Da Vinci, Magnus, Scheele, Wedgwood, Herschel, Daguerre, Fox-Talbot and many others constitute an accurate pictorial story of the more important milestones in the development of the basic physical and chemical principles of photography as we have it today.

Filmstrips on Social Problems

The Council Against Intolerance has produced a film-strip, *Forward—All Together*, of intolerance in the nation, giving the bad spots and the bright ones in the national scene and telling what can be done about the rising tide of prejudice. It can be borrowed from the Council, 17 E. 42nd St., New York 17, N. Y., or purchased from Film Publishers, Inc., 12 East 44th Street, New York.

Three more filmstrips are in preparation by the Council: *The Springfield Plan*; *The Negro in American Life* and *The Jew in American Life*. Speech notes accompany each film.

DeVry New Public Address Unit

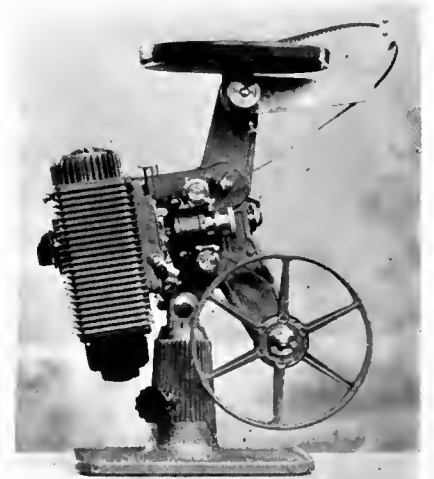
DeVry has designed and is now manufacturing a 4 Position Mixer Unit to serve the need for the utilization of as many as four microphones. With four inputs, four microphones or a record turntable and three microphones may be used. With each input having its own volume control, the sound can be balanced from each microphone to any degree desired. If a record turntable is used, the music can be faded to permit announcements through the microphones.

The DeVry Mixer can be used with any make amplifier having input jacks for microphone and turntable.

The unit is economically priced and illustrated literature is available from DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.

Non-Rewinding Reel Set

A non-rewinding reel set composed of two scientifically designed reels and specially constructed attachment to fit all 8mm and 16mm silent and sound projectors, is announced by Motion Picture Equipment Co., 112 West 42nd St., New York 18. The reel-set is designed to eliminate the need for rewinding films for reshowing, thus saving not only valuable time, but also much wear and tear on film. According to the manufacturer no friction of the film with any metallic part of the reel or attachment is possible, thus protecting the emulsion surfaces from scratches and injury. The two reels in the set may also be used in ordinary



New reel which eliminates rewinding

splicing, cleaning and other operations, just like ordinary reels. It is expected to have the new reel set available soon at leading stores throughout the country.

Cordomatic Reel

A practical solution to the troublesome problem of tangled and unsightly speaker cord lengths lying about the floor, which ensues from manual winding and rewinding of speaker cord when using portable projectors, is af-

forded in the new Cordomatic Reel made available by Hornstein Photo Sales, 320 West Ohio St., Chicago 10. It provides exact cord lengths needed, from 5 to 50 feet, between projector and speaker. The automatic unwinding and rewinding of the speaker cord by this simple device, avoids knotting and tangling and by thus eliminating wear and tear, insures keeping the cord in perfect condition.

Bell & Howell Complete Negotiations with Rank Group

Far-reaching long-term agreements have been finalized between Bell & Howell Company, Chicago, and British Acoustic Films, Ltd., of England (engineering and manufacturing facility of the J. Arthur Rank group), according to a statement just released by J. H. McNabb, president of Bell & Howell. Negotiations for the agreements just completed were initiated in June, 1945, in Chicago between Mr. Rank and Mr. McNabb.

As reported in our January issue, a complete interchange of research as well as manufacture and distribution of equipment is effected between the two firms. Technical "know-how" for this project will be afforded by E. C. Johnson, veteran Bell & Howell engineer, who will be located in England for the next several years.

Under separate but concurrent agreements, all substandard motion picture films owned or controlled by British Acoustic Films Ltd., will be distributed in the United States, its possessions, and throughout South America by Bell & Howell, thus augmenting considerably the Chicago concern's already enormous film library facilities. Likewise, British Acoustic will distribute, in their territory, films owned or controlled by the B & H Film-sound Library.

Audio-Visual Aids on Air Transportation

United Air Lines have prepared four slide films, nine recordings and a 16mm sound motion picture on air transportation, for use by junior and senior high schools. Titles of the slidefilms are *Coast to Coast Geography from the Air*; *Research Engineering, Aircraft Developments, Airports*; *Meteorology and Navigation*; *Global Concepts and The Age of Flight*. The series of recordings, together with student and teacher sheets, have been prepared on various phases of aviation to supplement the slide films or to use as separate units.

Of Men and Wings, an 18-minute movie, shows the development of air mail and passenger service in the United States from 1920-1945.

Schools may obtain this material on a free loan basis by writing to United Air Lines, School & College Service Dept. K. P., 23 E. Monroe St., Chicago 3.

RCA Equipment on Grace Liners

Complete RCA motion picture projection and sound equipment including special loudspeakers and screens for outdoor use, making possible movies "under the stars" on shipboard, will be installed on nine new combination passenger and cargo liners being built for the Grace Line, for service between New York and South America, it is announced by the Theatre Equipment Section of RCA Victor. Passengers will view the film programs from a semi-sheltered verandah cafe. The installations represent an idea borrowed from the wartime logs of troopships, battleships and flattops for whose crews the showing of movies on deck was a major form of entertainment.

Zehrung Joins Ganz

George J. Zehrung has resigned from the staff of International Theatrical and Television Corporation to join the William J. Ganz Company, producers and distributors of commercial and educational motion pictures. Mr. Zehrung will have charge of film distributing activities.

Prior to his association with ITTC, Mr. Zehrung was for 26 years director of the Motion Picture Bureau of the Y.M.C.A. Previous to that affiliation, he taught industrial and applied art in the New York City Schools and was a pioneer in the use of films in the classroom, his original experiments in this field having been made as early as 1913.

For your greater film enjoyment

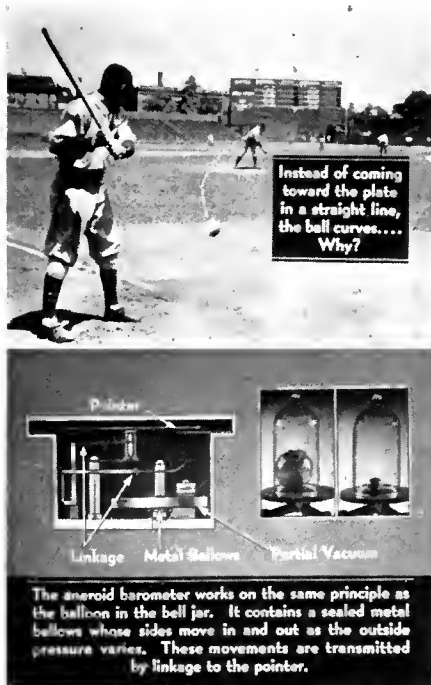
RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION
300 Jelliff Avenue Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

Fluids Slidefilms Augment Air Age Physics

The Jam Handy Organization, 2821 E. Grand Blvd., Detroit, announces the completion and availability of 1,042 pictures in the form of 13 discussional



Frames from "Fluids"

type slidefilms *Fluids*—a continuation of the Air Age Physics series which began with the Kit-set on Mechanics. Each film unit is divided into lessons. Each lesson is followed by review and quiz sections. The following subjects are covered in the Jam Handy Kit-set: Liquid Pressure, Transmitting Pressure Through Liquids, Buoyancy and Archimedes' Principle, Density And Specific Gravity—Flotation, Specific Gravity of Solids and Liquids, Atmospheric Pressure, Exploring the Atmosphere—Streamline Flow, Barometers And Weather, Gas Pressure, Measuring Fluid Pressure, Bernoulli's Principle, Reciprocating Pumps, Jet Pumps, Rotating Pumps.

National Industries, Inc. Expands

Plans for greatly increased production of the Nateco professional-type 16mm sound projectors have been advanced with the announcement of the acquisition of the large Bendix Aviation plant in Chicago by National Industries, Inc., manufacturers of Nateco.

Production of the projectors will be moved to the 600 foot assembly lines of the new plant as rapidly as the premise is cleared of machinery used by Bendix.

In the meantime orders are being handled on a priority basis.

A nation-wide sales organization for marketing the projector has been practically completed.

Capital Film Productions

To augment previous facilities for the production of motion pictures and film strips, Capital Film Service of East Lansing, Michigan, has organized Capital Film Productions, located at 224 Abbott Road, East Lansing, which is turning out productions in both black and white, and color. Documentary and educational productions for the Michigan Liquor Control Commission and the State Social Welfare Department are under way.

A series of color and sound filmstrips have been completed for the Norge Corporation, Division of Borg-Warner, Muskegon, Michigan, designed for use by Norge dealers in training maintenance and repair men in proper techniques to be used on various Norge products. The first strip in the series, *Basic Principles of Refrigeration*, is considered of interest, also, to school and college science classes.

Additional Midwest Offices Opened by ITTC

Operating under the overall title of International Theatrical and Television Corp. of Michigan, and headed by Albert Dezel, ITTC has opened three new offices—in Detroit, Cleveland and Cincinnati. They will be fully equipped with motion pictures, projectors and related supplies.

Color Slides on Food Production

Philip Photo Visual Service, 1954 Pasadena Ave., Long Beach, California, has produced a series of 2x2 color-slide subjects on the production of certain foods. They include *Potatoes*—54 slides, *Tomatoes*—40 slides, *Lettuce*—35 slides, *Cantaloupes*, 35 slides. Catalog covering this series and other subjects produced by this firm is available on request.

Film Audience Pre-tested

A motion picture for R. H. Macy & Co. of New York, to be produced immediately by The Princeton Film Center of Princeton, N. J., has been pre-tested by the producers before filming by the completion of two specially-conducted audience surveys. These tests, made to insure maximum audience acceptability for the film, are believed to mark the first use of audience studies in planning the production of an employee relations picture. They were conducted among groups of Macy employees by Dr. Hadley Cantril, Princeton University psychologist.

The initial test revealed, in the proper order of interest, the Macy operations which the intended audience most wanted to see portrayed on the screen. The second indicated the type of film presentation preferred by the majority of those participating in the survey. The findings were then incorporated in the script for the picture.

Gordon Knox, Film Center head, will produce the picture in 35mm. Its use will be launched by daily showings to all new employees to indoctrinate them in the salient aspects of Macy's widespread operations. Sixteen millimeter prints will also be made to facilitate other selective uses for the picture.

Ampro Twenty-five Year Club

A. Shapiro, Vice-President and Chief Engineer, and C. Schroeder, Shipping Room Foreman, were recently honored at a dinner tendered by their associates and held in the new Ampro Restaurant at the Chicago plant. Both men have seen uninterrupted service with Ampro for twenty-five years.

Axel Monson, President and Founder of the Ampro Corporation, presented Mr. Shapiro and Mr. Schroeder with beautiful watches as mementoes of their long and faithful service.



At the Ampro dinner: (left to right) A. Shapiro, Axel Monson, C. Schroeder, Harry Monson.



DeVry Dealers Meeting

National Sales Conference of DeVry Dealers

School Supply Distributors from all sections of the nation attended the Annual DeVry Sales Conference at Chicago held in conjunction with the School Supply Dealer's Convention, by DeVry Corporation, pioneer visual equipment manufacturer of Chicago.

In meetings presided over by DeVry sales manager, H. Bob Engel, DeVry dealers were given a rapid-fire preview of improved 16mm. portable motion picture sound equipment, slide and slide film projectors, projection screens and associated electronic teaching aids equipment. Particular attention was centered on the growing DeVry library of 16mm. Classroom Teaching Films.

NAVED Summer Convention

NAVED's first postwar Convention and Trade Show will meet at the Continental Hotel, Chicago, August 5-6, 1946, according to plans announced by NAVED's Board of Directors following a meeting at the Continental in Chicago, March 13.

First plans for the convention indicate that it will offer real benefit to visual education dealers, educators, film producers and manufacturers. The program will include two days of work on mutual problems, offering stimulating ideas for broadening the viewpoint and bettering the business practices of every participant. Practical discussions to help the visual dealer solve his own problems will be featured and other sessions will forecast the effects on the present visual education business of future developments such as television. Also planned are talks by top-flight educators and industry executives on audio-visual matters, and small-group forums in which every individual will participate.

A new feature of this year's convention will be the National Visual Edu-

Film Lexicon Offered By Britannica

The growing use of classroom films is bringing an entirely new vocabulary into the schools of America. Words like "blooping," "gate" "sync" and "unsync" are actually not jitterbug terms but part of the new language employed in using classroom films effectively.

So that teachers may become familiar with the necessary terms, Encyclopaedia Britannica Films offers a film lexicon for their study.

If a student suggests that you had better "bloop the film," he means nothing more incomprehensible than that the portion of the film which has been spliced must be lacquered to eliminate the queer whistling sound known as a "bloop" Similarly, "sync" and "unsync" are simply terms to indicate whether the sound is synchronized, or not, with the lip movement of the actors in the film.

cation Trade Show.

High point of the convention will be the annual NAVED banquet August 6, at which tentative plans call

The Literature in Visual Instruction

(Concluded from page 200)

- **Empic Movie Guide**, vol. 1. no. 2 February, 1946. Published by Electrical Manufacturers Public Information Center, 155 East 44th Street, New York 17. 30 p.

A new monthly film bulletin arranged to serve as a reference work and a point of departure for the study of present-day life on farms in the United States and in other parts of the world. The February Guide presents films that illustrate various aspects of farm life—health, preparation of food, distribution of product, youth guidance—and show the contributions of the electrical manufacturing industry.

- **Human Relations Films**. Five mimeographed articles on the use of films in Human Relations Series with Guidance, History, English, Home Economics and Psychology groups, are available without charge upon request to the College Film Center, 84 East Randolph Street, Chicago. There is also available an eight-page mimeographed article on the technique of using the Human Relations films in the classroom, stressing techniques of employing these films in the various subject matter areas.

Among the fifty-four subjects which can be rented from the College Film Center are: "Alice Adams," "Arrow-smith," "Big House," "Black Legion," "Broken Lullaby," "Dodsworth," "Four Daughters," "Fury," "Good Earth," "Hit and Run Driver," "I'm a Fugitive from a Chain Gang," "If I Had a Million," "The Informer," "Lives of a Bengal Lancer," "Men in White," "The Story of Louis Pasteur," "White Angel," "White Banners."

for the presentation of a "16mm Oscar" to the man who has contributed the most to audio-visual education during the year.



NAVED Board of Directors and Guests

A Trade Directory for the Visual Field

FILMS

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 215)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin St., Urbana, Ill.

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on inside back cover)

Bray Studios, Inc.
729 Seventh Ave., New York 19

British Information Services
30 Rockefeller Center, New York 20
(See advertisement on page 213)

Capital Film Productions
224 Abbott Rd., East Lansing, Mich.
(See advertisement on page 210)

Castle Films, Inc.
30 Rockefeller Plaza, New York 20, Cal.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11
(See advertisement on page 163)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 164)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Educational Projection Service
6600 Lehigh Ave., Chicago 30, Ill.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 171)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 169)

Films of the Nations, Inc.
18 W. 45th St., New York 19, N. Y.
(See advertisement on page 210)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 205)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

International Film Bureau
84 East Randolph St., Chicago 1, Ill.
(See advertisement on page 203)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 211)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Pictorial Films Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 197)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 167)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 212)

Sammel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 195)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 211)

Swank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 208)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 210)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 207)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 161)

Y.M.C.A. Motion Picture Bureau
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.
(See advertisement on page 209)

MOTION PICTURE PROJECTORS and SUPPLIES

Amacker's Audio Visual Service
2230 E. Johnson St., Madison 4, Wis.

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 162)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 164)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 209)

Iden Pictures Corp.
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(See advertisement on page 205)

Kunz Motion Picture Service
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432 N. Calvert St., Baltimore 2, Md.

Mallory Chamberlin
152 Madison, Memphis 3, Tenn.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 172)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Rynn Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
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(See advertisement on page 211)

Victor Animatograph Corp.
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(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
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Film Building, Cleveland, Ohio

Hirsch & Kaye
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National Film Service
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Society for Visual Education, Inc.
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(See advertisement on outside back cover)

Southern Visual Films
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(See advertisement on page 211)

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(See advertisement on outside back cover)

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(See advertisement on page 212)

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239 Grant Ave., San Francisco 8, Cal.

Klme Kolor Pictures
1761 Sonoma Dr., Altadena, Cal.
(See advertisement on page 212)

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Munday & Collins
814 W. 8th St., Los Angeles 14, Cal.
(See advertisement on page 210)

Phil Photo Visual Service
1954 Pasadena Ave., Long Beach, Cal.
(See advertisement on page 211)

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 212)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Western Colorfilms
3734 N.E. Chico St., Portland 13, Ore.
(See advertisement on page 208)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 205)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 201)

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 208)

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(See advertisement on page 166)

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1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 164)

General Films, Ltd.
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156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

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Meadville, Pa.
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The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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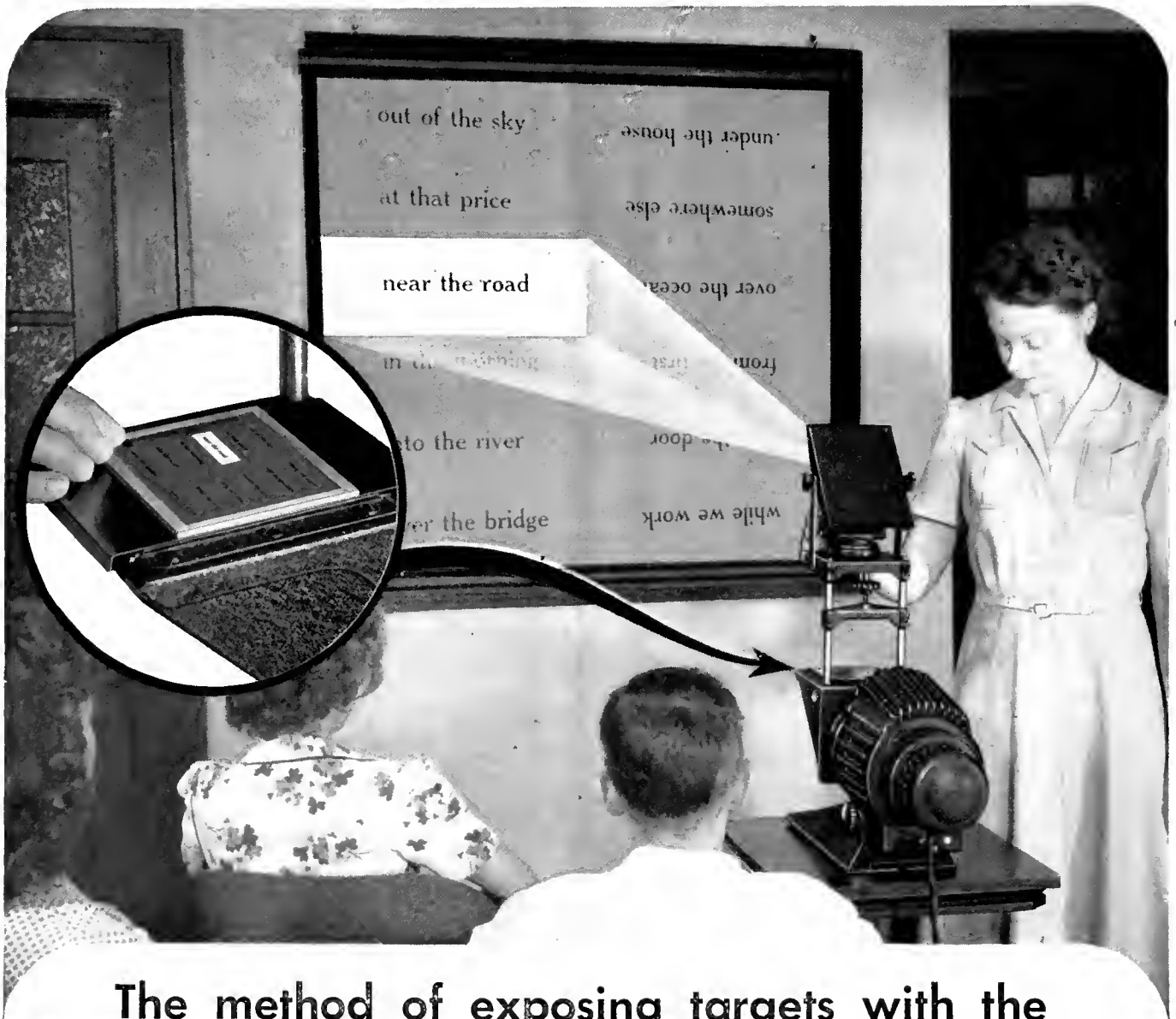
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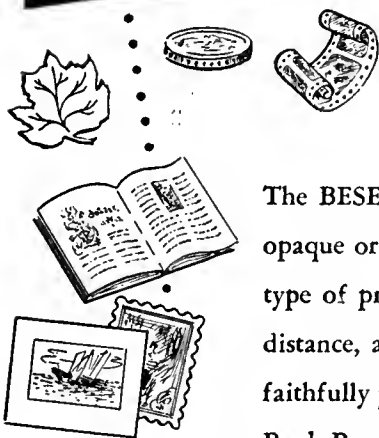


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Diversitorials

Our Cover Picture

THIS May cover picture is unique in our history. Aside from its artistic quality as a photograph, it is the first picture ever submitted by an author, for illustration of an article, which was promoted from inside page to front cover. It has no teacher for centerpiece, or looning large in the background, dominating graciously or otherwise a self-conscious class. Instead, Stanley is here showing his fellow students why he thinks the Amazon valley is "mostly jungle, for", as he points out, "it is right at the equator and it gets over eighty inches of rainfall a year." Here is a class thoroughly on its own, intensely minding its own business—and the camera was none of it—which shows too how thoroughly the photographer knew *his* business. If perfect "attention" can itself be photographed, he did it here. We are indebted for the picture to Miss Mildred Sheppard of Montgomery, Alabama, author of "Fun with Maps and Globes" in this issue.

Two of Today's Problems

THE range of the audio-visual idea is so wide, its ultimate potentialities in total education so vast, that problems facing the field have multiplied enormously. They arise faster than they can be solved. A few are solved for the time being, some are partially solved, many are not even started toward a solution. We hope to survey and summarize these problems in a later issue, but only two concern us here. These two are immediate and pressing, their solutions are urgently needed but still out of reach. This issue, we believe, contributes something toward such solutions.

1. *How adapt and adopt the audio-visual experience and achievement of the Armed Forces for maximum benefit to civilian education?*

Our leading article in this issue—to be concluded in June—bears directly on this problem. The author, Gilbert C. Johnson, has behind him over ten years teaching experience, half in civilian schools, half in the military training field. The military period was exceptionally valuable, in the breadth of experience and outlook afforded, for he served the first half with the Army, the second half with the Navy, always in educational training areas. His duties covered the whole ground—teaching, administration, supervision, and the writing and production of specialized audio-visual materials for training. Based on this unusual experimental background, Lieutenant Johnson's ably written presentation makes interesting reading.

2. *The present and future status of the sponsored film in the educational field.*

The four-fold expansion of the Curriculum Clinic in this issue permits extended treatment of this problem. First, the departmental editor, Paul C. Reed, gives a comprehensive report and summary of a highly significant conference held in Detroit in April, a two-day-

and-night Committee session devoted earnestly and solely to this subject. Then follow two carefully written discussions, one on each side of this wide-open question. Speaking for the non-sponsored film is Dennis Williams, Field Supervisor of Encyclopedia Britannica Films, Inc., under the title "Who Should Pay for Instructional Materials?" Speaking for the sponsored film is Louis M. Stark, Manager of the Westinghouse School Service, under the title "Why Sponsored Films?". These three features of the Curriculum Clinic for May make a constructive contribution to the study of a problem long debated and still far from solved.

We All Have Our Troubles

THE world appears to have spent its first post-war year achieving near chaos. Key figures throughout the world have kept busy throwing monkey-wrenches into the political and economic machinery of progress, while the rest of the human race—in overwhelming majority but in abject docility—spends its time and effort in slowing down the wheels to pull out the wrenches and meekly keep pace with the retrogression. At this writing, the old planet seems to be on a stolid march to stagnation. All nations, great and small, war-torn and unscathed, are in the parade. Even great America is backtracking at top speed, its myriad factories drawing their fires, work stopping, production dropping, its cities doing the "brown-out" or "dim-out", everything seemingly getting ready for the "bow-out". A national chorus sings blame for the "government", whether is meant the labor government or the Washington government is the only question. In the past, millions of Americans have drawn huge comfort from the famous dictum, "and the government at Washington still lives". Today, they wonder! And even the EDUCATIONAL SCREEN (we were trying to get to that), just as this May issue was ready for the press *ahead of time*, hears the edict (from whatever powers there be) that its printer is limited to "three days work a week as of today"! And so, dear readers, when this May issue will reach you only you can tell, when you get it. *Sic transit gloria pacis!*

Summer Courses in Audio-Visual

OUR annual listings of Summer Courses for teachers in audio-visual instruction, including Workshops, have long appeared in the April, May and June issues. The total has increased steadily from year to year. A comparison of the April and May lists of last year with this year shows again some interesting evidence of growth:

*In 1945....in 32 States....107 Colleges....offered 139 Courses
In 1946....in 38 States....132 Colleges....offered 176 Courses*

Nine States absent from the lists last year—Georgia, Idaho, Louisiana, Mississippi, Missouri, New Jersey, South Carolina, Utah, Wyoming—appear this year. Three States previously appearing—Kentucky, Maine, Maryland, are not yet listed this year. There are always some announcements reaching us too late for April or May which appear in June. And so,—Kentucky, Maine, Maryland—last call for June!

The Application of Military Audio-Visual Techniques to Civilian Teaching

Part One of an able, thought-provoking discussion of a problem demanding prompt solution by the educational field. Part Two will appear in June.

THE phenomenal success of the audio-visual techniques achieved by the armed forces is the result of unprecedented advance and improvement along three distinct fronts. First, the mass and extent of the utilization have been on a scale far greater than was ever imagined possible in any educational program of the past. Second, the systematic planning of the production and utilization of audio-visual materials has developed improved materials of far superior quality as compared to those previously in existence. Third, the development of audio-visual teaching techniques and the training of teachers for the effective utilization of the materials have been carried to a high level of perfection from which all educational systems can profit immeasurably. True, the advance has been greater in some places than in others, but the forward strides have been simultaneous on all fronts. On all three fronts developments have passed far beyond the theoretical stages into practical usage. So emphatically has the nation's attention been focused on the necessity for these audio-visual techniques that educational leaders in civilian schools cannot ignore them and remain professionally sound in their future planning.

Mass and extent of utilization. In the organization of training programs the Army and Navy have systematically incorporated audio-visual materials into training methods in such a manner that their utilization has been mandatory. Practically all instruction has centered around audio-visual material. Few teaching situations have existed in these training programs for which a training film or a training device has not been specifically designed and utilized to good advantage. To teach without audio-visual material has become almost as unthinkable as to teach without students. Briefly stated, it can be said that the Army and Navy have practiced an audio-visual technique which can properly be labeled the *technique of extensive utilization*.

I. The Technique of Extensive Utilization

What has been done in civilian education about this technique? In comparison to the programs of the Army and Navy, civilian educational programs have been and are essentially lacking in the technique of extensive utilization. The use of audio-visual materials has usually been regarded as merely auxiliary in civilian education. Careful study of the curricula of most school systems, extending from the elementary grades through the college level, will reveal that the systematic incorporation of audio-visual material is the exception rather than the rule. In rare instances, individual teachers have achieved a technique of exten-

GILBERT C. JOHNSON, LT. (jg) USNR
Corpus Christi, Texas

sive utilization to a limited degree and in isolated cases. Usually instructional films and film strips have been used as an addition to rather than as an essential part of the lesson or lecture. They have been too frequently regarded as desirable only when time out from the regular routine of teaching could be spared. Rarely have they been used objectively, in a planned teaching setting, on the same level as textbooks and lecture notes. Large masses of subject areas commonly taught in the public schools remain essentially untouched by the audio-visual technique. The "hard" method of teaching still prevails in these subject areas while some of the most effective teaching tools remain unused.

Why has the technique of extensive utilization been essentially lacking in civilian education? The Army and Navy have practiced it because it proved to be the most effective method of accomplishing their instructional objectives—e. g., more learning in less time, longer retention, increased interest, similar results from different schools teaching the same subjects, increased confidence in ability to perform the job. They were able to exploit the audio-visual technique extensively because the following fortunate circumstances prevailed: (1) Practically unlimited funds were available. The question of cost did not apply. It was merely a question of how fast, how well, and how efficiently could the instructional objectives be accomplished. The answer, given repeatedly, was to produce and use training aids specifically designed for each instructional objective. Not only were the training aids supplied and used, but so were the buildings and equipment which were needed to make them effective. (2) The best qualified personnel for designing, manufacturing, and utilizing audio-visual materials were available for the asking. For the first time in our history, educational pursuits were permitted free access to the best talents and brain power without the keen competition usually offered by the better financial attractions of industry. (3) The designers of the training aids and the instructors were unhampered by conventions and traditions. Imagination and ingenuity were at a premium. For once it was both permissible and possible to break away from those precedents and conventions which frequently limit the classroom teacher to a routine which he knows is not the best.

The technique of extensive utilization has not been widely practiced in civilian education because the circumstances which enabled the Army and Navy to ex-



Official U. S. Navy photos

(Top) Knots shown in various stages of development.

(Center) Objectively painted murals used to instruct seamen on a shorestation.

(Bottom) Instruction under way with objects and models.

plot this technique have, unfortunately, never prevailed in the field of civilian education.

Obstacles in the Way

Educators in civilian life have usually been kept busy explaining how cheaply their job can be done and apologizing for their modest expenses. The question has rarely been how fast, how well, or how efficiently can youth be educated, but rather how can the cost be kept at a minimum. The answer, repeatedly given, has been to keep the purse strings tight. Because of this answer, instructionally objective films and other audio-visual materials have not been produced in any appreciable quantity in most subject areas. The construction of school buildings has generally been such that the most effective aids were unusable or, at best, relatively ineffective in these inadequate settings. The equipment for accommodating such audio-visual materials as have been produced has been so limited that to incorporate them into the instructional procedures has been impracticable. To put it bluntly, the instructional tools used in the average school have been crude and shoddy in comparison to the excellent tools that are now known to be attainable.

Civilian education has not had a fair chance in the selection of personnel. Too frequently the schools have been required to operate with those who remained after industry had selected, and lured away with more attractive salaries, many of the best qualified. The rapid turnover in teacher personnel throughout the country and the common practice of using the teaching profession as a stepping stone are applicable examples of this situation. This constant drain and reshuffling of personnel has robbed civilian education of the imagination and ingenuity so urgently needed in designing, producing, and properly using audio-visual materials on a scale sufficiently extensive to be effective.

Traditions and conventions prevailing in certain localities and among certain groups of educators have further hindered the development of the technique of extensive utilization of audio-visual materials in civilian schools. There are still those who recognize only the traditional methods of presenting subject matter and ideas—e. g., the verbal lecture, which supposedly is intended to educate via the medium of the student's notebook as a transfer agent. Evidence of the unfortunate extent to which this method prevails can be obtained by observing the deterioration in the handwriting of many students between the time they begin and the time they complete their college work. Other educators still seem to hold that the height of perfection in teaching is measured by the degree of difficulty with which subject matter can be learned; these educators merely make assignments, lecture verbally, and let the students worry about how and when to go about learning their subject. These educators no doubt consider themselves intellectual aristocrats, but their high self-evaluation is not usually borne out by a correspondingly high degree of learning on the part of their students. Then there still are numerous communities in which the local boards of education insist that the traditional methods of teaching were good enough for their generation and, therefore, must be sufficient for their children and grandchildren. Naturally, in com-

munities and classrooms where these educational philosophies prevail, the technique of extensive utilization of audio-visual materials remains unknown or at least ignored.

Overcoming the Obstacles

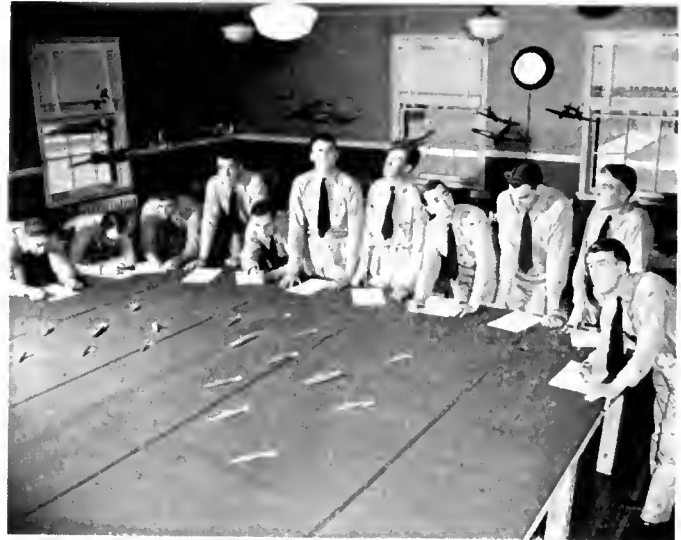
How can the technique of extensive utilization be achieved in civilian education? To implement this technique, the first prerequisite is the availability of audio-visual materials which have been tailor-made to satisfy the instructional objectives in all recognized subject areas. These materials must be made available in the same sense in which textbooks and blackboards are available in the classroom at present. Of course this cannot be done without an appreciable expenditure of funds. Necessary budgetary provisions must be made to finance the cost of a well-coordinated program of audio-visual education. The time is well past when emergency appropriations, P. T. A. gifts, service-club sponsorship, scrap-paper drives, and other uncertain means of financing are sufficient. Once the proper budgetary provisions are made, the problem of availability of audio-visual materials becomes a matter of production, planning, distribution, and effective utilization. (These aspects of the problem will be discussed in later paragraphs.)

Psychologically, there will never be a better time than the present for educators to arise in unison throughout the entire nation and demand solid budgetary provision for a stream-lined audio-visual educational program. The proof of the value and effectiveness of audio-visual materials has been crystallized in the minds of millions of servicemen. The entire populace has observed with approval the far-reaching results of these materials as demonstrated by their extensive utilization in the armed forces. A new era in teaching technique is due and expected in public education. To postpone the demand for budgetary support of audio-visual programs now is equivalent to disappointing the fondest expectations of public opinion, condemning education to the horse and buggy stage of development and neglecting an opportunity which has never been at the disposal of any previous generation. *The technique of extensive utilization of audio-visual materials in civilian education can be achieved by demanding solid budgetary support now when public opinion is best tempered for it.*

Technically, the time for educators to initiate budgetary provisions for a streamlined audio-visual educational program will never be riper or have a better chance of succeeding. Skilled workers trained in the preparation and manufacture of audio-visual materials are now being made available for civilian pursuits. Film makers have successfully completed their first venture in large-scale production of instructional films for the armed forces. This achievement can be transferred to civilian education by initiating budgetary support now, when skilled technicians and film producers are at their highest point of perfection and are most readily available for the job—before they become discouraged and enter other lines of work.

Professionally, the initiation of budgetary provisions for a streamlined audio-visual educational program

(Concluded on page 246)



Official U. S Navy photos

- (Top) Models built to scale are used to teach recognition.
- (Center) Properly labeled and mounted displays are considered valuable educational assets in the Navy.
- (Bottom) The blackboard is used to teach illiterates.

Fun with Maps and Globes

A delightful account of some real teaching with visual materials. Our cover picture for this issue is a third illustration for this article.

MILDRED SHEPPARD
Public Schools
Montgomery, Ala.

TEACHER was studying her list of social studies objectives thoughtfully, very thoughtfully. The unit in progress was coming to an end, and a decision had to be made as to what the next one would be. The children were already talking about it. In fact, they had already made up their minds. That happened without a dissenting voice the morning the new globe arrived. The children had selected and raised the money for a twenty-two inch slated, outline globe. It arrived unboxed shortly before opening time one morning with practically every fifth grader trailing the salesman, eyes and feet fairly dancing.

The morning work period had been ruined as far as previous plans were concerned. The children looked and talked and went back to look again. The discussion and study periods had merged, and for over one hour they had sat enthralled, questioning, pointing out, planning. "What are those numbers on there for?" "How far is it across that ocean?" "What are the names of the oceans?" "How are we going to know where to put things?" "Why is it leaning one-sided like that?" "Why aren't there any rivers on it?" "Where do we live?" "How will we put the things on it?" "How do you show cities on a globe?" The blackboard was full, and still the questions came.

At first the topic had been "how to use our new globe", but, as the discussion continued, it became evident that many, many maps would be needed. It was also quite clear that no one in the class knew how to use the maps. The unanimous decision was to make the next social studies unit "how to use maps and globes".

And it all fitted in beautifully with the objectives—to acquire the habit of seeking information from a variety of sources, to develop skills which will enable the individual to use sources of information effectively, to organize ideas and information in logical relationships, to use new information in a variety of ways, to develop critical thinking powers. The possibilities were endless, and the children would certainly be disappointed if they were switched to another topic.

Then why the hesitation? Why not go ahead with the plans that had already been made? Well, the method suggested by the children's plans seemed to be different from any that teacher had ever used, heard of, or read about. She had, of course, tried to teach the use of maps and globes every year, but it had come in incidentally with the historical and geographical units. The topic of study showed a need of the moment, and the map was brought in and explained fully enough to meet that need. True, the method had not been very successful. Only a few of the brighter pupils



Clay models of young, rugged mountains and old worn-down ones help to clarify map colors and give a good picture of the differences in the types of ranges.

even remembered that a map had a legend, fewer still had become skillful enough to work independently in getting information from it, and, so far as teacher knew, none had ever been able to interpret the facts, to draw conclusions, or to see relationships between the facts from the maps and the way people live.

Although former map work had not been entirely successful (to state the case mildly), there were other factors which must be given serious consideration. The interest was keen, but would it hold? The proposed work would require at least six weeks, possibly longer. It was geography in its purest form with no sugar coating. The children had no idea of the work required to answer their questions. It was also extremely difficult work. Teacher knew many adults who did not have the working knowledge of maps which was included in the outline. *Fifth graders* were supposed to settle the country, build log cabins, and learn how the pioneers made candles. Another obstacle was the scarcity of material. Much reading and pictorial material would be needed in addition to numerous maps. And not the least of all the handicaps was teacher's own lack of experience. She had searched diligently in professional books and courses of study, and she found almost no help. She felt badly in need of some suggestions as to organization, the scope of the content, even the daily procedures.

The outlook was not entirely dark, however. The children could raise the money to buy pictures and filmstrips needed. They had done it before. Text books and reference books had some related reading material, and more could be put on slides and charts. A variety of activities and types of materials usually sustained interest. Perhaps they would in this case. Teacher's

inexperience was serious, but she would never be more experienced until she made the first trial. And she did love to experiment.

How to begin? How to begin? How to begin? It was like a wheel going round and round, and it mustn't stop just anywhere. The right starting-point was tremendously important. Teacher had the questions grouped into main headings, and she had to decide which group should be presented first. Land forms, water bodies, zones, the graphic scale, kinds of maps, map symbols and colors, directions on a map—which was basic? Henry's and Mary's knowledge was so meager. It was necessary to choose the topic which would give the precise foundation on which further knowledge, skills, and concepts could best be built. Kinds of maps seemed to be a very logical beginning. Let Henry know the many different things that a map could do. Let him know that mountains, rivers, and cities are not the alpha and omega of map making. There were dozens and dozens of maps to discover. The weather on a map? It was amazing. Coal on a map? Robert's father worked in a coal mine. Why, he was trapped in a mine explosion. Robert could find the little black spot that showed the place where his father worked. Cows on a map? Jimmy said his father worked at the stockyards and he was always talking about carloads of cows and where they came from. These discoveries fostered ideas. More questions were raised, and the study went into the next phase quite easily and naturally.

It had been necessary to refer to the legend in determining kinds of maps. A detailed study followed, and Billy and Tom and Susie not only learned that a map has a legend, but they became quite proficient in using it. They learned different kinds of symbols that may be used, pictorial, line, dot, color. Just to make sure the symbols had concrete meanings for them teacher let them talk and talk about the river by which they live. They told experiences they had had on the river,



The mountains must be in the right latitude.

they talked about the bad currents, the sand bars, the trees and houses along the banks. Then they found the tiny little line which represented all these things on the map! Next came talk about the city on that river. They went to the window and looked out over hundreds of house tops, pointed out railroad tracks, a factory chimney, the street leading to the main business section. They talked about how many people live in their city, the different kinds of business concerns, the places where their mothers and fathers work, the parks, the theatres, the buses, the capitol, the museum. And then they found the tiny little dot which stands for all these things, the little dot which means "us"!

The tiny little dot which stood for so much brought up the next question. Why was everything on a map so little? How could anybody tell how big a thing really is?

The graphic scale proved to be fascinating. It was fun measuring the classroom and drawing it to scale on the blackboard. Interest increased as they learned to measure distances from city to city. However, the work was becoming more complicated. One of the world maps said "equatorial scale". What did that mean? Directions had already entered into some of the discussions. Now it became necessary to bring in different types of map projection and to explain latitude and longitude lines. Fortunately, there were maps available to show each type of projection. *Sky Highways* gave a simple explanation, and a filmstrip helped tremendously. It was the most difficult thing they had faced, and some of them just didn't understand. However, many of them did, and they spent every spare minute turning the globe round and round to rescue shipwrecked seamen at 40 degrees north latitude, 50 degrees west longitude (or at some other place on a long list). With this knowledge they could begin to carry out their plans for putting things on the globe.

Landforms, water bodies, and the zones were yet to be dealt with. Definitions were necessary, of course. Clay models, pictures, and pupil drawings helped to make the definitions clear. However, teacher had no intention of confining the work to definitions, names and locations. She intended that the sight of a mountain on a map should conjure up ideas as to its influence on climate, transportation, plant and animal life, density of population, and possible occupations. She also intended that once the suppositions were made, Henry should confirm or refute them by reference to books and other maps. Here was real work in organizing information in logical relationships and in the development of critical thinking.

They did it. From a political map they learned the main natural regions of the world. With the help of books and films they studied two or three typical regions extensively. Then they were ready to generalize and check information. It became necessary to build a map and put the outcome of their discussions on it. It was a wonderful summarizing activity involving the making and using of a legend, the use of directions and the graphic scale as well as the effects of zones, land forms, and water bodies.

It was all over. The main points on the outline were covered. The questions were answered, and to

the real satisfaction of the pupils. The plans for the globe were completed. The principal had seen and approved. The supervisor had visited and approved. The entire group of children had gone to Saturday teachers' meeting to hold an unrehearsed discussion, using maps and globes to prove their points. The children were happily satisfied. They were openly and

conscientiously proud of their work. About all teacher could do was to sit back and laugh at herself. She remembered those silly fears about interest, difficulty, lack of materials, and lack of experience. Henry had learned a lot but not half so much as teacher had learned. And the greatest of her learnings was that a map can be a fascinating object even to a ten-year-old!

How Akron Is Increasing Film Circulation and Classroom Utilization

A city school system believes that large-scale installation of projection equipment makes for faster teacher training and better classroom utilization

M. LINCOLN MILLER
Director of Visual Aids
Akron Public Schools

AKRON is a high wage town. The home of the greater part of the rubber industry of the United States, its factories have had a boom for several years. Money has been fairly easy to obtain for school activity funds, and as a result some of these funds have reached large totals. Visual aids equipment is a favorite expenditure of the schools, and by June, 1945, all 56 of Akron's public schools had, largely by the stimulation of Orval Sellers, former supervisor, acquired one or more sound motion picture projectors. In addition, schools had other visual aids machines, screens and accessories, purchased either from activity funds or by parent groups, without cost to the Board of Education. Some of the equipment was purchased with non-instructional purposes at least in the foreground of the background, although a great eagerness for visual education was professed by everyone.

An active public relations program through which community clubs, organizations, industries, churches, agencies, city departments, parochial schools, could borrow Board-owned films or sponsored films on deposit, and in some cases secure projection service, resulted in a rapid community-wide appreciation of the 16 mm film as a medium of communication. In one semester 70 such groups were borrowers and users of school-stocked films. One industry, a railroad, annoyed by damage by school children and others to its property, went so far as, with the advice and suggestions from the school, to plan and produce a silent film on safety and care of property, which was used in the schools with great success and excellent results. Another industry, through the Edison Electric Institute, is now planning an industry-wide sponsored film in sound and color showing pupils how swimming pools and other recreational facilities could be built if they refrained, especially during vacation periods, from damaging lamps, windows, lawns, shrubbery and other kinds of private and public property. The number of community film borrowers became so extensive that the Public Library was able to start a full-blown film service of a similar type without resulting in noticeable falling off of the community film service of the schools.

In Ohio, the State Slide and Film Exchange, B. A. Aughinbaugh, Supervisor, meets much of the film requirements for all schools except in some large cities.

The State Exchange is reported to be the largest in the United States, and as a result Ohio probably has more motion picture projectors in schools and has more films and slides used by schools than any other state. Since Akron is a large city, only 25 per cent of its film distribution comes from the State Exchange. Fifty-two per cent of films used come from the local depository and the remaining 23 per cent from commercial and governmental sources. These latter include some films that can hardly be classed as classroom teaching films, for example, the OWI films.

One of the advantages of growing up like Topsy, by stimulation and by initiative of individual schools, is that much equipment is purchased and a great many films are used. But the disadvantage is that not all the films are utilized profitably and some bad habits of utilization may be formed. As soon as sound motion picture equipment became available in all Akron schools, the opportunity presented itself for development of real educational utilization of visual aids. Several steps were taken immediately to attain this end. First, films such as "Using the Classroom Film" and "Teaching Methods of the AAF," which teach proper use of visual aids and improvement of general methods, were projected for teachers and principals. Second, talks to school faculties were scheduled, demonstrating various types of aids and projection equipment and presenting some basic ideas about the film as an educational medium. Third, a newsletter to principals was published by the visual aids department, containing contributions from teachers, routine information, and news about schools. Fourth, the type of film made available was gradually changed over to the classroom teaching type. Fifth, new films purchased were chiefly classroom teaching films or instructional auditorium films. Sixth, approximately one-hundred classroom teaching films were ordered for preview purposes and the previews were widely announced and shown. Seventh, teaching demonstrations were given employing the classroom type film and sample teaching guides were written that are brief enough to be practical.

In addition to the foregoing direct approaches to utilization, a number of indirect approaches were employed. Early in the year each principal was asked to appoint a coordinator for his school to assume such duties as requisitioning films, attending meetings, acting on film preview committees, etc. A start was made in listing in the printed courses of study available films and other aids which might correlate with each unit of instruction or enrich the content of the general curriculum. A number of new printed forms were devised to increase efficiency in booking, distributing, and servicing films. A list of 700 borrowed teaching films used by teachers during previous years was distributed in an effort to get repeat requests on good films. A step was made toward improved projection through issuing operators cards to qualified student-operators and stepping up the operator training program. A continuous study was made of film booking rates by schools, and by films, and the relative popularity of each type of aid and each source of supply was soon known. Film circuits, an agreement whereby certain films are routed to each of 46 elementary schools, were improved by careful selection of auditorium-type films on health, safety, good conduct, and similar general fields. Study guides were written by preview committees, a preview opportunity was given coordinators before starting the circuits, and more information was supplied schools about the films and about suggested uses. One of the high schools which projects approximately 40 films per week, has 18 trained student operators, and gives certificates of award and school letters for visual aids service, was publicized in the newsletter for its work, and other schools were urged to step up their visual aids programs along similar lines or in some other field of need.

One of the greatest recognized needs was to persuade more classroom teachers to request and use teaching films. In the past, the requests which came from schools were not particularly uniform, as might be expected when interest in visual aids may be strong in biology in one school, in social studies in another, and in physical education in the third, and so on, depending upon the personnel involved and their interests. In order to reach all 1,100 classroom teachers, small 3 x 5 cards were printed to serve as "request" cards, one card to be used for each aid desired and with spaces on the card for supplying essential information, an idea for which we are indebted to the Pittsburgh Schools. Another large form was devised, in triplicate, to be used as a requisition to be submitted by principals.

The results were somewhat unexpected. Since the request cards seemed to invite individual teachers to place orders, the number of films requested was in some schools several times as great as for the previous year. Ten thousand printed request forms were rapidly used up, and blank cards had to be used by several schools to finish the job. The requisition sheets came in from principals, in some cases two weeks ahead of the date set, typed in triplicate with all necessary information. September, which has always been a "slow" month for visual aids, had nine times as many bookings requested as films actually booked for the previous year during September.

This gigantic requisition from schools was tabulated by a unique method which placed each request within a certain calendar period and also identified the school making the request. Since the grade level was listed, a check with the course of study outlines indicated how well the films correlated with units of study, and incidentally, revealed some expected variations in units of study and courses offered among the various schools. Purchases of new films needed are based on the information revealed, and bookings from outside film libraries are being made months ahead. The results have been most heartening, and vastly increased use and effective utilization of visual aids seems to be in prospect for the months ahead. The current rate of 65 films distributed daily promises to be somewhat increased during the Fall months.

Akron experience with visual aids development seems to reveal the following:

a. When parent groups purchase a sound motion picture projector and other equipment for a school, their interest in visual education is vastly increased, although their information on the subject may be somewhat limited.

b. A visual education department which supplies films for clubs, churches, and other community organizations and groups as Akron does, attracts much favorable attention from the community, although such attention may not be reflected immediately by increased provision for the department.

c. Universal provision of sound projection equipment for schools results in a shift to more motion pictures and to sound films. Ninety-two per cent of visual aids booked from the central office in Akron are motion pictures, and a majority of these motion pictures are sound films.

d. Large film centers on a state or regional basis are valuable and instrumental, even for cities, in getting visual aids departments built up.

e. Volume distribution seems to be the quickest preparation for effective utilization of films. Better utilization can be developed after the mechanics of an optimum volume is achieved, by substitution of a better type of film and by improvement of instructional procedures.

f. If the problems of requesting and projecting films can be made simpler, and more helps can be provided teachers, more requests for film will result which, after equipment, is the next important requirement for a more effective visual aids program.

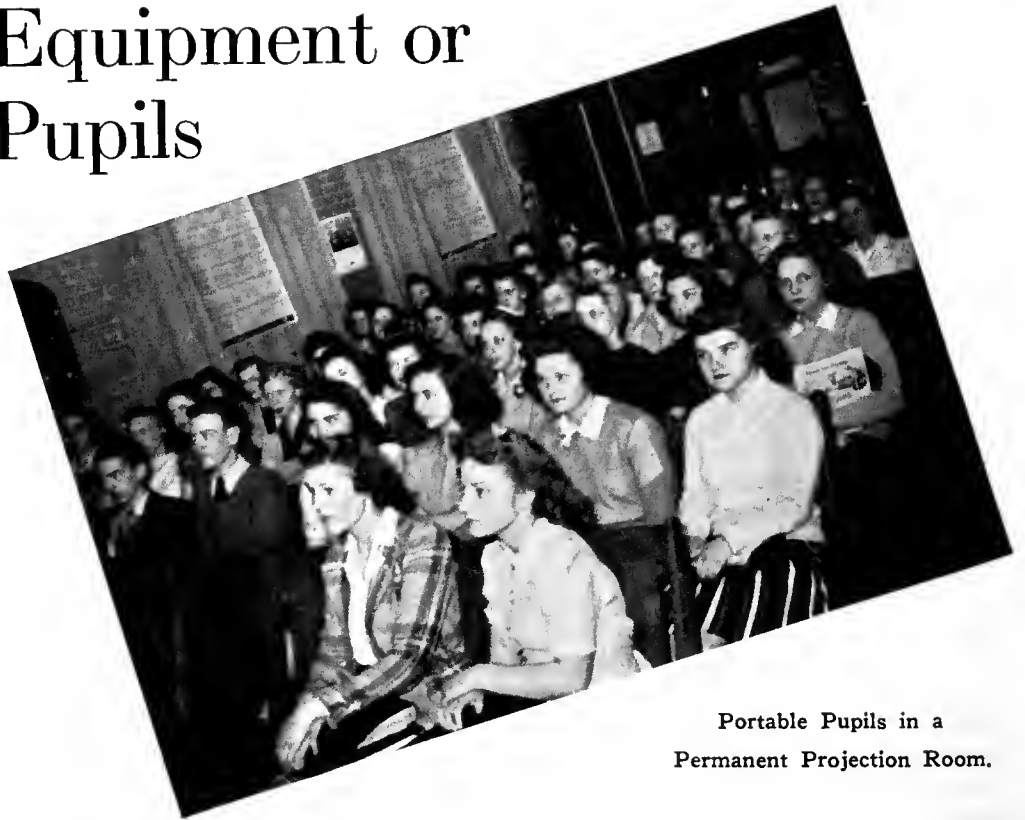
g. Although the greatest need is admittedly more effective use of the aids we have, the quickest way to get such utilization is through achievement of a certain optimum of materials, equipment, and organization. In Akron the motto is "You can't get up much steam with only 211 degrees." It didn't seem feasible to get enough tax supplied coal under the visual aids boiler, so we gathered up all kinds of fuel from the highways and byways through all manner of small sources of activity fund and Home and School League revenue, pushed up the boiler a few extra degrees, and now the steam is up and the engine is really running.

h. And we are beginning to get coal now! The 1946 supply and film budget allotment is more than doubled over 1945.

Portable Equipment or Portable Pupils

A concise argument in favor of a fully equipped projection room for use by all classes

RAYMOND WYMAN
Director, Teaching Aids
Westfield High School
Westfield, Massachusetts



Portable Pupils in a Permanent Projection Room.

THERE are two general methods by which I can get teaching aids into the curriculum of my high school. With either method the individual classroom teacher must prepare her class and arrange for the teaching aid so that they will come together at the desired moment. From this point the methods differ in that one considers that the equipment is portable and the other considers that the pupils are portable. The portable equipment method is the one most often used in schools today because the teacher has the alternative of using teaching aids in her room or not using them at all.

In Westfield High School I started seven years ago by moving equipment all over our thirty-classroom building and letting teachers use it as best they could with help from me before school and between periods. I found that classrooms had many disadvantages as a place for sound and projection equipment. The walls were hard and sound bounced from everything before it reached student ears. The windows were large and had to be fitted with dark curtains that were expensive, unreliable, and not efficient in darkening the room. The electric outlets were few in number, badly located, and on over-loaded lines. Desks often had to be moved into a special position. No table in the room was adequate for a heavy sound projector. Most teachers were not mechanically inclined and got into all kinds of trouble which soured them on teaching aids. It looked as though teaching aids could be successful only in a few rooms and by a few teachers.

Two years ago, with a new title and more time, I decided there must be a better way of serving my teachers and their classes. I managed to get a room about twenty by sixty feet made originally for a shop. I had a partition built across one end which divides it into an office and an audience room.

The office contains desks, work benches, darkroom, and projectors permanently set up behind ports which open into the audience room. The mechanics of teaching aids goes on here. Senior business girls do the typing and bookkeeping. Boys work on equipment, project films, or study their school work. Without these students giving their study hall time, I would accomplish much less. One sound projector, filmstrip projector, transcription player, and radio are constantly ready for use without special setting up. A spare of each is available for emergency use or for moving to other schools and our auditorium.

The audience room seats a hundred pupils which means that two or three class groups can meet at once if wanted. The windows are painted black so that the room is darkened simply by turning down the light dimmer to the desired degree. Heavy cloth drapes hung on the wall improve the acoustics. Having the noisy projector behind a partition, helps, too. An eight by ten foot beaded screen is always in place on the small stage in front.

I have found that this system, where only the pupils are portable, works very well. Any teacher can have what she wants without concerning herself with any mechanics of operation. She arranges for what she wants in advance, prepares her class, walks down with them at the scheduled time and then goes back with them. We often have three different classes during one sixty-minute period. The saving of my time and wear and tear on equipment is also important. The same crew of boys and girls operate all assembly programs which regularly have public address, lantern slides for songs, and about one film per week.

I also provide teaching aids service to six grade

(Concluded on page 260)

The Church Department

A Monthly Service

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

Audio-Visual Aids and Jewish Education

JOSEPH GREENSTEIN, Executive Secretary
Zionist Organization of America
41 E. 42nd Street, N. Y. 17

IN the Teachers' Institute of Yeshiva University I teach a course which in Hebrew is called "Chinush Chusyoni"—in English, "Sensory Perception Education." This seems to me to tell comprehensively what audio-visual education is or should be.

The need for audio-visual education becomes greater the more complex life becomes, and the more interesting and richer we try to make it. It is a two-way street. We try to bring all our senses to bear upon the subject, the better and the quicker to learn it, understand it, experience, appreciate and enjoy it.

The more advances science and civilization make, the more we are victims of verbalism plus the newer and more intricate forms of communication and propaganda. One must learn how to read a book, a map, a chart, cartoon, newspaper, glass slide and filmstrip. One must learn how to listen—to the radio, phonograph, recital, to forums and lectures, to sound film and to nature herself. One must learn how to feel, taste, and experience many new things in an expanding way of life. In short, one must muster the senses in a joint all-out assault on the complexities of life to master them. On the other hand, one must sharpen the senses to withstand the constant barrage of sensory media and techniques employed by individuals, groups, and organizations in a highly competitive society.

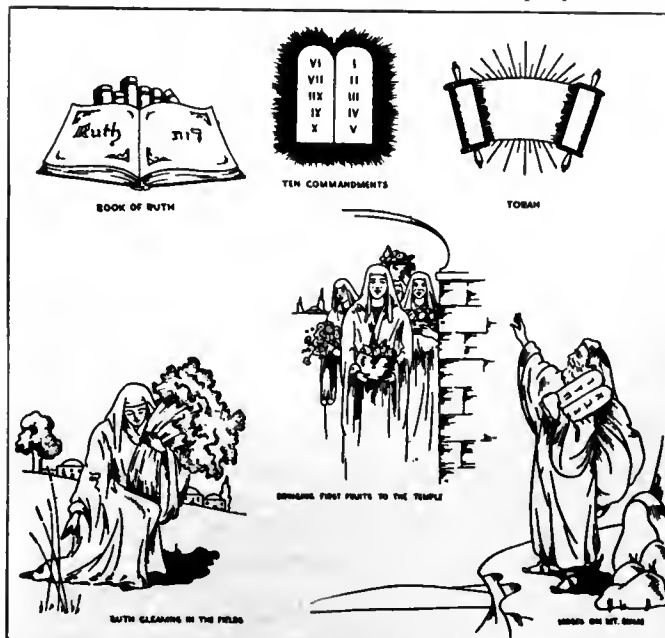
Creative teaching must employ audio-visual experience. The more these aids are used the more important the role of the teacher. The film can bring into the classroom much of the outside world but, for creative experience, it can hardly match the movie which the children make on two rollers. One may get a set of beautiful slides on the story of the Purim, but can this match the learning gained by the children in *making* a set of slides on the same subject? Audio-visual aids must always remain aids. They become education when used by the children as media for expression and communication.

The average Jewish school may not be equipped with films and many Jewish teachers may not be able to conduct a film-forum, yet the Jewish school can hardly escape employing audio-visual experience. Judaism as a way of life has always employed such means. The teacher must understand visual media and employ them with some common sense. A glance at some of the subjects of the curriculum will suffice to illustrate the point.

Audio-visual education is underway (1) when the children keep a scrapbook and daily bring pictures to illustrate the words they learn, (2) in the playing of such games as "Simon Says". (3) when the children

read their Bible Comics, (4) when the children dramatize some incident from that most dramatic of all books, the Bible. Visual education continues as the ceremonies and customs surrounding the Jewish holidays are studied and observed in the home and the school. (Rosh Hashanah has the *Shofar*; Yom Kippur the *Kittle*; Succos the *Booth, Palm and Citron*, etc.) I believe that in the lower classes the children should build a Tabernacle which they should use for worship so that they will enter the Congregations better equipped in understanding and experience. And now for an example.

A certain group undertook the creation of an exhibit of Jewish ceremonial objects. The project had



Jewish ceremonial objects and ceremonies.

several objectives: (1) To learn through doing, (2) to correlate the subjects of the Jewish calendar, customs and ceremonies, and a functional Jewish vocabulary, (3) to build an active relationship between child, home and synagogue, (4) and to help foster correct study habits and library use, to introduce the Yiddish, Hebrew and Anglo-Jewish press, and to foster the use of the Bible as a functional source.

The class was divided into three groups—one to concern itself with the Jewish ceremonial objects in the home, another with the ceremonial objects of the synagogue, and the third to study miscellaneous objects. Each group elected a chairman and a secretary. The broad plan of action was to draw up a list of objectives to pave the way for group discussion. The first group (home) listed *Mezuzah, Candlesticks, Challah, Havdolah* (Spices and Taper) *Tefillin, Talis, Bible, Sedar Plate*, and many other objects. The second group (synagogue) made a long list which included *Mizroh*,

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Film and Radio in the Andes

CLARENCE W. JONES, Co-Director
Radio Station "The Voice of The Andes"*

THE modern counterpart of the early circuit-rider is the Gospel Sound Bus. It does the same job but covers its territory with more speed and convenience. As conceived and carried out by Radio Station HCJB, the pioneer missionary broadcaster operating since 1931 in Quito, Ecuador, the Gospel Sound Bus becomes an efficient audio-visual machine to aid the missionary in his task. Dubbed "Radio Rodante" (literally "Rolling Radio") the HCJB Sound Bus combines the science and art of electronics with motion pictures to present attractively the Gospel of Christ to thousands of people in the towns and villages of Ecuador's mountains and coast.

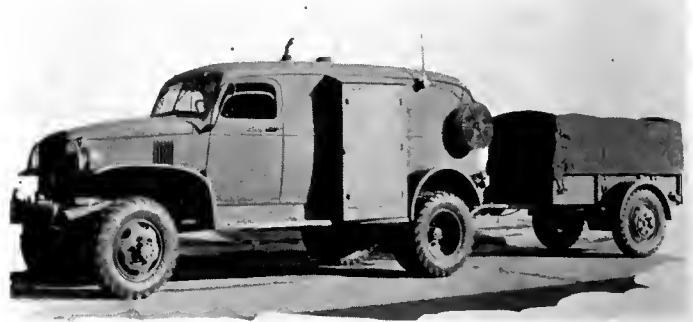
With its special body built in Quito over a standard one-ton American truck chassis, the Radio Rodante was a one-room workshop-on-wheels. It could become a transmitter shack, a radio studio, and a movie projection booth on demand. Sometimes it served all three purposes at once, but so compact and functional was the layout of equipment that two missionaries could operate everything easily. A 100-watt broadcast transmitter fully equipped with turntable and receiver was used to broadcast programs over a portable antenna system which could be installed quickly whenever the truck stopped. Parts of the transmitter served as the public address system with its two loudspeakers installed in the car's roof. For flexibility the radio and public address system could be operated independently or simultaneously.

A 16 mm movie projector could be operated from the rear end of the Gospel Sound Bus, using travelogue and other films as a medium of educational and spiritual instruction. To accommodate the usual crowds of several hundred which attended the night services conducted by the HCJB workers, a large size beaded screen was used. Where the audience of one provincial capital mounted to nearly 2,000, it was necessary to use a very large sheet which proved transparent enough so the crowds could watch the picture from both sides of the improvised screen. That the titles and the action were in reverse for half the audience never fazed them a bit!

Much of the success of the Gospel Sound Bus on the foreign field depends on how its advantages are exploited. A special government permit was secured allowing the Radio Rodante to operate in any part of Ecuador it could get to. That took care of the opposition when it attempted to stop the missionaries in their work. The proper approach was always attempted in each village with respect to the local authorities. The town "jefe politico" (mayor) was invited to be the first to speak in the program of the Rodante. The best musicians and military bands were requested to take part. Enthusiasm rose as assurance was given that not only the loudspeakers would carry the speeches and the music, but the transmitter would actually broadcast the proceedings to all of Ecuador. (Where the

occasion warranted it, these local "remote" programs would be picked up in Quito and put over the main stations of the HCJB system—now six in number).

After the local talent had been amply displayed, the missionaries gradually turned the tide of the program toward spiritual objectives. Through the pictures on the screen, and explained over the P. A. system, a full-fledged Gospel sermon could easily and naturally be introduced in villages that would scarcely suffer an evangelical worker to set foot in their midst. Distribution of tracts and Testaments followed the programs which was usually conducted in the main plaza of the town. The net results could be counted in some professions of faith, and also in stimulating the native believers and workers resident in that area. Perhaps the greatest fruit came in breaking down, thru this audio-visual approach, the prejudices against evangelical Christianity, making easier and more fruitful the later follow-up work of Bible colporters and missionaries.



Gospel Sound Bus—"Radio Rodante"

An added ministry of the Radio Rodante was that of helping to service the radio receivers which had been judiciously placed at strategic points to tune in programs of HCJB for a given neighborhood. This "radio circle" idea brought into play the individual Christians of selected villages who were recruited to use of radios loaned to them by HCJB to evangelize their neighbors.

The first Rodante, now enjoying old-age retirement while serving as a school bus for missionaries' children, has been replaced by a mobile radio unit developed by the U. S. Army Signal Corps during World War II. This truck and trailer unit comprises a 300-watt phone (450 watt C. W.) transmitter with two excellent receivers and all associated equipment. A 10KW gasoline-electric generator mounted in the trailer can be operated even while the truck is in motion. When stationary, the power plant can be placed 100 feet from the truck. Whip type antennas for transmission and reception extend from the truck's top. All the equipment is shock-mounted in rubber—ideal for the rough roads of the mission fields. The truck is an extra rugged Army type, able to ford water up to 32 inches. The front wheel drive enables it to climb slopes of 65 degrees. Everything about the unit is ideally suited for the mission field.

Two outside cabinets are attached to the truck. HCJB plans to use one of these for books and the other for first aid and clinical supplies. These truck

*Casilla 691, Quito, Ecuador; or 156 Fifth Avenue, N. Y. 10

trailer mobile units can be purchased as war-surplus equipment. They sell for \$4,500 complete to drive away (Chicago) and are reputed to have cost around \$18,000 each. Oil and exploration companies are buying them up fast. The Chinese government alone purchased 33 of these units from an RFC agent recently. Any interested missionary society will need to act quickly. Inquiries can be addressed to the Hallicrafter Radio Corporation, 3025 West 65th Street, Chicago, Ill.

Observations of a Schoolman and Churchman

ERNEST TIEMANN, Director of Visual Education
Pueblo Junior College, Pueblo, Colorado

I Am serving as director of visual education for Pueblo Junior College. We are very busy now setting up a regional center of teaching materials. By September 1st we should have about ten thousand dollars worth of teaching materials at the center ready for use by the schools and organizations of this region.

From my home I operate the Religious Film Center. For about 16 years I was Director of Religious Education for the Lutheran Church. It was about 1937 that I began to use visual aids in my educational work in the church. I saw the tremendous role that visual aids could play in furthering the education of church members, old and young. At that time I worked with silent films and slidefilms. Later I became interested in sound films, especially the St. Paul Series.

When I joined the college faculty three years ago I decided to develop a program for the churches of this region. I gathered my own library of religious teaching materials which includes all the Cathedral Films and slides as well as other selected materials. I knew most of the church leaders. I discussed with them the problems that confronted the church's educational program. I tried to find out what their needs were and made an effort to discover how they could be met.

For two years I have provided projection equipment for the churches in order that they might begin to use visual aids and thereby create an interest in their use. I developed a rental service of religious teaching materials. Pastors and directors of religious education were invited to my house to discuss how best to utilize these materials and develop a permanent program in the church. This service was welcomed by pastors and laymen.

Now we have about six "chairmen of visual education committees" functioning among the churches. It is my plan to call them together periodically to serve as a previewing panel for the new material I hope to make available to the churches thru rental library. This panel will soon make plans for a visual aids institute. This pattern of action should help in selecting better teaching materials and it should assist in securing better utilization of materials.

I hope that I might help our church leaders and encourage them to carry on research activities in this field. More literature is coming from the presses month by month. I feel we are making headway. The road ahead is challenging. We are going to meet that challenge.

Worthy of His Hire

"TOMORROW afternoon we are having a movie as a part of our ladies aid society program and we can't find any one to show the picture for us. Will you bring your machine and come over? It is only a thirty-minute picture."

There it was—an invitation to do a neighborly act!

Before I answered I made several inquiries: Did you call Mr. Blank, over on your side of town, who projects pictures as part of his business as an equipment dealer? Do you expect to pay for this service?

"We asked Mr. Blank. His charge is fifteen dollars, but he said that he would cut it to ten because we were a church group. Don't you think that is too high? It's only a short picture."

My reply was immediate, and positive and it was "No."

"How do you figure it?"

Then I explained that this group wanted competent projection. I pointed out that they wanted the projectionist to be there and all set up before the luncheon began. He would be asked to start the film about 2 o'clock and finish at about 2:30, and that he would need to remain until the rest of the program was finished before he could pack up and leave. In all these suppositions I was right.

Then I called her attention to the fact that the operator would need to leave his place of business by eleven o'clock to get to the church by 12 noon, and that it would be very close to four o'clock before he could get back to his establishment and unpacked. This would add up to about five hours of time.

My interlocutor gasped. "Five hours? I never thought of that!"

While she was *thinking*, I asked her if her husband would lug several hundred pounds of equipment worth seven or eight hundred dollars around for five hours for ten dollars. I asked, further, if she thought that it was fair to expect Mr. Blank to work for the church for nothing. There was a long silence. It was broken by a question.

"Would you happen to have the telephone number of Mr. Blank?"

I gave her the number, and reflected, as I turned to other things, that the professional projectionist is generally competent, eager to accommodate, and certainly worthy of his hire.

Visual education must be paid for by some one. It is only fair that the church should pay for what it receives. After all, it is *our* Scripture which says "a laborer is worthy of his hire".

New Release

• *The God of Creation (A Sermon From Science)*, is the second in a series of natural color sound films produced by Irwin A. Moon and sponsored by the Moody Bible Institute, 153 Institute Place, Chicago 10. Animation, time-lapse photography, and ingenious photomicrography are employed to present the celestial and the mundane. It is 16mm and runs 42 minutes. Film, projector, and projectionist are available to local churches and organizations on an offering basis. Write direct to the Institute for further information.

We Used . . .

Recently our Intermediates had two lessons on the question, "What is God like?". During the worship period on the first Sunday the kodachrome slide set, *The Prodigal Son*, was shown during the reading of this story. Then there followed the general discussion of the lesson topic. On the second Sunday a list of questions concerning the film was placed on the blackboard and briefly explained, and after a short worship service, the film *The Prodigal Son* was shown. In the lesson period which followed the film, the slides were again shown and the questions raised by the film were discussed as they were suggested by each slide.

To a long list of visual materials used through many years in the church has been added the motion picture. While it is, perhaps, the most valuable visual aid to date, it does not make other aids obsolete. Rather, it creates a greater demand for other visual materials and at the same time increases their value. I believe in visual aids—plural!

CHARLES W. TYRRELL, D.R.E.
First Presbyterian Church, Evansville, Indiana

Pictures and Preaching

TOO many pastors believe that visual education in the church begins with motion pictures. Not so. Flat pictures skillfully used can enrich and vitalize worship and preaching. During six Sundays in Lent Rev. R. L. Krepps, Pastor, First Methodist Church, Millersburg, Ohio, used miniature color prints in what he calls "picture inspired worship". The prints were artistically mounted on the fronts of the church bulletin for each Sunday. They harmonized with the theme of worship, and became the central idea for a three-point sermon: a) the picture and the artist, b) interpretation of the picture, c) the idea of the picture in present day situations.

Here is a technique for picture utilization which others can use. Pastor Krepps says that his congregations expressed appreciation for this type of service. Two typical programs, omitting the other elements of the service, are as follows:

- (A) The Picture: *Go Forth And Preach*
by Burnand
The Sermon Theme: "Commissioned"
The Hymns: "Jesus Calls Us O'er
The Tumult"
"Hark! The Voice of
Jesus Calling"
The Scripture: Matt. 28: 19-20
- (B) The Picture: *Christ Before Pilate*
by Munkacsy
The Sermon Theme: "Quiet Courage"
The Hymns: "God Is My Strong
Salvation"
"Christ's Life Our Code"
The Scripture: Mark 15: 1-14

For the outlines for the other services, and for additional information about these services, write direct to the Rev. Krepps.

(The editor would be pleased to receive and report other types of utilization.)

Visual Aids and Jewish Education

(Concluded from page 241)

Bivroh, Parkhet, Torah, Menorah, Esrog, etc. The third group listed *Chuppah* (Bridal Canopy), *Mikvah* (Ritualarium), *Flag, Ten Commandments, Mogen David*, and others.

After the listing came the discussions which revolved around three general questions: What is a Jewish ceremonial object, what is its function, and what is its purpose? A description of each object was drawn up which told what it was, when it was used, and what it stood for and taught. Stories and articles were collected about the various objects.

After this came the exhibit itself. Cases were constructed and the lay-out for the objects decided. A catalogue in the nature of a newspaper was made about the exhibit and a dramatic review of the exhibit entitled, "Jewish Ceremonial Objects On Parade", was presented at the closing assembly of the school year. A slide lecture, "A Jewish Boy Reviews His Ceremonial Objects", was made and the continuity narrative written by the pupils. In addition to all benefits of such a project was the creation of a piece of curriculum material to be used by succeeding classes.

News Notes

■ Church School Pictures, Inc. (Old Arcade, Cleveland, Ohio) has announced the initiation of a series of previews for Monday noon of each week. Mr. Wilbur Laganke, proprietor, believes that ministers and interested laymen will welcome a chance to see-before-they-use. An announcement goes out each week of what is to be shown and those who are interested can plan to attend these noontime showings. Up to forty interested and enthusiastic previewers have shown up each Monday.

■ Early in April the second issue of a Bulletin for workers in religious education was sent out by the Department of Religious Education of The Church of England In Canada (604 Jarvis Street, Toronto 5, Ont.). The editor of the Bulletin is The Rev. A. Harding Priest, associate secretary of the department. Because of the growing interest in the use of visual aids in church school teaching, considerable attention was given to this subject in this issue.

■ An afternoon demonstration of projected visual aids was recently conducted by Mr. Joseph Mosca, of the Visual Education Committee of the Council of Churches of Allegheny County (Pa.), for the students and ministers of the Pittsburgh-Xenia United Presbyterian Seminary. Purpose in selection, careful planning, and maximum participation were the principles most stressed.

■ The congregation of St. Paul's Lutheran Church of Massillon, Ohio, had visually aided Lenten services this year. The pastor, Rev. Paul L. Baumgartner, writes: "We had almost five hundred people out for the first Lenten mid-week service. Preaching and singing from the screen is new here and every one was enthusiastic with the first venture."

The Film and International Understanding

Community Use of Films for International Understanding

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

RUTH MACLEECH*

SHIRLEY, Massachusetts, is a small town near Fort Devens. It is a town with healthy interests in its own welfare and the relationship of that welfare to events in the world at large. This article describes a project in which films for international understanding were used to promote both of those interests. Although carried on in connection with the Shirley USO Club, the project illustrates certain principles equally applicable to various types of organizations and communities.

A community film committee met to discuss the use of so-called "educational" films in our Club. At that meeting the committee made the following suggestions for a series of film programs: (1) That the series be called United Nations Programs. (2) That various "nationality" groups from the town be called in to sponsor individual programs. (3) That a feature length film, a comedy, and a short related topic be the pictorial content of the program. These suggestions were followed, and a series of six United Nations Friday nights were tentatively drawn up. Actually, when each sponsoring agency was contacted, the plans were not only accepted but so expanded that the series turned out to be a series of six United Nations Film "Festivals". The festival nature of the programs can be seen from the description which follows.

Each sponsoring group decided upon the films they wished to see. Each group helped in the publicizing of the event, and sent a committee to help welcome and seat the guests, who were service people from Fort Devens and adult members of the community of Shirley. Finally, the group usually suggested other ideas that helped round out the evening.

*Formerly program director of the USO Club in Shirley, Mass. Now Visual Education Director, The Samuel Adams School for Social Studies, Boston, Mass.

Polish Program—There is a large group of Polish origin in Shirley. The Polish-American Society sent a committee to plan with the USO Film Committee. In addition to assuming the responsibilities mentioned above, they suggested that they bring refreshments. The President of the Society agreed to be chairman of the meeting.

The feature of this program was the War Department's film, *The Nazis Strike*, showing the entry of the Nazis into Poland. Instead of shorts, the committee chose the film *Silent Village* to accompany the feature. *Silent Village* is the Welsh miners' tribute to the people of Lidice. The introduction to the films was given in English and in Polish by a school teacher of the community. The evening was rounded out with the dancing of polkas to old fashioned Polish music.

French Program—The Shirley group of French origin sponsored this next program. The film portion of the program was to be made up of a set of films from the Boston "French Press Information" group, and was to include the film *The Liberation of Paris*, but the films arrived too late. An emergency set of shorts was substituted. This is a contingency which any sponsor of a film program must be prepared to meet at any time. A very interesting portion of the program was the leading of the group in French singing by a young man of French background. This was thoroughly enjoyed by the group. Some attempt was made at dancing French quadrilles.

United States Program—The next program centered about the United States, and was based on the theme "America, the Land." The local Grange was the sponsor of this program, and the local Master of the Grange conducted the program.

This group brought a new idea. Before the films got under way, they had arranged for a complete entertainment program with talent recruited from local



Two of the exhibits on the United Nations in the USO club in Shirley.

communities. They opened with the national anthem, followed it with Western singing, readings, and humorous recitations. During the film program, while the reels were being rewound or changed, they conducted group singing of American songs.

The film program consisted of a cartoon, *Barnyard* film, *The Battle of Britain*. The Board of Selectmen *Whoopee*, a Department of Agriculture technicolor short, *Farm Garden*, and the feature, which was that outstanding American documentary, *The River*. A local citizen sent the Club a copy of the text of the poetry of the film a week before the program, so that people could become familiar with it. Following the film program, sandwiches and coffee were served, after which the group rounded out the evening with community singing.

The sponsorship of the three remaining programs of the series was undertaken by the town of Shirley itself, as it was felt that there were no local groups of Russian, Chinese or British origin to sponsor such programs.

Russian Program—The Russian program was sponsored by the Shirley Recreation Committee. The evening was opened with the playing of recordings of Soviet songs. The film program consisted of a short film, *Soviet School Child*, put out by the British Information Ministry, and the second part of the War Department's *Battle of Russia*. Since there was no specifically Russian entertainment available, the Chairman of the Board of Selectmen hit upon the idea of serving some refreshments that would be appropriate. So real Russian flavor was added to the evening when the group gathered downstairs to partake of Borscht. This concoction made a big hit, and second and third helpings were called for.

Chinese Program—The Shirley Board of Education sponsored the Chinese program, starting the evening with the playing of recordings of Chinese songs. The two films, *Inside Fighting China* and *China Strikes Back*, were shown. By the time the films were over, steaming chow mein, served in Chinese style, was waiting for the group.

British Program—The last program in the series was sponsored by the Board of Selectmen of the Town of Shirley, and was concerned with Great Britain. The USO Film Committee Chairman wound up his chairmanship of the series and introduced the Chairman of the Board of Selectmen. This latter gentleman said a few words in appreciation of the series and tied up the significance of the programs with what was happening in world affairs.

The film portion of the program consisted of a cartoon, a short called *Village School*, put out by the British Information Ministry, and the War Department film, *The Battle of Britain*. The Board of Selectmen brought the program to a dramatic conclusion by serving, in English style, plum pudding soaked in brandy and lit to burn with a blue flame.

Unsolicited requests were made for a similar series of film programs to be conducted in the future. These requests were backed up by a formal vote of approval by the audience.

The Application of Military Audio-Visual Techniques To Civilian Teaching

(Continued from page 235)

now would assure a momentous start in the direction of complete and effective usage. Thousands of professional teachers are in the process of returning to their jobs enriched in the training and experience of using effectively audio-visual materials in Army or Navy training programs. They are in the habit of teaching with these materials and will form an appreciable nucleus of professional teachers who will assure a successful beginning in both planning and utilization, the sure road to maximum educational achievement.

With the Obstacles Overcome

Civilian education can profit immeasurably from this technique once proper audio-visual materials are made available and can be correctly utilized on a sufficiently extensive scale. The mental processes of learning are the same in peacetime as they are in wartime. Teaching techniques found to be successful in the armed forces will be at least equally successful in civilian education. Civilian students have more choice of subjects and may anticipate permanent use of the knowledge and skills they learn, while soldiers and sailors were, by necessity, frequently required to pursue subjects in which they had little or no natural interest and in which they saw no permanent value. The idea that men in the armed forces learned new subjects rapidly because they were commanded to do so or were under pressure does not hold. The normal human elements of weakness and difficulty were present even more than in civilian education, for added to these were the elements of excitement, dislocation, and mental confusion associated with a nation at war. Since audio-visual techniques were overwhelmingly successful in motivating, simplifying, standardizing, and speeding up learning even under these adverse conditions, can their extensive utilization under the more favorable circumstances of civilian life be anything but more profitable? Civilian education can have this benefit immediately; it is merely a matter of adopting and practicing this proven technique immediately.

(TO BE CONCLUDED IN JUNE)

It is our feeling that these programs accomplished a number of fine things. They drew the soldier and the community together on a rich cultural basis. They drew the various nationality groups in the community together. They contributed definitely to better understanding of world affairs and our community's relationship to them. All of the programs were well attended, bringing into the work many new volunteers. Many people who came said they never had been in the building before. New sources for volunteer help for future community activities of various sorts were made available. It is only reasonable to expect that films will continue to play an important part in these activities and will continue to provide a focus for community solidarity and worth-while projects in future community life.

The ABC's of Audio-Visual Equipment

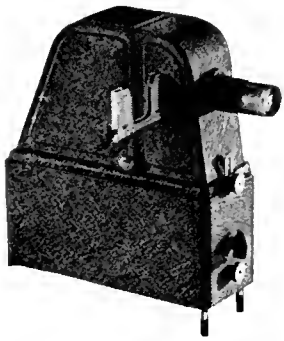
Projector Parade II

Edited by
ROBERT E. SCHREIBER

READER enthusiasm for the first "Projector Parade" appearing in the March issue has indicated the desirability of following a similar presentation this month, dealing with standard and miniature slide, film strip, and opaque projection equipment. Although the listing is rather extensive, the equipment illustrated

does not necessarily indicate the complete line of any one manufacturer. Prospective purchasers may secure more detailed information direct from the manufacturers or distributors whose helpful cooperation has made the following account possible.

35 mm SLIDE FILM AND MINIATURE SLIDE PROJECTORS



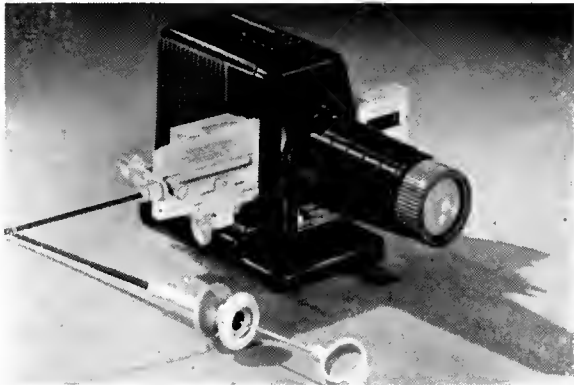
A. American Optical De-lineascope MK



C. Bausch & Lomb 2x2 Slide Projector



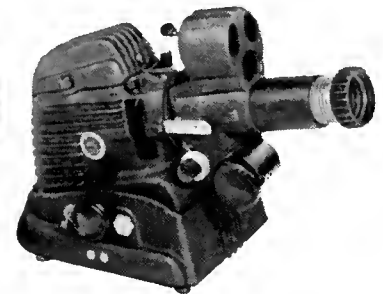
D. Bell & Howell Filmo SlideMaster



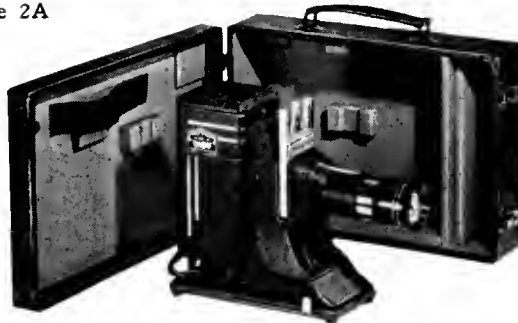
E. Eastman Kodaslide 2A



F. GoldE Nu-Manumatic



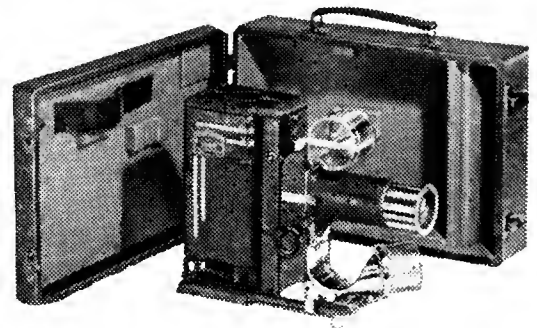
G. GoldE Filmatic



I. SVE Model AK



H. SVE Picturol F



J. SVE Tri-Purpose AAA

TABLE OF CHARACTERISTICS OF THE PROJECTION EQUIPMENT ILLUSTRATED

Code No.	Price \$	Lamp Watts	Ventilation	Heat Filter	Lens System	Tilting Device	Slide Size & Position	35mm Film Provision	Opaque Area	Weight in lbs.
MINIATURE SLIDE AND 35MM FILM PROJECTORS										
A	62.50	300	fan	one	5"-F 3.75	set screw	2 x 2 horizontal			
B	22.75	100	convection	one	4"-F 4.	micro-meter	2 x 2 rotary	extra	(not illustrated)	
C	33.50	150	convection	one	5"-F 3.8	micro.	2 x 2 horizontal			
D	287.98	1000	fan	two	choice of three	micro.	2 x 2 horizontal			
E	36.50	150	convection	one	5"-F 3.5	micro.	2 x 2 horizontal			4
F	60.25	300	fan	one	5"-F 3.5	set screw	2 x 2 horizontal			8
G	85.00	300	fan	one	5"-F 3.5	set screw	2 x 2 horizontal	yes		17
H	42.50	200	convection	one	4"	micro.		yes		6
I	55.00	300	convection	one	5"	micro.	2 x 2 vertical			10
J	70.00	300	convection	one	5"	micro.	2 x 2 vertical	yes		12
K	60.00	300	convection	one	5"-F 3.5	micro.	2 x 2 horizontal			9
L	85.00	300	convection	one	5"-F 3.5	micro.	2 x 2 horizontal	yes		9
OVERHEAD STANDARD SLIDE PROJECTORS										
M	75.00	500	convection		choice	set screw	3¼ x 4 flat			14
N	75.00	500	convection		choice	set screw	3¼ x 4 flat			14
O	107.00 ^o case	1000	fan	one	6"-F 2.6	set screw	3¼ x 4 flat			19
MM	62.00 case						3¼ x 4 horizontal			16
NN	62.00 case						3¼ x 4 horizontal			24
OO	99.00 case						3¼ x 4 horizontal			19
DE LUXE STANDARD SLIDE PROJECTORS										
P	130.00	750	fan		choice	set screw	3¼ x 4 horizontal			21
R	120.00	1000	fan		choice	set screw	3¼ x 4 horizontal			25
Q	60.00	1000	fan	one	choice	set screw	3¼ x 4 horizontal			19
COMBINATION SLIDE and OPAQUE PROJECTORS										
S	140.00	500	fan		choice	set screw	3¼ x 4	extra	6" x 6"	40
T	140.00	500	fan		choice	set screw	3¼ x 4	extra	6" x 6¾"	40
U	140.00	500	fan		9" & 18"	set screw	3¼ x 4	extra	6¼" x 6¼"	40

35 MM SLIDE FILM AND MINIATURE SLIDE PROJECTORS (K, L)

STANDARD SLIDE PROJECTORS (P, Q, R)



K. Three Dimension Co. Model 300



L. Three Dimension Co. Dual Purpose

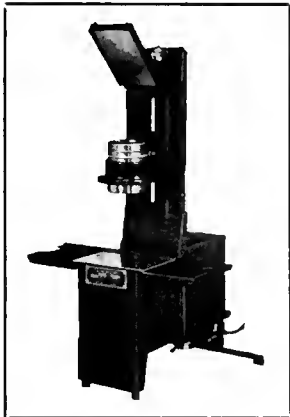


P. American Optical Delineascope GK

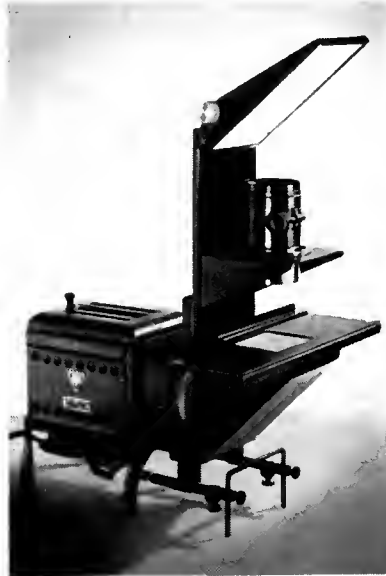


Q. GoldE Air-Flow

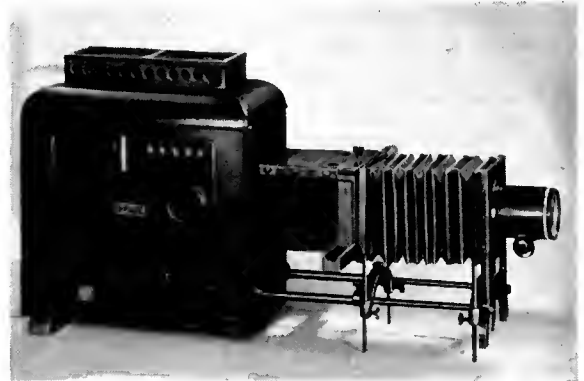
OVERHEAD STANDARD SLIDE PROJECTORS (M, N, O)



M. American Optical Science Delineascope



N. Bausch & Lomb BOH



R. Bausch & Lomb Balopticon CL



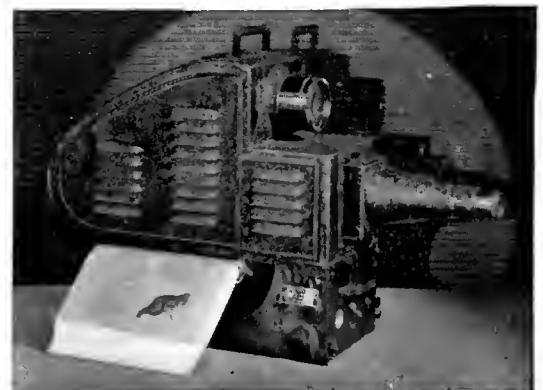
T. Bausch & Lomb LRM-18

COMBINATION STANDARD AND OPAQUE SLIDE PROJECTORS (S, T, U)



O. Keystone Overhead Projector

S. American Optical Delineascope VA



U. Beseler All-Purpose OA2

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102	The Man Without A Country, Part III (conc.).....	Hale
107	Paul Revere's Ride (cond.).....	Longfellow
	Incident of a French Camp.....	Browning
	O Captain! My Captain!.....	Whitman
	Invictus	Henley
136	David Copperfield, Parts I & II (cond.).....	Dickens
137	David Copperfield, Parts III & IV (conc.).....	Dickens
151	Patrick Henry, Parts I & II, Original Adaptation.....	James
152	Patrick Henry, Part III, Original Adaptation.....	James
	Paul Revere, Part I.....	James
153	Paul Revere, Parts II & III, Original Adaptation.....	James
159	Drafting the Constitution, Parts I & II.....	James
160	Drafting the Constitution, Parts III & IV.....	James

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3. THE LOST DOG depicts the story of Tommy and his dog "Inky." It shows Tommy losing Inky one day. Jimmy, a small boy of five, and his mother find the dog and take him home. At this point the TEACH-O-FILMSTRIP shows the proper care of dogs. On the following day, Tommy finds where Inky is and goes to get him. The TEACH-O-FILMSTRIP ends with the provocative problem, "What will Inky do?—Will he stay with Jimmy or will he go back to Tommy?" 40 Frames. Price: \$5.00.

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Shows the many people who work together to provide our food; the people who grow our food; the people who process our food; the people who bring us our food; and the people who sell us our food. Approximately 45 frames—Black and White—Price \$2.50.

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Illustrates how cotton, woolen and rayon clothes are made, and shows the workers who produce these clothes. Approximately 45 frames—Black and White—Price \$2.50.

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Director, Visual and Radio Education
Rochester Public Schools, New York

EVEN more significant than the suggested policy statement prepared by the group of educators who met in Detroit last month, is the fact that twenty-three people seriously concerned with the use of audio-visual materials in the classroom met for the sole purpose of considering the problems related to the use of sponsored teaching materials.

The following explanatory statement was prepared by Arthur Stenius of the Detroit Public Schools whose initiative made the meeting possible, and whose able chairmanship made the meeting so profitable for all who participated.

In Explanation

School use of sponsored instructional materials creates significant problems, yet group thought and expression on the matter has been very limited. To achieve some unity of opinion and action on these problems as they relate to audio-visual materials, numerous leaders in the field were invited to Detroit in conjunction with the Michigan Audio-Visual Conference held April 4-6. Of those invited, the following twenty-three were in attendance:

Howard Allen, West Virginia University
Gerald Bench, Chicago, Illinois
Floyde Brooker, United States Office of Education
Lester Doerr, Grand Rapids, Michigan
Mark Flanders, Waterloo, Iowa
Leslie Frye, Cleveland, Ohio
William Hart, Dearborn, Michigan
Rita Hochheimer, New York, New York
Carl Horn, Michigan State Dept. of Public Instruction
Ford Lemler, University of Michigan
Doris Lynn, Indianapolis, Indiana
Harley Lyons, Cincinnati, Ohio
Lillian McNulty, Louisville, Kentucky
M. Lincoln Miller, Akron, Ohio
Marvin Perkins, South Bend, Indiana
Paul Reed, Rochester, New York
Merlin Richard, South Bend, Indiana
Roy Robinson, Highland Park, Michigan
Carolyn L. Schoeffler, University of Kentucky
L. Merle Smuck, Baltimore, Maryland
Arthur Stenius, Detroit, Michigan
C. H. Tabler, Massillon, Ohio
Cyril Woolcock, Royal Oak, Michigan

Although those present represented direction of school audio-visual programs in areas having a total population of approximately seventeen million people, all realized that leadership in the field was only represented in part. It was not the thought of the group that their deliberations and discussions should carry finality. In order to gain benefits from the reactions of others, the statement issued by the group is to be sent to selected individuals and organizations throughout the country, as well as to any others who may request it, for their comments.

The group spent the better part of three days in working toward the statements hereafter given. Only the first session on April 4 was open to the press and to representatives of industrial sponsors and film producers. At this session, three distinct views were formally presented by the following individuals: Dr. S. A. Curtis, Professor Emeritus of Education, University of Michigan; Dennis Williams, Field Supervisor, Encyclopaedia Britannica Films, Inc.; and Allen Orth, Director of Educational Service, Department of Public Relations, General Motors Corporation. General discussion followed these presentations.

In releasing the results of their deliberations, the group expressed the hope that their action might have two results:

1. That the statement would serve to focus attention on the significance of problems springing from school use of sponsored instructional materials.
2. That the statement would act as a basis for more comprehensive and detailed study of these problems.

Just as the members of the group evaluated carefully each proposal placed before them, just so they expect others to evaluate the statements which follow. The result of wider examination, challenge, and criticism may be a re-emphasis of what is here stated or the development of a different pattern of suggested action. Growth will be indicated by either course, and those who joined to suggest the following policy will be completely satisfied. The group held no higher aim than that of providing a basis for further consideration.

Suggested Policy

Public schools should serve the interest of all the people. Therefore, instructional materials used should be free of the influence of special interests.

Audio-visual materials, particularly films, subsidized by special interest groups, are being offered to the schools in increasing quantities. Some of these materials do have significant instructional values and do offer experiences not otherwise available. The use of the best of these, however, involves furthering the sponsor's interest in some degree.

Schools cannot develop adequate audio-visual programs based solely on sponsored materials. Indeed, too great an acceptance of sponsored films will retard the development of non-sponsored educational film enterprise.

The use of a sponsored film can be justified only in terms of bringing to the learner a valuable experience that would otherwise be denied to him. Constant care must be exercised in weighing the educational value of a film against the furthering of the sponsor's special interest.

The final determination of whether or not sponsored

audio-visual materials shall be used and the conditions under which they shall be used is a matter for local decision. Each school system has a responsibility for developing its own criteria and policy with regard to such materials.

Considerations for determining educational value of sponsored audio-visual materials:

1. To what degree do the objectives of the material harmonize with the educational objectives of the school?
2. Is the material:
 - a. Accurate and authentic in fact?
 - b. Representative in its selection of fact?
 - c. Truthful and sincere in treatment?
3. Does the material present general understanding, facts, processes or methods, or does it present a particular point of view or promote a specific brand?
4. To what extent is the material sound in terms of educational philosophy?
5. To what extent is the material significant in the sense that it promotes an educational program better than any other material generally available at the time?
6. Is the material adapted to the needs, interests, and the maturity level of the students who will use it?
7. To what extent is the sponsor's relationship to the materials clearly known and acceptably stated?

Suggested scale for rating audio-visual materials with respect to the emphasis on the sponsor's special interest:

1. Materials dealing with a general field of accepted educational value, without reference to any specific make or product, with a single statement of sponsorship.
2. Materials where the sponsor's interest is shown as an integral part of the material, without emphasis on a specific brand or trade name.
3. Materials dealing with a product exclusive to one company, but without reference to a trade name or slogans.
4. Materials making direct reference, either pictorial or in text, to a specific product.
5. Materials making repeated reference to a specific product, to a point where the product is the focal point of the material.
6. Materials employing distortion of facts.
7. Materials with purposeful misdirection of conclusions.

A realistic view must recognize that sponsors will continue to produce instructional materials for school use. To those sponsors who wish to be of most assistance to the schools, the suggestions presented here to show gradations in benefits and detriments which sponsored materials hold, should be of value.

Finally, it should be recognized that a desirable form of cooperation between sponsors and education would consist of making financial contributions to established or new foundations or to educational institutions for research and development in the field of audio-visual materials.

Who Should Pay for Instructional Materials?

DENNIS R. WILLIAMS
Encyclopaedia Britannica Films

UP to the present time, the school pattern of acceptance for educational materials has followed closely the basic philosophy of compulsory education in our democratic society of freedom-loving people. Truth without any trace of prejudice or bias for special interest or group has always been the first requirement for a course of study, instructional materials, or the instructors. If any of these failed to meet this requirement, they have been discouraged from entering the door to American classrooms—where impressionable young minds and bodies were growing into citizens of tomorrow with power to vote. Those who founded and have maintained our public school system even said "no" to such groups with as noble and unselfish motives as the churches when they offered to sponsor the educational system in a democracy. Those who founded and developed the democratic system of government and the plan for universal education of our citizens decreed that our educational system should be supported by taxing the rich, the poor, the capitalist and the laborer, in order that all could participate and pay alike based on their ability to pay. Taxes would build our schoolhouses, pay and train our teachers, and pay for educational materials planned and constructed in every detail to meet only the needs of those who teach and those who learn.

I will admit that, at times, little enough has been provided for a task so important, but as we seek better buildings, better instructional materials and better paid teachers, let us not forget the objectives and purposes of universal education.

Far be it from me, you, or any American to question the freedom of the screen or question the right or ability of those making our *material* goods to use the dynamic media of the motion picture to advertise its products, train its workers, or carry its personal message to its potential buyers. But, if we are considering at this time asking and encouraging our great industries and special interests to prepare our classroom films, textbooks, and other teaching materials, sponsor our teachers and determine our curricula, then we'd better re-examine the purposes and objectives of our schools and what constitutes teaching as a profession.

One of our large associations of educators has recently joined hands with a better business organization in sending out a letter to the industries of America asking them to donate \$100,000 to do some research and determine what kind of films the schools need. If educators approve this method of raising funds to carry on professional educational activities of research and evaluation of educational materials, then we no longer need to maintain our great universities and foundations with their research departments, constantly searching for new truths and techniques to improve our educational system. If this method of raising funds to improve the educational materials to be used by our teachers is approved, then we might use a similar solution in dealing with a still greater problem now seriously affecting the efficiency of our whole educational system.

In the state from which I come, our greatest problem is not better materials of instruction but better instructors. Teachers with Master's degrees are offered only \$75.00 per month—consequently many capable, well-qualified members of the profession have left the schools where they are needed so badly, because our people have not as yet provided adequate funds to pay teachers. It might be well then to adopt the formula as outlined by the educational association for getting better instructional materials. It might be well to ask many industries to donate \$1,000 each in order to make a study of the type and kind of teachers we need in the schools of the South. When this survey has been completed we could ask them to send us a \$5,000 teacher, paid for and sponsored by the industry as a part of their public spirited public relations

program. If we were to follow such a course, you could soon pass up and down the corridors of American school buildings and hear this announcement coming from the classrooms—"now we will leave the American Revolution for a few moments while I read a message from my sponsor." If we are to seek sponsors to pay for our films, our textbooks and other instructional materials, it is as logical to use this same formula in solving the problem of better teachers and better *paid* teachers. If the American people and the public spirited industries are unwilling to pay the cost of education through adequate taxes, then it may be necessary to operate the school as a self-supporting pay as you go advertising agency. We will have to ask one of our soft drink companies to make or purchase our teaching films, and to pay them back for the money expended, we will at the end of the film, in a darkened classroom where all attention is centered on the screen, use a trailer and ask the children to go immediately to the cafeteria for the "pause that refreshes" in order to give proper and justified returns to our benefactor.

Many of our blackboards are not very good and the public has neglected to pay for their replacement, so using the advertising agency formula we go to the local undertaker and ask him to purchase blackboards for our schools. To remunerate him for this gift, we should place a large sign over the blackboard reminding the children whom to call in case the grim reaper should visit their home.

In some recent meetings I have heard a few educators explain their use of advertising materials in the classroom by saying that magazines, the radio, and other of our communication media have advertising in them. This is true, but there is certainly a great difference as to how we use these media and the nature of their contents and effects. The part that is advertising and the part that is pure unbiased news are definitely separated. This is not true of most sponsored films, and it is absolutely impossible for adults—let alone children in the classroom—to differentiate between the part of the film which is advertising and that which is not.

Another viewpoint often expressed of sponsored films is this: "I simply say to the boys and girls in the classroom, 'Today we are going to see a film and in it there is a lot of advertising but don't pay any attention to that—you just look at this.'" This is like me taking my boy down to a saloon every Sunday afternoon and telling him not to pay attention to the undesirable things, but to look over at the nice gentleman sitting in the far corner.

If you depend upon the industries of our country to supply you with sponsored instructional materials, let me call your attention to some other implications and problems with which you will be faced. Recently there have been produced five films on the "Care of a Tractor" by various manufacturers. All of them have teaching values. In your community you have local citizens who are taxpayers of your school representing these five tractor agencies. How will you decide which film to use in your school? You could not run one without being unfair to the four other dealers and patrons. If you run all five, you will be running the "care of the tractor" films for five consecutive days—not because the students don't know how to care for a tractor but because you are trying to be fair to the business men of your community. But after you have run all five films, you still have been unfair to the small blacksmith on the same street as your school who makes ploughs with his own hands for the farmers of your community but his operation is so small that he cannot afford to sponsor any films. Can you afford to disregard his interests just because he is unable to sponsor some educational films for your use and your promotion of his interest?

Due to the great impetus given the use of films by the Armed Services, many prophets have arisen. One group supposedly organized for the purpose of making pure unbiased films for your schools, recently wrote a letter to industry asking them not to overlook the thirty-three million school children and one million teachers in American schools as a potential market for their products. They

state, "We will show you how to get into the classroom and advertise your products by going the curricula way and for our "know-how" we must charge you so much a head for the children seeing your films." This plan is no different from the announced educational association plan except one wants to collect the money in advance in order to show industry the way to advertise their products in the schools successfully.

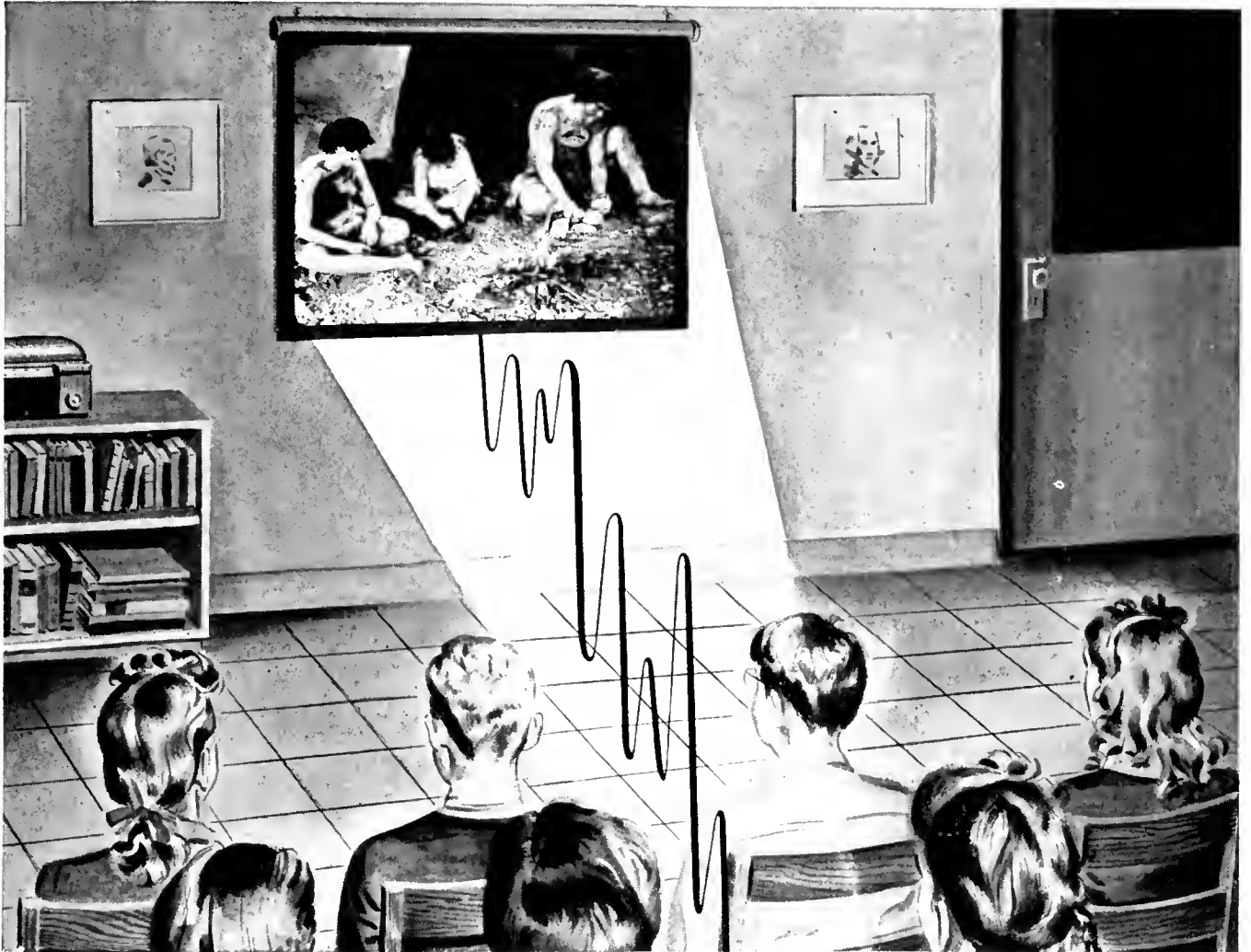
Still another prophet has arisen in the eastern part of our country and cried out through the press another magic formula for providing classroom films and other instructional materials to American schools at a lower cost. This is the formula: When they hear that one of our companies wants to make a film on "clocks" or "watches", to advertise their products to the buyers of this country they cry out, "Wait a minute, wait a minute—don't produce this film yet, but let us go out to the schools of America in order to determine what kind of films they want on study of 'time.'" They find high school physics classes want to study the clock as a simple machine, and the college people want a film on the astronomical basis for time. So they then go back to the clock company to tell them what kind of films the schools of America need. The film company is engaged to produce these films for the school. At the beginning or ending of the film they will give credit or advertise the name of the manufacturer in order to compensate him for this production. The schools, then, in turn can buy the film for only the printing cost, and the manufacturer absorbs the cost of production by charging it off to the advertising benefits received.

Here is still another formula. Advertising agencies and other special groups in our country are recommending that our great industries cease preparing films which legitimately advertise their products and now turn to the production of unbiased, unprejudiced and authentic *truth* films based upon the objectives of the curriculum. When films of this type have been produced then the schools will repay the sponsors by permitting them to run an ad at the end or beginning of the film. What you must now decide is whether the schools can afford to pay for the kind and type of instructional materials they need by thus acting as an advertising agency.

Some have said, "Why should we object to an industrial concern placing its name on the end of a classroom film any more than we do to McGraw-Hill or Encyclopaedia Britannica putting their name on a textbook or at the end of a film? If you will think this matter through thoroughly, you will easily see that there is a great deal of difference. McGraw-Hill and Encyclopaedia Britannica Films are in the "truth" business. They search for outstanding educational authorities, pay them to produce authentic unbiased classroom films and textbooks that will be accepted and useful in their curriculum. These companies have no other interest, and their product is measured by how well it presents the truth. This is a lot different from a company primarily interested in selling toothpaste who produces films or books to make its major products and its name known.

I realize that in supplying our instructional materials in the past, we have had to produce and procure them the hard way. Textbook publishers, map makers, and producers of unbiased, unprejudiced classroom teaching films made to fit the curriculum of American schools have had a rough road to travel along with the schools. The producers of these materials have had to study carefully the curriculum and the teaching problems of the instructor in order to develop films and other materials that will be accepted and paid for by the schools when they meet the teaching needs. This is in accordance with the free enterprise system on which American business has been built.

Now one of our national educational associations has made this statement: "We carefully want our industries to be public spirited and assist with the concerted national effort to enlighten our people, educate our children and raise our standard of living." As educators, however, proud of your profession, I would think that the way you would want industry to contribute to this great ideal is to



Scene from Coronet film, "How Man Made Day"

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EDUCATIONAL DEPARTMENT

RADIO CORPORATION of AMERICA

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put up less resistance when tax programs for education are advocated, to set up foundations for American colleges and universities, and to leave it to unbiased professional educators to evaluate the needs and interpret what and how our youths shall be taught for the equal good of the rich, the poor, the farmer, the clergymen, the laborers, and other components of our democracy and free educational system.

Do not think for one moment that I have intended in any way to criticize our great American industries or belittle their efforts in manufacturing the greatest products in the world or in developing the greatest mass production and sales promotion techniques. We are as proud of our industries and their efforts as we are our system of public education. If we can keep the *purpose* and the *relations* of these two great American institutions well defined, I have no doubts about the future of our democratic way of life and of the contribution America can make to the building of a better world.

With the ever increasing use of films in the classroom, it will only be through eternal vigilance and carefully considered decisions that we can hope to safeguard our schools against misguided forces which can in the end undermine and uproot the truth. Twenty years ago by courage and belief in the basic philosophy behind the purposes of our free educational system, educators stood up and protected their textbooks and other materials from pressure groups and special interests that tried to control their content. Personally I am confident that as soon as you review your own broad experiences in the use of this new medium of communication, the motion picture, that you will demand the same standards and sources that you have for your other teaching materials.

Why Sponsored Films?

LOUIS M. STARK, Manager, Westinghouse School Service

ALTHOUGH sponsored films enjoy increasing acceptance in the schools, many educators still view them with considerable suspicion. Feeling, perhaps, that nobody gives anything away for nothing and that industries which produce films are basically profit-making institutions, they look for sales motives and often imply that industries producing films for school use have even subversive purposes beyond name or product advertising.

The most commonly launched criticism of sponsored films is against "objectionable advertising". This comes about largely because some films which were produced by industry primarily for sales purposes have been offered to and accepted by the schools for want of better material. Now that industries are preparing films specifically for the schools, this objection is becoming more and more out-of-date, because we who are in industry know that sales advertising in school films defeats the real purpose of the films.

Speaking for Westinghouse alone and yet voicing, I am sure, at least some of the attitude of other industries which sponsor films for school use, I can state that our purpose in producing motion pictures and other teaching aids for students and teachers is *not* product sales. Plainly, few of the students who view our films will ever buy marine turbine drives, gas turbine locomotives, traction motors, water-wheel generators or any of the heavy industrial products Westinghouse manufactures. They may buy electric appliances someday, but dollar for dollar we would indeed be carrying on a weak sales campaign for these through films offered to the schools. Even if we tried to do this we could never measure the results of our effort. Our school activity would have no justification as a sales promotion venture.

Our purpose is not sales, nor is it anything subtle which we are trying to hide. Our purpose is to create good will towards Westinghouse and to identify the company as prominent in the fields in which it operates, and at the same time to show the important role our company and the entire electrical industry plays in the modern world. Our method of achieving this in the schools is to share our knowledge and experience and attitudes by presenting

them to the schools through the most authentic, authoritative, and educationally well-designed materials we can produce. Our School Service Department is staffed with people trained and experienced in teaching and constantly in touch with the activities of the company. Throughout the year they mix with educational supervisors and front-line teachers, sharing ideas and seeking advice and guidance. Materials prepared by the department are meant to meet the most rigorous standards there are, because anything short of the best removes us from our objective.

The profit we hope to gain, then, is good will. Good will may someday help sales; it may attract employees—and since Westinghouse employs 100,000 people this is an important consideration; it may help to perpetuate a congenial national atmosphere in which to conduct our business. The creation of good will is part and parcel with sound business policy and its dividends are so rich that it needs no further justification. At any rate, we *believe* the dividends are rich—for we would certainly be hard put to calculate the actual returns.

And the fine thing about this business of creating good will is that it benefits the wooed as well as the wooer. To achieve our purpose in the schools, we provide all sorts of up-to-date teaching aids—booklets, charts, transcriptions as well as motion pictures. We offer many scholarships—almost \$40,000 worth every year—not one of which has any strings attached to it regarding future employment with the company. These materials and activities go far to promote interest in and information about science, home and farm management, nutrition, industrial methods, and many other fields. The films we produce specifically for the schools, and the general interest films we produce—which also have a place in the schools—are part of this program. Through their use in the schools we hope to gain good will; in exchange for the opportunity they offer us to reach a young public, the schools receive expertly produced and well authenticated educational motion pictures which would be difficult and often impossible to obtain from any other source.

The question has been asked whether it is right for us, a manufacturing concern, to assume responsibility for furnishing motion pictures for school instruction, or for that matter, any materials. The same question might also be asked with reference to any source of instructional materials, whether it be a textbook publisher, a manufacturer of laboratory equipment, the United States Government, a magazine publisher, a radio network, or a commercial film producer. The fact that we hope to maintain a good name for ourselves through our efforts does not exempt us from joining the multitude who believe they have something worthwhile to offer the schools. Our answer to the question is much the same that all the others would give: that we have splendid resources right in our own back yard for producing first-rate educational materials. If our finished educational products for the schools do not prove this, we would expect the schools to reject them just as they would the finished material of any firm even if it is specifically and wholly devoted to producing instructional materials.

In the final analysis, the criteria applied to sponsored films will be their educational value. Schools will, I believe, find less and less to object to in the way of advertising, especially from large concerns, for that is a poor way to obtain good will. With the cooperation of school people, industrial film producers are advancing their techniques of presentation and adding polish to their methods of identification. Of course, when they portray a product, it will be their product if they manufacture it, but, like all film producers, they will show as well other products manufactured by other concerns. The films will express their point of view, just as any creation expresses the point of view of its creator, and this, too, must be judged in the light of whether or not the point of view is reasonable and good. But essentially they will attempt to produce high-quality educational films, because only in this way can they effectively do the job in the schools of creating good will.



Ready this Summer:

HOME COOKERY OF FISH

A new Encyclopaedia Britannica Classroom Film

Produced in Collaboration with

ROSE G. KERR
Division of Commercial Fisheries
U. S. Fish and Wildlife Service

WHAT THE FILM DOES: Shows three basic methods of cooking fish in the home: Boiling, broiling and baking. Fish used demonstrate the various ways in which fish are marketed: Fillets, steaks and whole fish. The fish selected represent types from three great fish-producing areas: The Atlantic, the Pacific and the Great Lakes. Methods for wider distribution over all parts of the United States, such as refrigerated transportation and quick freezing, are depicted. The boiling sequence shows how to keep a cod fillet from falling apart. In the broiling sequence the importance of basting a lean fish is discussed. The baking sequence shows how to prepare an entire meal with a single heat unit. Nutritional values and ways to enhance eye appeal are considered. Use of sauces and garnishes are included. Emphasis is laid upon a variety of materials and kitchen equipment to inform students of what is available and to stimulate classroom discussion.

SCOPE OF THE FILM'S USE: Designed for foods, nutrition and cooking classes, the film may be used on the level of junior high school, senior high school, college and adult education.

LENGTH: One reel; safety stock; 16mm, sound.

PRICE: \$50. Discount 10% to educational institutions. State and other taxes extra.

TERMS: Net 30 days. Transportation prepaid. This film can be obtained on the Lease-to-OWN Plan or the Cooperative Film Library Program. Write for details.

ENCYCLOPAEDIA BRITANNICA FILMS INC.

20 North Wacker Drive

Chicago 6, Illinois



Encyclopaedia Britannica Classroom Films are professionally created to be used by teachers as an integral part of the regular school curriculum.



School Made Motion Pictures

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City



Making a poster to exhibit samples of wheat and products.



At the Bakery.



The students' bake shop.

MR. GEORGE McINTIRE, director of Audio-Visual Aids of the Michigan City Schools, Michigan City, Indiana, believes that third grade isn't too early for children to get into the motion picture production business. That the entire project followed the pattern set by professional producers is just another indication that school is not merely a preparation for life, but rather a part of life itself.

The film *Learning by Doing* is worth emulating. A careful reading of the Synopsis as well as the Production Notes will suggest other areas of learning that film makers have not yet explored. Those wishing to make a more detailed study of the scenario as well as of the film, may avail themselves of the opportunity by applying directly to Mr. McIntire for a loan of both materials.

D. S.

Learning By Doing

A Teacher Training Film Produced by
Michigan City (Indiana) Public Schools

*Synopsis of the Film**. The children of the third grade decided to make a study of food as a part of their social studies work. The teacher outlined the possible avenues of interest.

A food studied most extensively was bread. The pupils surveyed books and magazines in the library obtaining information on the subject. Pictures were used when available, thus stimulating further interest. After the students had been given ample time to read extensively they prepared a list of interesting things to do. Pictures were then collected for the individual student note-books.

At this stage one of the pupils telephoned the local baker and made arrangements for a visit to the bakery. Details such as safety, time involved in making the trip, and what to look for at the bakery were carefully made out before the date set for the field trip. When the day arrived the baker was kept busy answering questions and putting on demonstrations. The children even had samples of the finished product!

The pupils returned from the bakery filled with enthusiasm and they were ready to share with their classmates the information gained on the trip. The material obtained proved to be stimulating for class discussion during the week.

While the children were working together they decided to build a bakery for their school room. Orange crates, nails, paint, cellophane, and colorful paper were either salvaged or purchased to make the structure attractive.

The fundamental processes in arithmetic were much used during this time. Occasionally books had to be referred to in figuring dimensions. When the place

*The synopsis of the film is condensed from the handbook prepared by Miss Alma Koza, teacher of the third grade room selected for this movie.

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New Orleans, La.

Ideal Pictures Corp.
2024 Main St.
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Ideal Pictures
926 McGee Street
Kansas City 6, Mo.

Ideal-Southern Pictures Co.
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Miami 36, Fla.

Bertram W. Houghby Pictures, Inc.
Suite 600, 1600 Broadway
New York 19, N. Y.

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Chicago 5, Ill.

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Date.....

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Also enter our order for.....albums to hold eight (8) records each.....PRICE \$1.25 each.
Information regarding turntables will be supplied upon request.

Name.....

Address.....

City..... Zone..... State.....

Ordered by..... Title.....

of business was completed a name was chosen and various pupils brought in bread and cake as well as improvised bakery products for their store. At the same time other pupils were writing letters of thanks to the baker. They also wrote letters to the persons who provided transportation for them on the field trip.

The entire classroom was again brought into active service when the bakery products were arranged on the shelves and prices were exhibited. A few pupils were chosen as sales persons. The customers were very critical. They were aware of prices and made sure they received proper change. The shopping period was thoroughly enjoyed by all.

On another day the pupils reviewed cookie recipes and made a variety of cookies in the P. T. A. kitchen. However, these were not for sale in their bakery. Instead, they were prepared for an afternoon meeting to which they had invited their parents. At the meeting the children reviewed the story of bread in picture, song, and story. What fun! Then came the time for refreshments. Imagine punch and cookies for parents!

Production Notes. In producing the film, "Learning by Doing," we were filming a definite section of school life and not merely having students pose for another movie. The various scenes were photographed as the pupils were doing their regular work. They soon became accustomed to the lights, the camera, and the personnel. One of the unusual shots was made from directly overhead while students were busily engaged in clipping pictures from magazines for use in notebooks and large posters. The camera and lights were mounted on tall step ladders. The pupils were working around a large table. The results were excellent. We were fortunate in having a local photographer, The Bodine Studio, provide a good camera and auxiliary lighting material. They even provided an operator for the movie camera.

A well known make of camera equipped with a three lens turret head was used. Three large photofloods provided adequate lighting. The filming was spread over a period of six weeks. One half hour per day was considered enough to devote to shooting scenes. One hour was the absolute maximum. We were very critical in editing but fortunately there was negligible loss from cutting. The addition of a title and descriptive introduction completed the subject. We were able to reduce the film to 1,175 feet or approximately forty minutes projection time.

Utilization. The subject was designed for in-service training. It has been used extensively in this respect. Schools in Michigan, Indiana and Illinois have been on the booking list for this film. The film takes the teacher through an entire unit of purposeful activity in forty minutes. The subject has some value in selling the schools to the community. The script affords running comments for a narrator with a microphone. The unit contributes to the learning process in Reading, Writing, Arithmetic, and Citizenship. Many times we were in need of stills from the movie. We had to make them from the 16mm. print which is an unsatisfactory method. Hereafter, a good still camera will be provided at any time movie film is being used.

GEORGE MCINTIRE.

'A Reader Speaks:

SOMETIME ago I joined a couple of Correspondence Clubs with members in many countries of the world. There are 50 members from Holland, for example, but of course not all countries have that many. These two clubs have more than repaid me the cost of membership, which is only a dollar a year. Since joining, I have collected a legion of visual materials, for use in my geography and social studies classes, which are really professional enrichment for a wide-awake teacher. Now that the war is over, the memberships in these clubs should increase rapidly for it seems that teachers and people the world over at the present time are keenly interested in correspondence with American teachers.

Of course, it takes much time, effort and reciprocity to build up good collections, but over a period of years I have collected a multiplicity of materials to use in my classes. To mention a few: I have now over 4,000 colored view cards from 67 different countries of the world, many of which views are not found in textbooks and are very useful with our opaque projector; a teacher in India sent me samples of Indian grains, like *javari* from which the people of India make bread; a pen friend in the Gold Coast of Africa sent me an ostrich feather fan; large picture books in color from Ireland, India and so on; geography books, especially two fine atlases from Denmark and Holland; art drawings made by pupils, such as 50 bird pictures painted by boys and girls in Holland schools; coins, stamps, flags, photographs, calendars with native scenes and customs; plus an exchange of ideas and often valuable information through the medium of correspondence. (If anyone is interested in clubs of this kind the writer will gladly give further information.)

C. WADE CUDEBACK
Public Schools, Ashtabula, Ohio

Portable Equipment or Portable Pupils

(Concluded from page 240)

schools in town for one hour each week. This amounts to an assembly program for them of films or other teaching aids that fit in with their work.

Like most teaching aids supervisors, I am given only part time for the job. I teach science about half of the day. I do not have a homeroom or study halls. The teaching aids room seems to run as well when I am in class or another school, as when I am in it. The teachers who use it are pleased and continually want more until I now find difficulty in scheduling everyone. Approximately eighty class groups came to the room during last October, for example, to use films, slides, transcriptions, radio broadcasts and filmstrips. Most of them used sound films. Some used more than one when they were there.

It seems to me that during these times of small enrollment many schools could provide a room to be used exclusively for teaching aids and give a teacher a small amount of time to get the program and room working. After that, I have no doubt that more schools will be better schools with a teaching aids program for all to use.

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The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

- **Building Facilities for Visual Education**—D. F. Schutte, Red Wing, Minn.—*N. E. A. Journal*, 35:209 April, 1946.

Ten points to consider in planning school buildings are:

1. Each classroom should permit the use of visual aids.
2. Acoustical provision for best results would include the use of draperies for darkening, or of acoustical blocks in the ceiling. Room dimensions should bear a relationship of 2-3-4, or 2-3-5.
3. Seating arrangements should fit in with standard focal length of projector lenses, and projection distance to yield the best size image.
4. Use a beaded type screen if the viewing angle is less than 22°; a mattee type where angle is up to 45°.
5. Place an electrical outlet at the front and rear walls, with light switch near the projector outlet.
6. Ventilation by the unit ventilator is most satisfactory. Good ventilation is more important than total darkness.
7. Darkening by sliding drapes is most satisfactory.
8. Adequate storage space in the classroom for visual equipment.
9. Sufficient blackboard and bulletin-board space and museum display cases.
10. Rooms where students can use films as part of their study program, just as they now use the school library.

Further details in the original article.

- **Blueprint for Visual Education**—Donald J. MacDonald, Negaunee, Mich.—*Michigan Education Journal*, 23:379 March, 1946.

The findings of a survey made on the public schools of the Upper Peninsula of Michigan to determine what equipment was available, and the extent of teacher training in visual education.

Although about 85% of the schools owned a sound projector, and only 10 of about 60 schools had no films in school, there was not one person listed as director of visual education, and only ½ of 1% of the teachers had had some formal training in the use of visual aids.

The author recommends for in-service teacher training: formal extension courses; county institute workshops; and a state department of visual aids for Michigan.

- **16mm. Exchange Practices: Free Films**—B. A. Aughinbaugh—*Film and Radio Guide*—12:9 January, 1946.

Arguments against the use of "free" or sponsored films in schools by an administrator whose state bars such films from its service. The undesirable films include advertising films with direct or indirect advertising, and public relations films. Theaters long ago banned advertising films on the ground that their patrons paid their way to be amused and not to be "sold". Similarly, the school child has come to be educated, not to be "sold".

- **The Battle of "Free" Films**—J. D. Knight, San Diego, Calif.—and Mr. Aughinbaugh's Rebuttal—*Film and Radio Guide*, 12:7-8 April, 1946.

An exchange of views arising out of the article in the January issue of "Film and Radio Guide". Mr. Knight's opinion is that teachers should use well whatever materials they bring into the classroom, and that all points of view be honestly presented. "Free" films would, therefore, have a place in the school. Mr. Aughinbaugh's strong rebuttal maintains that even good free materials must be "paid for" in one way or another by the schools, and that we had best refuse to accept these gifts and thereby promote the regular commercial production and distribution of educational films.

The series of articles is recommended in their original form.

As a guidepost in deciding the merits, if any, of "free" films, the position taken at the Michigan Audio-Visual Conference on April 6, 1946 is recommended. (see p. 252)

(See also the editorial article by Stephen M. Corey (p. 12) which has already been reviewed here from the March issue of *School Review*.)

DOCUMENTARY FILMS

- **Apprentice to Films: I**—Joris Ivens—*Theatre Arts*, 30:179-86 March, 1946.

The first of two articles, both of which will be part of the author's autobiography, soon to be published by Harcourt, Brace and Co.

Joris Ivens in his personal recollections and experiences offers a veritable history of the documentary film movement. Producer of many classics, Ivens has achieved international recognition for his talent. Recently, he resigned as Film Commissioner for the Netherlands Indies because he did not follow his government's policy with respect to independence for Indonesia.

Joris Ivens was born to a family of photographers for three generations, in Holland. He studied and worked for four years in postwar Berlin and this period greatly influenced his outlook. It helped him to understand the social and economic forces which were taking root throughout Europe. Ivens' contacts with the European avant-garde film pioneers are especially interesting to those of us who have only seen these names in the history books. No digest can do justice to the style and content of the original, which, after all, is itself an abstract.

- **They Make Documentaries: Robert J. Flaherty**—Arthur Rosenheimer, Jr.—*Film News*, 7:1 April, 1946

An interesting account of the creative film career of one of the pioneers in the documentary film movement, Robert J. Flaherty, creator of "Nanook of the North", "Moana", "Elephant Boy" and others.

TRENDS

- **Address by John Grierson**—*New Movies*, 21:17 March, 1946.

This address was given at the New York City luncheon meeting of the newly-established Film Council of America, on February 13th.

The educational and documentary film have come to a stage where the power of the medium as a means of public information has come to be understood. It has done good work in reporting war; in promoting good relations during wartime between rural and industrial workers, between labor and management, and between fighting men and the people at home. Latterly it has been used to arouse interest in the world problems of food and economic rehabilitation. The use of the film in teaching techniques, has also made great progress. The Army and Navy and industry used films for training.

This progress in documentary film production has been supported by the newspapers, and recently by the film industry itself. At least the industry has shown itself to be aware of the duty which the medium owes in creating understanding of current problems.

In Great Britain, the work of the wartime Ministry of Information is to be carried on by a new central information service which will serve all departments of the government. It is hoped that a similar central agency for the total development of the documentary and educational use of films will be established in the U.S. The Canadian method of centralizing film production and distribution will

(Continued on page 264)

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probably be followed by other European nations. But in the United States there is a gentle sense of being mixed up at the present moment. You have not yet arrived at clear definition of the relationship between private enterprise and public responsibility in the mass communications media; nor have you yet defined where the government's information needs and the interest of the film industry coincide. It appears to the outsider that with so much in the way of technical skill and brightness of ideas and trained personnel, so relatively little in the totality should emerge so far as the directive use of the film is concerned.

Some central organization of the documentary and education effort is now vitally necessary. I am thinking of a highly ordered federation of units comprising all the production, distribution and equipment interests involved in the wise and responsible development of our medium in the public interest.

What we need above all is a unified and orderly system of approach to our common problems . . . great measures of unity were developed elsewhere in a common spirit of endeavor and a common spirit of sacrifice . . . I think it possible that we can make all allowance for the differences of view which make for a vital society and still achieve that common organization amongst us which would make something nationally and internationally significant of the medium which we have in our hands.

FIELD TRIPS

- **What About Field Trips?**—Leona Weier, Gross Pointe, Mich.—*See and Hear*, 1:59 March, 1946.

Practical ideas on the preparation and conduct of a group of primary children on a field trip.

UTILIZATION

- **Applying Armed Forces' Visual Aids Experience**—Godfrey Elliott—*Social Education*, 10:167 April, 1946.

An address delivered before the National Council for the Social Studies in November, 1945.

The great progress made by the armed forces in the use of visual materials is not always applicable to schools. However, a major portion of the experiences in the armed forces' programs came because visual techniques had been conceived, developed and tested in the school field.

One of the first facts emerging from our wartime experiences is the conviction that the visual aid is not a *supplementary* aid, but a *complementary* aid. Each experience in the classroom reinforces and complements the other. Another fact is that the motion picture cannot replace the teacher in the classroom: that careful planning, use and follow-up by the wartime instructor was necessary if full value was to be realized from the film.

The armed forces program made significant progress in the development and testing of the ability of the film to develop and mold attitudes. This has great implications for the teachers of social studies.

In conclusion, as to the claim that the educational process can be shortened by film use, this does not apply in the school. But we can claim that, if given the proper visual teaching aids and the wisdom to use them properly, teachers can give to students a deeper and more meaningful experience during the school years.

- **How to Make Audio-Visual Aids "Click"**—Irving C. Boerlin, supervisor of audio-visual aids, Penn. State College—*School Executive*, 65:52 March, 1946.

A concise, snappy review of the factors underlying the better use of audio-visual aids: the attitude of the adminis-

trator, adequate budget, a trained director, better films and other aids adequate equipment, better distributing systems, and training of teachers.

BUSINESS EDUCATION

- **Audio-Visual Notes**—E. Dana Gibson, New Mexico Highlands University, Las Vegas, N.M.—*The News Letter*, monthly.

In addition to his pertinent information about new aids in the field of business education, the author includes a detailed study guide for use with a recommended aid, as, for example: an SVE filmstrip on "Mail," or "the Coast-to-Coast Flight," etc. The study outline includes content, pre-discussion questions, post-discussion questions, tests and other follow-up.

The News Letter carries, also, a monthly cartoon illustrating office practice—good and otherwise. These put over important attitudes in striking fashion.

RADIO

- **Three R's Over the Air**—Margaret Lawrence—*Parents Magazine*, 21:101 February, 1946.

The Australian Broadcasting Commission has started a nationwide program at 9:30 every morning called Kindergarten of the Air, a 20-minute broadcast under a trained teacher. The session includes songs, nursery rhymes, a story, followed by rhythms for skipping, walking, etc. Points about hygiene or behavior are brought in. There is always careful alternation of activity and rest. At the end, the program suggests things the children can do during the day.

On Sundays, there is a special session for parents to enable mothers to follow up the broadcaster's suggestions. Estimated "attendance" is 80,000 children.

PERIODICALS

- **Film Forum Review**—Institute of Adult Education, Teachers College, Columbia University, in cooperation with National Committee on Film Forums—Quarterly. \$1.00 year, vol. 1, no. 1 Spring, 1946.

The appearance of a new publication, specializing in the problems of film use in adult education, is a welcome event. Since 1942, the Joint Committee on Film Forums (now known as the National Committee on Film Forums), has been exploring the possibilities of films for discussion, especially in adult education. This journal will serve as a clearing house for the findings of the Committee in its work throughout the country, and will also enable those active in the field to exchange ideas and experiences.

The first issue contains fundamental information: the principles of conducting film forums, by Thomas R. Adam of the Institute of Adult Education's film forum project; an interesting description of the Chicago Film Workshop, sponsored by the Adult Education Council, written by L. Harry Strauss; an account of EFLA's work in adult education by Patricia Blair; and other valuable articles based on actual experience.

The magazine also contains a sample discussion guide, and the films and topics included in the Institute's experimental film forum series, "Our Attitudes for Peace."

- **Machinery for Foreign Relations**—*Building America*, 2 West 45th St., New York.

Best single source of information on the United States State Department and its influence on our foreign relations; and the United Nations Organization.

- **Film World**—Ver Halen Publications, Hollywood, Cal. April, 1946.

News items concerning the educational field include an article by Harry A. Norton of the University of Montana, describing the growth of that film library; a description of the program with 30 student operators at St. Louis Park, Minn. by Erwin C. Welke, and various conferences held at St. Louis, Mo.; in six sections of Colorado, in California and Idaho.

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EFLA group pose after Wednesday luncheon session.

EFLA Detroit Meeting

THE Educational Film Library Association held its third annual meeting in Detroit April 23-26 in conjunction with the National Conference on Adult Education, in which four other national organizations participated. They were the American Association for Adult Education, the American Library Association, the National University Extension Association, and the Department of Adult Education of the N. E. A. The conference attracted a large attendance of top-flight people from all over the United States.

The EFLA program committee, under the chairmanship of James S. Kinder of the Pennsylvania College for Women, provided a varied fare of stimulating talks, vigorous panel discussions, and film screenings. Problems considered included problems of needed films, distribution, production, utilization, teacher training, administration, financing, and research.

In his speech opening EFLA's meeting Tuesday afternoon, I. C. Boerlin, president, reminded the group that it was just three years ago this month that the Association was formed under the able leadership of L. C. Larson of Indiana University. He credited the war training program with having given impetus to the growth of the organization and the field in general, but added that the accomplishment of the ultimate in the utilization of the educational film lies ahead. "Educational films are not for the classroom alone. New vistas are in sight, most of them in the avenues of informal instruction—worker education, film forums, library programs, informal study groups, etc."

The conference emphasis on the use of films as a mass medium of education provoked a discussion as to which type of distributing center was best qualified to administer the distribution and utilization of films. In this connection, L. C. Larson, leader of the panel on "The Functions of a Center of Audio-Visual Aids," said: "Educational film centers are immeasurably aided and reinforced in their capacity for effective service by the existence in their area of a well-managed commercial film library." Larson set his sights higher than many of his colleagues would endorse, but the scope of activities that he foresees should certainly encourage those who make a business of supplying this market.

He recommended that each center should have at least 5,000 prints representing 3,000 titles, representing a \$200,000 investment with a ten-year life. Another \$10,000 a year should be allowed for equipment, filmstrips, slides, etc., and \$25,000 a year for staff and administration. In all about a \$60,000 a year budget, with perhaps half to two-thirds coming back in fees, the rest covered by subsidy. To get necessary finances to secure proper materials, he said it was necessary to bring pressure on educational leaders, superintendents, state education departments, college president and other school administrators.

Mr. Ernest Tiemann, a member of Larson's panel, told of the library at Pueblo, Colorado, that serves fifty local groups and maintained that all income from distribution should be spent for more film, the administration costs to be covered from regular school funds. It was the opinion of Glenn Jones, Washington State College, that the greatest needs in audio-visual centers were not materials, but utilization and personnel. David Strom, University of Connecticut, forecast that one of the problems of film centers will be to keep up with the demand for films.

Following the panel and audience discussion of this topic, Luther H. Evans, Librarian of Congress, described the film program of the Library of Congress, with respect to the accession, cataloging and limited distribution of motion picture films, on the same basis henceforth as governs books and other graphics. Temporary storage space accommodates eighty million feet of film, but this is being vastly expanded by accessions from various war-born sources. It will be some months before actual services can be extended but it is the Library's intention to catalog adequately, provide access to reference copies, possibly loan out some materials, and facilitate commercial arrangements that will give access to government films and possibly other films on which rights have been cleared, on a purchase basis.

Gardner Hart, Director, Commission on Motion Pictures in Education, addressed the Conference group the first day on "Undeveloped Areas in School Films," and outlined the activities that are being carried on by the Commission. A research project has been instituted to determine what techniques are needed for different types of films: the how-to-do-it film, general in-



Some of the EFLA visitors to the Jam Handy plant, watching operations performed in the cutting room.

Speaking of Fundamentals...



From "How to Study"—William H. Brink, Ph.D., Professor of Education, Northwestern University, collaborator.



From "How to Use a Library"—Miss Alice Lehrer, Asst. Professor of Library Science, University of Illinois, Urbana, collaborator.



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formation, attitude-developing, and provocative film.

A highlight of the meeting was Julien Bryan's dynamic speech at the Wednesday luncheon at the Wardell-Sheraton Hotel, presided over by J. C. Wardlaw, University System of Georgia. Bryan urged that film producers be given more latitude by educators and not be confined to a definite script prepared by someone who does not have first-hand knowledge of the subject in production. Accenting the important role and need for documentary films to show a true picture of life in America, as well as in foreign countries, he lamented the limited use which schools had made to date of films on international understanding.

Wednesday afternoon was devoted to reports from the sectional groups which met the preceding day. Roy Wenger, Indiana University, summarized suggestions advanced by those in session on "Administering and Financing the School Film Library," which was led by Edward Rogel, Central Washington College of Education. Mrs. John Flory, EFLA Secretary, reported on "Community and Non-School Use of Films," pointing out that the use of films on the community level was brought out for the first time in a meeting of this type. Robert W. Wagner, Ohio State Department of Public Welfare, reviewed the discussion of "Educational Production of Films." In her report on "Utilization of Recordings and Transcriptions," Carolyn Guss of Indiana University enumerated the obstacles to the use of these materials: lack of equipment, service and directions on operation; lack of information on available aids of this type, and experiences related to their utilization.

At the Thursday luncheon, Mr. C. R. Reagan outlined the functions of the Film Council of America, of which he is president. The Film Council at a meeting of its governing council later in the afternoon gave its attention to the need for public action in support of the President's Famine Emergency Program. Mr. Reagan stated his belief that the U. S. Department of Agriculture's request for cooperation, presented by Mr. Chester W. Lindstrom at the noon meeting, would result in the establishment of a special national committee to help promote effective use of the two films selected for the 16mm. campaign—*Suffer Little Children*, produced for the government by Pathe, and *Freedom and Famine*, produced by the Canadian Film Board. (These films were projected at the end of the Wednesday afternoon meeting.) Mr. Reagan indicated that the same type of support would be rendered to this campaign as was given to the showing of the 16mm. War Bond films.

The Friday morning session opened with an address on "Intercultural Relations Through Films" by Thomas Baird, Director, Film Division, British Information Services. His statement that documentary films would be the main responsibility of government served as a springboard for group discussion as to who should produce documentary films. The new BIS film, *Man One Family*, was screened.

At the EFLA business Thursday morning, the office of Chairman-of-the-Board was changed to President, and the types of memberships revised. Among the important decisions announced and heartily approved was

(Concluded on page 271)

Summer Courses in Visual and Audio-Visual Education, 1946

This list supplements that which appeared in April. Title, and number of course are given, as well as dates of summer session and name of instructor. Figures in parenthesis show semester or quarter credits.

Arizona

- State Teachers College, Flagstaff* June 3-July 26
 Audio-Visual Aids in Elem. Schools. Ed 120-220;
 Audio-Visual Aids in Sec. Schools. Ed 138-238
 (2 each) Del Shelley
 Audio-Visual Aids in Voc. Ed. (2 courses, 2 each) Flora
State Teachers College, Tempe June 3-July 6
 Audio-Visual Education. 233Gs (3) H. D. Worthy
University of Arizona, Tucson June 10-July 13
 Visual and Auditory Aids in Teaching. Ed 147
 (2) E. L. Larson

California

- College of the Pacific, Stockton* July 1-Aug. 2
 Audio-Visual Education (2) Thad W. Stevens
College of the Holy Names, Oakland July 8-Aug. 10
 Audio-Visual Education: Materials & Equipment. Ed 125
 (30 hrs.) C. H. Siemens
Stanford University, Palo Alto July 22-Aug. 17
 Audio-Visual Materials: Laboratory. 295 (2-6) Mr. Bell
State Teachers College, Fresno June 17-July 26
 Audio-Visual and Radio Education. Ed 109 (2)
 Frank F. Gorow
State Teachers College, San Jose July 1-Aug. 9
 Audio-Visual Aids (3 qr.) Dwight Bentel
University of California at Los Angeles June 24-Aug. 2
 Educational Films. 157a; Visual Education Sem-
 inar, S257a (2 each) F. D. McClusky
University of California, Berkeley June 24-Aug. 2
 Audio-Visual Education: Materials & Equipment. S125 (2)
 C. H. Siemens
University of Redlands, Redlands July 1-Aug. 9
 Audio-Visual Education, Ed 189 (2) Roy V. Willey

Colorado

- Colorado State College of Education, Greeley* June 24-Aug. 16
 Visual Aids in Education. 108-208a (3-4); Educa-
 tion via the Communication Agencies—the Motion
 Picture, Press, Radio, Propaganda 108-208c (4
 courses, 1 credit each); The Radio in Education.
 108-208b (3-4) All courses conducted by James D. Finn

Connecticut

- University of Connecticut, Storrs* July 8-Aug. 16
 Audio-Visual Aids, Ed 345 (2-3) David E. Strom

Illinois

- University of Chicago, Chicago* June 24-July 26
 Audio-Visual Instruction: Techniques & Mater-
 ials, Ed 390; Audio-Visual Instructional Prob-
 lems, Ed 390X (5 qr. each) Stephen M. Corey

Iowa

- Drake University, Des Moines* June 10-July 19
 Visual Aids in Education. Ed 208 (3) Margaret Black
Iowa State College, Ames June 17-July 24
 Audio-Visual Methods in Education, Ed 550 (3 qr.)
 H. L. Kooser-A. P. Twogood

Kansas

- State Teachers College, Pittsburg* June 3-Aug. 2
 Visual Education. 190 (2) O. A. Hankammer

Louisiana

- Louisiana State University, Baton Rouge* July 22-Aug. 9
 Audio-Visual Aids. 162 (3) Harrison-Daniels-Michalak
Southwestern Louisiana Institute, Lafayette July 1-Aug. 30
 Audio-Visual Education. 390 (3) G. A. Zernott

Massachusetts

- Boston University, Boston* July 8-Aug. 17
 Use and Teaching of Visual Aids in Education
 E. Vis 101 (2) John G. Read
Harvard Film Service July 8-Aug. 17
 Audio-Visual Aids as Teaching Tools. S-1 (2 qr.)
 J. F. Barclay

Michigan

- Central Mich. College of Education, Mt. Pleasant* July 1-Aug. 9
 Visual Education. 319 (2) Van Hoesen
Michigan State College, East Lansing June 18-July 26
 Aids to Learning (Visual Aids). 430 (3 qr.) Mrs. Shephard

Minnesota

- State Teachers College, Moorhead* June 10-July 12;
 July 15-Aug. 16
 Perpetual Aids to Learning. Ed 386 (4 qr.)
 A. M. Christensen-Harold Addicott

Mississippi

- Mississippi Southern College, Hattiesburg* June 10-July 12
 Audio-Visual Education. 116 (4 qr.) H. D. Pickens

Montana

- Montana State University, Missoula* June 18-July 26
 Use of Audio-Visual Instructional Aids (3 qr.)
 Boyd Baldwin

Nevada

- University of Nevada, Reno* July 22-Aug. 30
 Audio-Visual Aids in Teaching. Sm 80 (2) W. J. Truitt

New Jersey

- State Teachers College, Glassboro* July 1-Aug. 9
 Visual Education. 309; Use of Visual Ed. Equip-
 ment. 409; Photography for Teachers. 418 (6)
 A. Kate Garretson
State Teachers College, Montclair July 8-Aug. 16
 Multi-Sensory Aids. Integ. S408 (2)
 Partridge-Heimers-Fantone

State Teachers College, Trenton

- Visual Education. Ed 408 (2) Lycia O. Martin

New Mexico

- University of New Mexico, Albuquerque* June 27-Aug. 21
 Use of Audio-Visual Aids in Teaching. 110s (2) J. T. Reid

New York

- St. Bonaventure College, St. Bonaventure* July 8-Aug. 14
 Audio-Visual Education (3) Rev. Cornelius Welch
State Teachers College, Fredonia July 1-Aug. 10
 Audio-Visual Education (2-3) Herbert Mackie
State Teachers College, Oneonta July 1-Aug. 9
 Audio-Visual Education (2) Franklin T. Mathewson
State Teachers College, Plattsburg July 1-Aug. 9
 Audio-Visual Aids. Ed 317 (2-3) Charles T. Smith

North Carolina

- East Carolina Teachers College, Greenville* July 15-Aug. 23
 Visual Aids in Education. 320, 420 (3 qr.) Miss Rainwater
State Teachers College, Elizabeth City June 3-July 12
 Audio-Visual Education E. R. Johnson
Western Carolina Teachers College, Cullowhee June 10-21
 Audio-Visual Education (3 qr.) Instructor not reported

North Dakota

- State Teachers College, Minot* June 10-Aug. 2
 Audio-Visual Education (2 or 4 qr.) E. R. Manning

Ohio

- Ohio University, Athens* June 17-Aug. 8
 Audio-Visual Education. 141 (2) E. A. Hansen-W. A. Yauch
University of Cincinnati, Cincinnati June 17-July 25
 Audio-Visual Aids in the Classroom. s192 (2)
 Victor Coles

Oregon
Oregon State College, Corvallis June 18-July 26
 Construction & Use of Visual Aids. Ed 431 (3 qr.)
 Cinematography. Ed 532s (3 qr.) offered July 27-Aug. 30
 Both courses conducted by George Eby
 Written & Graphic Teaching Aids. IED 474s (3 qr.)
 A. E. Palmer
University of Oregon, Eugene June 18-July 23
 Laboratory in Audio-Visual Aids. Ed 335s; Audio-
 Visual Aids in Education. Ed 435s (1-2) Hugh B. Wood

Pennsylvania
Bucknell University, Lewisburg July 8-Aug. 16
 Visual & Sensory Aids in Education 238 (2) John W. Rice
College Misericordia, Dallas June 24-Aug. 5
 Visual Aids & Sensory Techniques (3) Sr. M. Immaculata
Duquesne University, Pittsburgh July 1-19
 Sensory Aids. 410 (2 qr.) Michael Ference
Marywood College, Scranton June 29-Aug. 5
 Audio-Visual Aids to Teaching (3) Sister M. Sylvia
Muhlenberg College, Allentown July 1-Aug. 24
 Visual Education (3) Melville Boyer
Pennsylvania State College, State College July 1-Aug. 10
 Visual & Other Sensory Aids in Education. Ed
 424 (3); Problems in Visual & Other Sensory Aids
 in Education. Ed 487 (2) given Aug. 12-31.
 Both courses conducted by VanderMeer
State Teachers College, Edinboro June 24-Aug. 4
 Visual Education (2 qr.) John V. Alexick
State Teachers College, Kutztown June 24-Aug. 2
 Visual Education. (1) Allan F. Bubeck
State Teachers College, Mansfield June 24-Aug. 3
 Visual Education. 33 (1 qr.) Cyril L. Stout
Temple University, Philadelphia June 24-Aug. 2
 Audio-Visual Aids to Instruction. 135s; Non-
 projection A-V Aids to Instruction. 136s (2 each)
 Blair E. Daniels
University of Pennsylvania, Philadelphia July 1-Aug. 10
 Visual & Sensory Techniques. Ed 526s (2) J. H. Minnick
Villa Maria College, Erie June 24-Aug. 2
 Visual Aids (3) Sister Irma Claire
Westminster College, New Wilmington June 10-July 19
 Visual Education. Ed 375 (3) Instructor not appointed

Texas
Houston College, Houston June 3-July 17
 Audio-Visual Methods. 438 (3) Not reported
Sam Houston State Teachers College, Huntsville
 June 4-July 13
 Administration of Audio-Visual Aids. Ed 480 (3 qr.)
 W. E. Driskill-Mrs. Francis Oliver
Southwest Texas Teachers College, San Marcos June 3-July 13
 Audio-Visual Education. Ed 273 (3) Ruby Henderson
Texas Technological College, Lubbock July 18-Aug. 28
 Visual-Audio Aids in Education. 3315 (3) G. P. Mecham

Utah
Utah State Agriculture College, Logan July 22-Aug. 24
 Audio-Visual Aids in Education. 161 (2½ qr.) Mr. Noble

Virginia
University of Virginia, Charlottesville June 17-Aug. 10
 Audio-Visual Education. S106 (3) P. I. Ritter
Virginia State College, Petersburg June 17-Aug. 16
 Audio Visual Aids to Instruction (2 courses)
 Samuel Madden

Washington
Central Wash. College of Education, Ellensburg
 June 17-Aug. 17
 Visual Instruction. Ed 139 (5 qr.) A. J. Foy Cross
Seattle Pacific College, Seattle July 22-Aug. 21
 Educational Motion Pictures. Ed 133Mb (2½ qr.)
 Paul Wright
State College of Washington, Pullman (6 or 8 weeks)
 Audio-Visual Aids in Education. S161b (2 or 3);
 Seminar in Instructional Aids. Ed S248 (2-4)
 Gnaedinger-DeBernardis
 Research in Audio-Visual Aids. Ed S161c (2-6) Mr. Simpson

University of Washington, Seattle June 24-July 24
 Audio-Visual Aids Management. 144Sa (2½ qr.) To be arr.
Western Wash. College of Education, Bellingham
 June 24-July 24
 Visual Aids. Ed 165; Construction and Use of
 Visual Aids. 137 (2 & 3) Galtry-Rice

Washington, D. C.
Catholic University of America July 1-Aug. 10
 Visual Aids. 599 (2) Ellis Haworth

Wisconsin
State Teachers College, River Falls June 11-July 19
 Visual Aids. 107 (2 qr.) Mr. Jorstad
Stout Institute, Menomonie June 17-July 26
 Visual Education I. Ed 360; Problems in Visual
 Education. Ed 560 (2 each) Paul C. Nelson
University of Wisconsin, Madison June 21-Aug. 16
 Visual Instruction. 165 (2) W. A. Wittich-John Guy Fowlkes
 Local Production of Audio-Visual Materials. 177
 (2) W. A. Wittich-Freeman Brown

Wyoming
University of Wyoming, Laramie June 20-July 24
 Audio-Visual Education. 656 (3 qr.) Clarence D. Jayne

Ontario, Canada
Ontario Department of Education, Toronto July 3-16
 Audio-Visual Aids J. W. Grimmon & Staff

AUDIO-VISUAL WORKSHOPS

College of the Pacific, Stockton, Cal. July 1-Aug. 2
 A-V Workshop (for Church Leaders) S199 (1)
 Frank Lindhorst
Immaculate Heart College, Los Angeles July 1-Aug. 3
 Audio-Visual Workshop. 107 (2) Sr. Michael & Staff
Occidental College, Los Angeles, Cal. July 1-Aug. 9
 Four Workshops (2 units each)
 Materials and Methods; Advanced Project Studies;
 Television in Education James McPherson & Staff
 Radio in the Classroom (July 29-Aug. 9)
 Elizabeth Goudy Noel

Stanford University, Palo Alto Aug. 5-17
 C. R. Crakes
Evansville College, Evansville, Ind. June 10-15
 Audio-Visual Aids. Ed 270 (1) Lucile Jones

The following four Workshops will be conducted by
 Norma Barts
 University of Colorado, Boulder July 29-Aug. 2
 University of Georgia, Athens (1 cr.) July 15-19
 Western Illinois Normal College, Macomb June 24-27
 University of South Carolina, Columbia July 8-12
State Teachers College, Eau Claire, Wis. July 23-Aug. 23
 Visual Education Workshop (3 qr.)

The increasing interest on the part of state departments of education, state universities and state educational associations in a better understanding of the availability and proper use of audio-visual teaching aids, is evidenced in figures released recently by W. C. DeVry, president, DeVry Corporation, Chicago. These figures reveal that during the current school year DeVry Educational Department staff members have appeared before a total of 11,000 educators, in 113 cities in 18 states.

At Memphis, Tenn., for instance, during the week of January 21st, 1,200 teachers attended visual aids conferences. As the result of conferences in Eastern Michigan, under the direction of Vern Stockman, director of audio-visual aids, Central Michigan College of Education, Mt. Pleasant, plans are being completed for a state-wide series of meetings during the fall term.

Other state visual aids meetings at which Mr. Crakes and Miss Barts of DeVry appeared, include a series of conferences in Mississippi, Utah, South Dakota, and Colorado, sponsored by the State Universities and Departments of Education.

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H-801	Can You Read Gregg?	(16 mm. silent)
H-802	Business Machines	(16 mm. silent)
H-803	Tricks of the Trade for Typists	(16 mm. silent)
HS-810	Typing Shortcuts, "Part I"	(16 mm. sound)
HS-811	Typing Shortcuts, "Part II"	(16 mm. sound)
HS-812	Typing Shortcuts, "Part III"	(16 mm. sound)
HS-813	Take a Letter, Please	(16 mm. sound)
HS-814	Basic Typing: Methods	(16 mm. sound)
HS-815	Basic Typing: Machine Operation	(16 mm. sound)
HS-816	Machine Transcription: Machine Operation	(16 mm. sound)
HS-817	Speeding Your Reading	(16 mm. sound)
HS-818	Penmanship Improver	(16 mm. sound)

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Techniques of Using Films in Classroom Teaching

NORMA A. BARTS

Educational Dept., DeVry Corporation

MERELY showing a film in a classroom is not enough. Films will be ineffective unless the teacher in charge uses as much if not greater skill than she would use with other teaching devices. Here is a composite of widely accepted suggestions to help the classroom teacher use films in teaching situations.

General Suggestions:

1. Use films to supplement, not to substitute for the teacher.
2. Teach the material portrayed in the film; do not use the film for mere display or to pass the time.
3. Don't use a film to arouse interest, and then neglect the interest aroused.
4. Don't use films for saving time and thought and work. They won't.
5. Employ the film as your servant, not your master.
6. There is no one method for using a film. A film may be used at different times for entirely different purposes.
7. Maintain a normal classroom atmosphere. Dispel the idea that films are a "treat" or that you are putting on a "show." Employ quick and simple, unobtrusive procedures to prepare for showing the film.
8. Present the film to one class only with the regular classroom teacher in charge.

Choosing the Film

1. Contents of film must correlate with the subject matter being taught.
2. Film content must match the age and maturity levels of the students.
3. The younger the students, the less complex and the shorter should be the film. Limit the presentation to one reel.
4. Evaluate a film according to its effectiveness in a specific situation. Do not compare films. The question is not whether a film is good, but is it a good film for a particular purpose or a particular group?

Planning the Lesson

1. Preview the film, to know what it does and does not contain.
2. Determine your purpose in showing the film. Then plan the lesson as you would plan any other good lesson.
3. Don't include too many visual aids in one lesson plan.
4. Read any material that may accompany the film. It may be helpful.

Pre-Showing Preparation of the Class

1. Pupils must be prepared in advance for what they will see and why they are seeing it.
2. This can be done in any number of ways, including (a) group discussion, (b) questions and answers, (c) blackboard outlines or notations, (d) vocabulary enrichment exercises, (e) lecture, (f) reference to past experiences, (g) utilization of other teaching aids—books and visual materials.

3. Plan an introduction to the lesson that will challenge the students to THINK.

Post-Showing Activities

1. After projecting the film, lead the class back to a review and reconsideration of the film by (a) questions and answers, (b) discussion, (c) oral reports, (d) reading from reference materials, (e) use of blackboard, (f) written reviews, (g) notes or outlines, (h) dramatizations, (i) creative writing, or drawing or modeling, (j) use of other audio-visual aids.
2. Avoid aimless discussions or activities.
3. The film may well be shown a second time, to point out, explain, or emphasize particular parts.

Coordinating the Lesson with the Unit

1. Raise new problems, alter old ones or set new purposes by discussions. Let these discussions be teacher-dominated.
2. Evaluate the film in its relation to the whole learning situation. Encourage free and spontaneous student reactions. Use these reactions to plan the next lesson with a film even more effectively.
3. Guide, supervise and stimulate individual students to continue their study activities into any field of interest brought about by the film lesson.

EFLA Detroit Meeting

(Concluded from page 267)

EFLA's withdrawal from the buying and selling of films for and to their member libraries except in the case of worthwhile school-made films for which commercial demand is inadequate. It was also decided to expand the EFLA Film Evaluation Project, the features and functioning of which were described by Mrs. Flory, who asked for suggestions as to future form and procedure. Attention was called to the need to "evaluate the evaluators."

A series of pamphlets is another EFLA undertaking. The first of these, "Making Films Work for Your Community," is now off the press. It was compiled under the direction of Patricia O. Blair, Curator of Films, Cleveland Public Library. Two more publications planned are one on utilization of recordings and transcriptions, and a "Handbook on Films for International Relations," which will be published in the early fall under the joint sponsorship of EFLA and the Curriculum Service Bureau for International Studies, Inc. (Columbia University). Mrs. Esther L. Berg is chairman of the Committee working on this pamphlet, which will include dramatic, documentary and didactic films.

Congratulations are due Mr. Boerlin, Mrs. Flory, James Kinder, and others responsible for making this the liveliest and biggest of all EFLA conventions, and affording producers and educators the opportunity to exchange ideas. To quote Mr. Boerlin, "producers, distributors, teachers, and researchers feel that they are standing on the threshold of a tremendous development . . . to which they are all anxious to contribute."

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News and

Rocky Mountain Audio-Visual Institute

The first full-scale postwar Rocky Mountain Audio-Visual Institute will be held June 5-7 at the Pueblo Junior College, Pueblo, Colorado. Experienced and well-qualified speakers and leaders in the audio-visual field have been secured to headline the program.

Morning, afternoon and evening sessions will be held. Evening programs will feature previews of new films, special entertainment and panel discussions by outstanding national leaders.

The Institute will devote itself primarily to the discussion of basic problems facing the administrator and the classroom teacher in instituting and organizing an adequate learning aids program for the classroom. Problems to be discussed include, "What Constitutes an Adequate Learning Aids Program for the Classroom," "How to Use the Classroom Teaching Film Effectively," "The Contribution and Place of the Slidefilm in the Classroom," "New Developments in the Areas of Charts, Globes, Maps, etc.," "Radio and Recordings as Educational Aids," "Using Audio-Visual Teaching Materials in the Rural School," "The Place of the Documentary Film in Education," "How to Start Building an Audio-Visual Program for a School System," and "Patterns of Classroom Film Production."

Miss Carolyn Guss, assistant in administration at the Bureau of Audio-Visual Aids at the University of Indiana, will be in charge of all demonstrations during the entire Institute program.

For detailed information about the Institute, write to Ernest Tiemann, director of the Department of Visual Education, Pueblo Junior College, 412 West 7th Street, Pueblo, Colorado.

Education Committee on Television

Television Broadcasters Association, Inc. has organized an education committee to "foster television as an educational medium and to act as a clearing house for general television information". Wallace S. Moreland, assistant to the president of Rutgers University, has been named chairman of the committee. Other members are Kenneth Bartlett of Syracuse University, Barclay Leathem of Western Reserve University, Nathan Rudich, New School, and E. H. Rietzke of the Capitol Radio Engineering Institute.

Chicago Plans Film Council Chapter

Organization is under way of a Chicago chapter of the Film Council of America, recently set up in Washington at the summary meeting of the National 16mm. Advisory Committee. This committee, composed of representatives of eight commercial and educational groups, collaborated with the OWI, Treasury and other government departments in securing an audience of over 30,000,000 for 16mm. prints of Victory Loan films. On a national scale the Council will continue to promote and guide the broader use of 16mm. films and other audio-visual materials for community

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Notes

and educational purposes; locally, its chapters will provide a common meeting ground for everyone interested in the use of projected materials in education, industry, church, club or home. The provisional local committee includes a chairman, Mr. William F. Kruse, (Bell & Howell Filmosound Library), Mildred Batchelder (American Library Association), L. Harry Strauss (National Council of Y. M. C. A.'s), George Allen (Soundies, Inc.), and Wesley Greene (Secretary) of the College Film Center, 84 East Randolph Street. Inquiries should be addressed to the secretary.

MPA Finances Production of Teaching Films

Eric Johnston, president of the Motion Picture Association of America, has announced the appropriation of \$100,000 by the Association for the production of seven experimental classroom films which will be designed to serve as models for producers of classroom films. Dr. Mark A. May, director of the Institute of Human Relations of Yale University, and head of a group of educators who recommended this enterprise, stated that new techniques in the making of teaching films would be attempted.

The seven sample films, which will be shot in 35mm and reduced to 16mm, will be distributed on a non-profit basis to schools through Teaching Films Custodians, Inc. They will be 10 to 20 minutes long. Production will begin as soon as the Board of Directors' Sub-Committee on Education, in cooperation with the Commission on Motion Pictures in Education, agree as to the film subjects most needed. Arthur Mayer, film consultant to the Secretary of War, will be in charge of production. No decision has been made on where the films will be produced.

Earlier this year, \$50,000 was allocated by the MPAA for the research program being conducted by Gardner Hart at Yale to determine how the best educational films that now exist can be improved in teaching effectiveness and in technical quality.

Institute Held by Chicago Film Workshop

The Chicago Film Workshop sponsored a Visual Institute for Adult Group Leaders in the Woodrow Wilson Meeting Room of the International Relations Center on April 12th and 13th. Libraries, social agencies, general education groups, clubs, churches and industries were represented by the leaders whose responsibility it is to plan educational programs for their organizations.

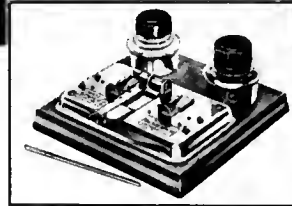
Sessions the first day were devoted to sources of audio-visual materials. "Great Britain's Informational Film Program" was presented by Neville Gardiner, British Information Services, Washington, D. C. Mildred L. Batchelder, Audio Visual Committee, American Library Association, gave an illustrated talk on "Sources of Instructional Films for Adult Audiences."

"Canada's Nation-Wide Film Program" was discussed by Jack Ralph, National Film Board, Ottawa, Canada. Leslie Brown, Director, Department of

USE CRAIG

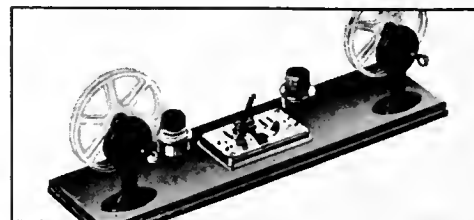
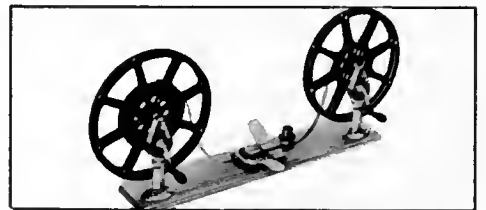
Visual Aid Equipment

FOR BETTER... EASIER EDITING



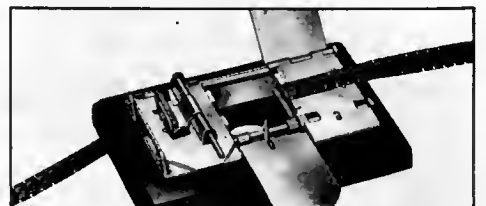
Craig 16 mm. Junior Splicer is inexpensive — easy to use. Complete with bottle of Craig Safety Film Cement and water container. **\$3.95**

Craig Master Combination gives efficient, positive splices, 16 mm. silent or sound film. Has Craig 16 mm. Senior Splicer, pr. of Craig Master geared rewinds, will take 800, 1200, or 1600 ft. reels. **\$23.50**



Craig Junior Combination includes two Craig Jr. 400 ft. geared rewinds, Craig 16 mm. Jr. splicer, bottle Craig Safety Film Cement, and water container. **\$8.95**

Craig Senior Splicer for 16 mm. sound or silent film. Has automatic dry scraper — four simple operations without wetting film gives you permanent splices. **\$10.95**



Craig 16 mm. Projecto-Editor permits careful inspection of your scenes in action on a small recessed miniature screen.

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2 x 2 COLOR SLIDES

FOURTH of a SERIES on FOOD PRODUCTION

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35 Slides—\$9.25—Mounted in Glass

A continuous story. No study guides required. The color views and projection titles tell the story.

Let us prove the superiority of this material. Send for preview set. No obligation. Many other subjects.

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Imported, unbreakable costume dolls, flags, books in Spanish, and South American Folklore Tales.

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LATIN AMERICAN VILLAGE, P. O. Box 231, El Monte, California
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White, Amber or Green.
Accept no substitute.

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**MAKE YOUR OWN
TYPEWRITER SLIDES**

Use Radio-Mats—Regular Size 3 1/4"x4"
or the NEW DUPLEX 2"x2"

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222 Oakridge Blvd., Daytona Beach, Fla.

COLOR SLIDES

Outstanding sets of natural color 2 x 2 slides by authorities in their fields

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Native Flora of the Pacific States in Natural Color 2 x 2 Kodachrome Slides. Scientifically accurate. Professional photography. In use in Colleges, Museums and Schools throughout the Country. List on request.

BROOKING TATUM, Kelseyville, Calif.

35 MM STRIP FILMS
Send for 1946 Catalog
STILLFILM, INC.
8443 Melrose Ave. HOLLYWOOD 46, CALIF.

Public Discussion and Debate, University of Wisconsin, brought the afternoon session to a close with a resume of "Wisconsin's State-Wide Film Program".

The evening session was a film forum demonstration on "India". The discussion following the showing of the film was moderated by E. W. Puttkammer, Law School, University of Chicago. On the resource panel which led the discussion was John Duncan Miller, British Information Services, Mr. Dat a-Majumder, a native of India, and Robert Fleming, American Instructor at Woodstock School, India.

The final session was on "Selection and Utilization of Materials" with emphasis on slides, filmstrips, charts, etc. L. Harry Strauss, National Council of YMCA's led the discussion, assisted by Richard B. Sealock, Librarian, Gary Public Library, Reverend Edwin T. Buehrer, Third Unitarian Church, and E. C. Waggoner, Supervisor, Visual Education, Public Schools, Elgin.

NAVED's Chicago Office

NAVED will move into its new headquarters at 430 S. Dearborn Street, Chicago 5, Illinois, on June 1, with Don White in charge as Executive Secretary of the organization. Mr. White has had many years' prewar experience as head of the Educational Film Library of the University System of Georgia, and has served with the Army overseas as a photographic officer.

A full-time staff and permanent offices will enable NAVED to carry on a real program of activity.

**University of Cincinnati to Hold Business
Education Institute on Visual Aids**

The department of business education of the University of Cincinnati, Cincinnati, Ohio, will hold a one-week Business Education Institute, June 10-15. The Institute will be devoted to the subject, "Audio-Visual Aids in Business Education." The course will survey the purposes and the uses, technical problems, and available materials for the use of audio-visual aids in the teaching of business subjects. A critical evaluation of the various types of aids will be made. Numerous demonstrations will be included of various types of equipment and various materials. These will include materials which can be prepared by classroom teachers. Included in the course will be demonstrations and a study of such teaching helps as were used extensively in military instruction during World War II.

The entire program will be under the direction of Ray G. Price, head of the department of business education, University of Cincinnati.

D.V.I. Election in Zone VI

New officers for Zone VI of the N. E. A. Department of Visual Instruction are: Chet Ullin, Kitsap County Audio-Visual Director, President; Claude Simpson, State College of Washington, 1st Vice-President; Glenn Satchwell, Northern Idaho State Teachers College, Vice-President; Curtis Reid, Oregon State System of Higher Education, Vice-President; Delmar Harris, Vancouver (Wash.) Audio-Visual Director, Vice-President.

Current Film News

■ **BRANDON FILMS**, 1600 Broadway, New York 19, reports the following new releases:

The Pale Horseman—19 min., produced in cooperation with UNRRA. A public health film which shows the perils of disease facing survivors of the war in the midst of destruction in the liberated countries, and explains that conditions inviting epidemic in those lands constitute a threat to all



of us. The work of healing and prevention has been started by the Allied Armies and UNRRA, but the danger of epidemic can only be overcome by continued aid to the stricken countries and continued international cooperation of public health specialists. *Discussion guide available.*

Food-Secret of the Peace—10 min., produced by the National Film Board of Canada, approaches the subject of food from the point of view of its economic and political significance in the world today. Food is shown as an important factor in promoting the international goodwill which can pave the way for an increased foreign trade without which prosperity at home cannot be assured. It is shown as the key to stable economies, to the establishment of democracy in those lands so recently under dictatorial occupation, and to the preservation of law and order. The combined political effects of scarcity and inflation are pictured with scenes of unrest and violence to which men are driven by hunger. A discussion trailer—*Getting the Most Out of a Film* (7 min.) accompanies this subject.

Warsaw Rebuilds, 11 min., showing the unconquerable spirit of the Polish people. Nazi ruthlessness and precision are epitomized by scenes of Warsaw as the Germans left it. Once a thriving city of 1,500,000 inhabitants with historic landmarks and modern buildings, on its liberation in January 1945, 90% of Warsaw was in ruins, 300,000 civilians and partisans had been killed, and the rest of the population deported. The returning Poles found their capital a silent levelled wasteland, but the work of reconstruc-

tion began at once. Without trucks, or cranes, or bulldozers, work brigades started to dig out the ruins. All sections of the population are helping, using primitive tools and their bare hands. Warsaw lives again, and plans have been drawn for a new city to rise on the ruins of the old.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20 offers the new release:

A Defeated People (20 min.)—The first official film on occupied Germany. It explains the many and complex problems of government in the British zone—transportation facilities are completely disrupted, there is no material for repair work, there are few schools and fewer teachers, suspected Nazis have to be screened and isolated and the ever present danger of mass malnutrition and disease must be combatted. The film constantly stresses the importance of occupation by the Allies at this time when new life is beginning to flow in the German veins—new life which must be carefully controlled and directed.

■ **CORONET INSTRUCTIONAL FILMS**, 919 N. Michigan Ave., Chicago 11, announce the availability of four new sound films in color, as well as black-and-white. These are:

We Discover the Dictionary—based on a careful study of dictionary problems by Viola Theman, Ph.D., Northwestern University. Important points regarding dictionary usage are developed by means of a simple story—such as use of the guide words, finding the spelling of words, definitions, reading diacritical marks, and kinds of dictionaries.

Ancient World Inheritance—a film which motivates and vitalizes the study of ancient history by relating the achievements of ancient civilizations to institutions of the modern world. It shows how many every-day articles and institutions like writing and organized law are inherited from the cultures of the ancient peoples. Produced with the cooperation of the Oriental Institute of the University of Chicago.

How to Study—motivates better study habits and gives practical hints on study technique. The material is developed around the experiences of a ninth grade student who is preparing a report for a class in civics. This film, produced under the supervision of Dr. William G. Brink, Northwestern University, shows in practical terms how study is made more pleasant and profitable through cultivation of proper techniques.

Know Your Library—designed to aid students to whom a library is a bewildering place. Like Betty of the story, they will learn something of the over-all organization of a typical

2 GREAT FEATURE MOTION PICTURES Now ready for 16mm RELEASE —

If you are looking for perfect all-age entertainment for home, school or club here is an unbeatable combination.

BALFE'S OPERETTA

All the warmth of great music, the hilarious comedy of a grand team, and top flight Hollywood Production.



ASTOR PICTURES
Presents
LAUREL and HARDY
IN THE HAL ROACH PRODUCTION
The BOHEMIAN GIRL

JACK LONDON'S BEST

Film Daily said—"One of the best sea yarns that the screen can claim!" Jack London at his best! "Photography of its finest!" "Masterly direction."



ASTOR PICTURES
Presents
JACK LONDON'S
MIGHTY SEA DRAMA
MUTINY on the EL SINORE
with PAUL LUKAS



You can consistently depend upon the extensive program of major Hollywood production available to the 16mm market from

ASTOR PICTURES CORP.
130 West 46th Street
NEW YORK CITY 19, N.Y.

Young America Films
brings you this great
AWARD WINNER

Here's your chance to own one of the finest one-reel features ever produced!

Frank Sinatra
starring in R.K.O.'s
"The House I Live In"



ONCE you see and hear this magnificent 16 mm. film, we think you will be quick to agree that no school film-library should be without it.

It is a powerful emotional appeal for racial and democratic tolerance—and your students will be just as enthusiastic over the lesson it teaches as they are about Frank Sinatra, its star. The famous song of democratic thought by Earl Robinson which gives this film its title, and its force, is beautifully sung by Sinatra to the group of youngsters who appear with him in the film. Produced by Frank Ross, directed by Mervyn LeRoy, and released by RKO, the picture is not only something new in entertainment, but something extraordinary as a force for good.

Young America Films is indeed proud to be able to bring you this great 1-reel feature in 16 mm. print. The price has been made as low as possible to insure maximum distribution. 1-reel: running time—10 minutes.

(Orders placed now will not be filled before September) **\$27⁵⁰**

Order this great film now

Young America Films
18 East 41st Street, New York 17, N. Y.

I wish to order the 16 mm. feature, "The House I Live In," starring Frank Sinatra. I understand that orders placed now will not be filled before September.

Order attached
Check or money order enclosed

Name _____
School _____
Position _____
School Address _____
City _____ State _____

ES-5

high school library, how to use the card catalogue, the principles of the Dewey Decimal System, arrangement of the books on the shelves, and how to use supplementary materials such as the encyclopedia, Reader's Guide and the vertical file.

Produced in collaboration with Miss Alice Lohrer, Assistant Professor of Library Science, University of Illinois.

■ UNITED SPECIALISTS, Inc., 159 East 35th St., New York 16, announce the release of

Training You to Train Your Dog—3 reels (32 min.)—available for sale or rental, in color or black and white. It is the first of a series of four films based on the book of the same title by Blanche Saunders, published by Doubleday & Co. In simple, clear language and pictures, the film shows how dogs can be trained without punishment in the 14 steps of Basic Obedience Instruction. This includes heeling and sitting, coming when called, lying down, staying upon command, dropping in the distance and jumping. This training is desirable for all dogs—from the pet in the home to the dogs used for highly specialized work, as well as those entered in Obedience



Trials to gain the title C. D. (Companion Dog) offered by the American Kennel Club. An actual training class is shown with many different breeds, handled by both children and adults.

■ YMCA MOTION PICTURE BUREAU, 347 Madison Ave., New York 17, has released the first two pictures in "The Art of Living" series of 16mm forum-films, produced jointly by Association Films (YMCA) and Look Magazine. These one-reel films are specifically designed to provoke thinking, stimulate discussion, and motivate action:

You and Your Family—showing a typical American family involved in situations common to every family group. The problems connected with social engagements, housework, and late hours are pictured, with alternate courses of behavior indicated. Spectators are invited to join in the discussion.

You and Your Friends—another participation-film, centered around a teen-age party. The audience is asked to listen to the dialogue and evaluate

different types of behavior at the party. A summary stimulates the audience to a discussion of the problems involved in friendship.

A comprehensive discussion guide for use by teachers and group leaders accompanies the films.

The production schedule of Look and YMCA calls for the making of six more films, using similar techniques, to be ready in the fall.

■ TEACHING AIDS EXCHANGE, P. O. Box 1127, Modesto, Calif., a cooperative organization of teachers of business subjects have produced and offer for sale or rental, two new instructional films:

Penmanship Improver (10 min.)—designed to help students make substantial progress in penmanship improvement without taking a complete course in penmanship. The system presented is the innovation of Maude Collins Genocchio, a successful west-coast penmanship instructor. The film teaches students to make skilfully three simple strokes which constitute more than 90% of all the longhand letters. The producers do not recommend the film for elementary school use or for students who have time to take complete courses in penmanship.

Speeding Your Reading (10 min.)—brings the findings of famous "reading clinic" research into the classroom. Designed to improve the reading speed of high school and adult classroom audiences by giving an understanding of correct reading habits, the film concentrates on developing correct eye movements. The start and stop motion of the eyes, the point of focus, and the span of recognition, long understood by teachers as basic concepts in the development of good reading habits, are presented in a simple and meaningful way. The most common reasons for slow reading are illustrated, and suggestions are made for correction of reading faults. The problems of focalizing while reading, spelling out words, and excessive regressions are clearly illustrated.

■ OFFICE OF PRICE ADMINISTRATION, Washington 25, D. C., has just produced a new 16mm film on inflation entitled:

Which Way This Time? (1 reel)—depicting how disastrous inflation after World War II has thus far been prevented by government controls. It points out that serious inflation still threatens the economy of the United States, and asks the public not to pay over-ceiling rents and prices as a contribution toward the defeat of inflation. The film draws lessons from history to highlight the depressions and misery caused by postwar inflations. Animation and symbols are employed throughout.

OPA regional and district offices and former OWI 16mm distributors have 16mm prints of this subject.

Entertainment Films in 16mm

■ **BELL & HOWELL CO.**, 1801 Larchmont Ave., Chicago 13, offers the following current 16mm Universal releases:

Reckless Age (6 reels)—poor little rich girl runs away to become sales-



girl in one of her own chain stores, with business and romantic complications ensuing. Cast includes Gloria Jean, Henry Stephenson, Franklin Pangborn, Judy Clark.

Bowery to Broadway (9 reels)—two rival Irish showmen battle from the Bowery to Times Square. "Show business" amusingly shown by Jack Oakie, Susanna Foster, Turhan Bey, Ann Blyth, Maria Montez, Donald O'Connor, Lonise Allbritton.

Enter **Arsene Lupin** (7)—another romantic adventure of the Robin Hood crook, featuring Charles Korvin, Ella Raines, J. Carroll Naish.

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Ave., New York 19, has obtained exclusive 16mm. distribution rights to

The Jungle Menace, a chapter play in 15 episodes, released theatrically by Columbia Pictures. Frank Buck batters his way through countless perils with the aid of Sasha Siemel, the Tiger Man in a pulse-tingling drama set in the Malay Peninsula jungles of Asia.

French Documentaries Distributed by A.F. Films

A new commercial company handling French documentary educational and informational shorts has been formed in New York under the name of A. F. Films, Inc. The new company is one of several branch offices planned by the parent organization in Paris, Les Actualités Francaises, and will serve as distribution outlet for the United States and Canada. Shorts depicting French cultural, economic, and social life, will be adapted for American use and distributed here in both 16mm and 35mm with either French or English commentaries.

Les Actualités Francaises has more than twenty one and two reel films planned for the year. The films cover such diverse topics as the history of ceramics, life in present day Paris, the primitive culture of the Negroes


of French Equatorial Africa, and the historic city of Rouen. Preparation of films for school use will be carried out with the assistance of experts in the visual education field. All films distributed with English commentary will be adapted for American audiences. Original French versions of films will also be used for advanced French language students.

The films now in preparation are the beginning of a much more extensive program of cultural and informational shorts by A. F. FILMS, INC.

Rosalind Kossoff, formerly with the National Film Board of Canada, is in charge of the New York office at 1600 Broadway.

Catalog

Simmel - Meservey, 9538 Brighton Way, Beverly Hills, California, has issued a new catalog of its productions, titled "Your Junior Prom Program", which features its latest release "Junior Prom," a 2-reel color and sound film on the etiquette of dating by young people, and gives information also on its many other educational productions, both 16 mm motion pictures, and recordings. Edward Simmel, who recently returned from a three-months survey of conditions in the middle East as they affect film distribution, has resumed his duties as manager of film production for the Simmel-Meservey organization.



DO YOU KNOW—
what it is like in Germany today?

DO YOU KNOW—
the reasons for the Allied Control Commission being there?

DO YOU KNOW—
what the Allied government departments are doing?

A DEFEATED PEOPLE

the first official film on occupied Germany, gives the answer to these and other questions you have been asking.

Health Films
YOUR CHILDREN'S EARS • YOUR CHILDREN'S EYES
YOUR CHILDREN'S TEETH

These films are particularly suitable for parents and teachers. Amusing animated diagrams explain the physiology of the organs treated and the films stress the advantages of simple, common-sense health precautions which can easily be taught to children.

Educational Films
ACHIMOTA • FATHER AND SON
A MAMPRUSI VILLAGE

During recent years, the people of Africa have made such great strides forward, that it has become a major undertaking to record their rapid progress. These films are the first to show the development of social, educational and administrative standards in the native villages.

These films are on loan from the following offices of

BRITISH INFORMATION SERVICES
An Agency of the British Government

30 Rockefeller Plaza, New York 20, N. Y. • 10 Post Office Square, Boston 9, Mass.
360 North Michigan Ave., Chicago 1, Ill. • 391 Sutter St., San Francisco 8, Calif.
907—15th Street, N. W., Washington 5, D. C.

BRITISH CONSULATES: Detroit • Houston • Los Angeles • Seattle

AMONG THE PRODUCERS

Publishing Firm Establishes Audio-Visual Aids Division

Popular Science Publishing Company, 353 Fourth Ave., New York 10, has entered the Audio-Visual Field through the creation of an Audio-Visual Division, with the purpose of promoting the development and sale to schools and colleges of audio-visual teaching aids on a nation-wide basis. The program, it is stated, will be one of gradual expansion, and is expected in time to include all major types of audio-visual materials, involving all levels of education. Already available are a number of recordings and a number of filmstrip subjects for classroom use. The former, under the trade name of *Teach-O-Discs*, are recordings by professional artists, of selected excerpts from the great classics of English literature by Shakespeare, Dickens, Tennyson, Scott, Browning, Longfellow and others; also dramatizations of momentous events in American history, written by Marquis James, a Pulitzer Prize winner. The subjects were selected from the syllabi of various states, with the advice and assistance of school administrators and teachers. A teaching guide accompanies each *Teach-O-Disc* which are 12 inch double-face records made of unbreakable Vinylite, and running at 78 r.p.m.

Teach-O-Filmstrips now ready, include four subjects in color, designed for use in primary classes in reading, story-telling, social studies and nature study. They are composed of original color drawings, described as self-contained teaching units, and employing the principles of motivation, concept teaching, summarization and provocative questioning. The subjects are *Heidi*, about the adventures of Heidi and her friend, Peter; *Fun With Mitzie*, about a little girl and her kitten; *The Lost Dog*, about a little boy and his dog; *Let's Make a Post-Office*, explaining the services of our postal system.

A series of eight *Teach-O-Filmstrips* in black and white are available, under the general title of "Living Together in the United States." Designed primarily for use in social studies classes in the middle grades (4,5,6) the titles are *Workers in Our Country*, *Where Our Food Comes From*, *How Our Food Is Produced*, *How We are Clothed*, *Our Homes and Our Communities*, *Communicating with our Neighbors*, *Transportation in Our Country*, *Opportunities for Play and Recreation in Our Country*. All subjects are accompanied by teaching guide.

Editor-in-Chief of the new Division is Dr. David J. Goodman, who brings to his new post a background of nine years experience in the audio-visual field. His Doctor's thesis at New York University where he majored in Administration and Supervision of Audio-Visual Education,

was entitled "Comparative Effectiveness of Pictorial Teaching Materials." Dr. Goodman was active in public school work in the preparation of audio-visual curricula and the direction of audio-visual instruction, and has had extensive experience in editorial work, still and motion picture photography and recording. His background includes position as Editor for Young America Films, Inc., Department Editor for EDUCATIONAL SCREEN, Educational Specialist for two years in the Training Aids Division of the Army Air Forces in charge of preparation of Instructors' Guides to accompany films and filmstrips. He has contributed articles to many educational journals.

Sound Slide Film on Job Training

The business magazine, *Syndicate Store Merchandiser*, 79 Madison Ave., New York 16, announces a new sound slidefilm, *How to Teach a Job*, a ten-minute subject which applies the pattern used in military and industrial training, to fit the needs of retailing.



Frame from "How to Teach a Job".

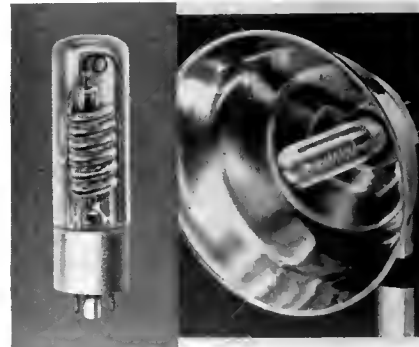
It is designed to help businessmen, and especially retailers to eliminate waste in time, money and talent that results from poor job instruction.

Recordings of Radio Science Programs Available

Revere Copper and Brass Inc., sponsors of *Exploring the Unknown*, series of weekly broadcasts designed to tell the story of a scientific research and its practical application, has made available for school use, recordings of nine selected programs from the series. They are being distributed through the Recordings Division of New York University Library, New York City. Titles are *The Lie Detector*, *The Flying Blowtorch* (Rockets and Jet Propulsion), *Cancer—Cause for Hope*, *Plastics—Nature Gone Modern*, *What Is the Atom*, *Hidden Hunger* (Vitamins), *Pneumonia*, *The Battle That Never Ends* (Pests), and *Eyes—Windows on the World*. Each program is recorded on both sides of three 12-inch Vinylite discs, operating at 78 r.p.m.

New Repeating Flash Bulb

Wabash Corporation, 335 Carroll St., Brooklyn, N. Y., announced a repeating flash bulb that can be used for several thousand individual flashes of brilliant daylight quality photographic illumination. Developed in the electronic laboratories of Sylvania Electric Products Inc., the new flash bulb provides a light output of 12,000,000 peak lumens in an instantaneous flash the equivalent of 1/5000th sec-



Wabash flash bulb

ond—fifty times faster than the fastest flash bulb they now manufacture. Preliminary color tests indicate that the color quality of the light is already corrected to approximate that of normal daylight so that no filters will be required for indoor use with daylight type color films.

This is the first of several bulbs of its type which Wabash will make available with their new Electroflash units soon to be announced.

2 x 2 Color Slides on Birds

The National Audubon Society, 1000 Fifth Ave., New York 28, N. Y., has added a series of 2x2 full color slides to its Film and Slide Library. These are made from the bird paintings by Major Allan Brooks. The slides, 150 in all, are available in seven sets of twenty each, and one of ten. A listing of the various birds in each set, and prices, may be secured by writing to the National Audubon Society.

Filmstrip on Radar

Opening with a picture of dog-fights of planes over London during the Blitz, a new filmstrip on Radar tells the story of "Little Sir Echo", as the RAF pilots called this silent partner of theirs.

Designed for high school use in assembly, science or history classes, the filmstrip, *Introducing Radar*, touches on the history and development of Radar, and explains the theory and functioning of a Radar set. Produced by Federalist Films, who also produced the filmstrip on world government, *How to Conquer War*. For further information write the producer, 391 Bleecker Street, New York 14, N. Y.

Curriculum Films, Inc. Formed

Monroe B. David, President of American Services, has announced the formation of Curriculum Films, Inc. The new organization will perform an educational, research and distribution service for independent producers of educational films.

Mr. David, in discussing the basic plans of the new company, said, "After carefully determining specific classroom needs, through research, we will have subject matter specialists prepare script material for producers. From this material the producers will create packages of full color film-strips, each package consisting of a number of individual strips of logical teaching length. Where they will serve the purpose best, 16mm. motion pictures will be included. The complete package will be designed to cover the visual needs of an entire course. We are not producers, but our educational research and development staff will work with selected producers through all phases of production. The completed packages will be sold direct to schools".

Offices of the company are in the R.K.O. Building, Radio City, New York.

Eastin Reopens Colorado Office

Eastin Pictures Inc., has reopened its office at Colorado Springs, Colo., under the management of Major Robert K. Hieronymus, and is now ready to serve old and new customers in fifteen Western states, including the Rocky Mountain region, the Pacific Coast area and Texas. The Eastin concern, which has its headquarters in Davenport, Iowa, carries on a nation-wide business in the rental and sale of 16mm. sound motion picture films for educational and recreational purposes, and sale of 16mm projectors.

Major Hieronymus was recently discharged from the army after serving for fifty-three months with the infantry, tank destroyers and inspector general's department. The Eastin office in Colorado Springs was originally opened by Major Hieronymus in August 1938. He served as manager until August, 1941, when he left to join the armed forces. In June 1942, it became necessary for the branch to close on account of the wartime shortage of trained personnel.



"TRAINING YOU TO TRAIN YOUR DOG"

(Basic Obedience Instruction)

A 16 MM COLOR SOUND FILM

From the book of the same title published by Doubleday & Company
(Running Time 32 Minutes)

Approved and Highly Recommended by
The American Kennel Club and The American Humane Association



A film everyone will want to see, both young and old, for its sheer entertainment as well as its educational values. Narrated by Lowell Thomas. Supervised by Blanche Saunders. Photographed by Louise Branch. This film can be used to advantage by all schools, community centers, welfare groups, dog clubs and obedience classes.

For information write or wire
UNITED SPECIALISTS INC. EDUCATIONAL MOTION PICTURE PRODUCERS
159 East 35th Street, New York 16, N. Y.

Radiant Adds to Executive Staff

Radiant Mfg. Company of Chicago, manufacturers of a complete line of projection screens, has increased its executive staff by the appointment of Harry Millar, 230 West 46th Street, New York City as Eastern District Manager and Mr. Jack Newman, Box 2, Centerville, California, as Western District Manager.

Filmosound Library Study Course

A systematic study course in library principles and practices is pursued by all members of the Chicago headquarters branch of the Bell & Howell Filmosound Library. Directed by W. F. Kruse, general manager of the library, or, alternately, by W. H. Eyles, deputy manager in charge of rentals, regular weekly classes are held here in discussion meeting style. The entire clerical and editorial staff takes part. Films like "How Motion Pictures Move and Talk," "A B C A," "Evolution of the Motion Picture," "Use and Care of the Filmosound" are shown, and school curricula and film catalogs and descriptive literature of all kinds are lesson materials.

Victory Films Award to Bell & Howell

For wholehearted cooperation with the Treasury Department during the Victory Loan Drive in the latter part of 1945, Bell & Howell Company, Chicago, recently received the National 16mm Victory Film Committee's Award of Merit, it was announced recently by O. H. Coelln, secretary of the committee. W. H. Kruse, manager of Bell & Howell's Film Division, headed up his company's efforts in this connection, and in addition served as midwestern regional chairman for the national committee. The circulation of government-sponsored sound films was credited by Secretary of the Treasury Fred M. Vinson with having been a considerable factor in putting the 1945 Victory Loan Drive across. Future activities of a similar nature will be furthered by the newly formed Film Council of America.

Visual Art Moves

Visual Art Films, Pittsburgh, Pennsylvania, have moved from 422 Empire Building to larger quarters at 118 Ninth Street, where they will occupy three floors. At this new location, the film library will be enlarged and a large screening room will enable customers to preview films. A photographic store will occupy part of the 6,000 square feet in the new store.

A Trade Directory for the Visual Field

FILMS

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 275)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin St., Urbana, Ill.

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on inside back cover)

Brandon Films, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 261)

Bray Studios, Inc.
729 Seventh Ave., New York 19

British Information Services
30 Rockefeller Center, New York 20
(See advertisement on page 277)

Castle Films, Inc.
30 Rockefeller Plaza, New York 20,

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11
(See advertisement on page 267)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 224)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Educational Projection Service
6600 Lehigh Ave., Chicago 30, Ill.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisements on pages 221, 257)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 259)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.
(See advertisement on page 265)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 274)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Pictorial Films Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 222)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 274)

Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 228)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.

Svank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 270)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 270)

United Specialists Inc.
150 E. 35th St., New York 16, N. Y.
(See advertisement on page 279)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 264)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 276)

Y.M.C.A. Motion Picture Bureau
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Art Zeidler Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 223)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 224)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 272)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 259)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 255)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
M. & M Bldg., Houston 2, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Words & Music by Murray Chamberlain.
52 Madison, Memphis 3, Tenn.

Art Zeidler Audio-Visual Aids
868 Broad St., Newark, N. J.

SCREENS

Da-Life Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 227)

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Curriculum Films, Inc.
RKO Bldg., Radio City, New York 20
(See advertisement on page 230)

Popular Science Publishing Co.
353 Fourth Ave., New York 10, N. Y.
(See advertisement on pages 250-1)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Stillfilm, Inc.
8443 Melrose Ave., Hollywood, Cal.
(See advertisement on page 274)

Visual Sciences, Suffern, New York
(See advertisement on page 272)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 276)

SLIDES (KODACHROME 2 x 2)

Brooking Tatum,
Kelseyville, Cal.
(See advertisement on page 274)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Kline Kolor Pictures
1761 Sonoma Dr., Altadena, Cal.
(See advertisement on page 264)

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Munday & Collins
814 W. 8th St., Los Angeles 14, Cal.
(See advertisement on page 272)

Philp Photo Visual Service
1954 Pasadena Ave., Long Beach, Cal.
(See advertisement on page 274)

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 274)

Slidecraft
257 Audley St., South Orange, N. J.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Western Colorfilms
3734 N.E. Chico St., Portland 13, Ore.
(See advertisement on page 270)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 259)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 226)

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 274)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

STEREOPTICONS and OPAQUE PROJECTORS

American Optical Co.
Buffalo 11, N. Y.
(See advertisement on page 263)

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 229)

Chas. Beseler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 231)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 224)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Gold Manufacturing Co.
1220 W. Madison St., Chicago 7, Ill.
(See advertisement on page 271)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 226)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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Inter-Americanism at Home

A concrete, finely detailed description of procedure in a specific unit-subject, using all types of audio-visual material.

“INTER-AMERICANISM AT HOME” is an educational venture. It is an educational experiment that is being conducted on all levels of learning to establish good will and understanding among the nations of the Western Hemisphere.

Today we are beginning to see the fruits of a few years of concentrated study of Latin-American countries and peoples. We are beginning to understand that folks between the Rio Grande and Cape Horn are Americans too. The student of our public schools has actually “visited” the coffee plantations, the rubber plantations, the markets and cities of Latin America. He has seen the giant mahogany felled, sawed and loaded on ships carrying flags of every major nation in the world. He has been conducted through the modern newspaper plant at Sao Paulo. He has viewed the ruins of the great Inca Civilization. He has journeyed from the source to the mouth of the great Amazon River. He has lived a day with a typical South American family. He has attended Brazil’s Fishing School. He has seen much of the culture and beauty of Mexico. He has helped fight disease in the tropics.

All this has given our American student further insight into the problems of “good neighbors” and international cooperation. But these films that bring these vicarious experiences to the classrooms in themselves will not and cannot furnish a complete educational program of Inter-American Relations. It is not the writer’s purpose to popularize the subject by introducing a mechanized educational program. It is rather that of attempting to point out how unified education provides the opportunity to weave into the educative process teaching materials and resources of all types which will result in spiraled educative experiences that will be meaningful to the learner.

The value of using aids of various types of classroom teaching has been proven and accepted as a means of enhancing learning situations. But all too often aids are accepted as experiences unto themselves. If a real learning experience is to be conducted for the benefit of learner it must be planned, organized and developed on the basis of unifying all aspects of an educative experience.

A student who has had his curiosity aroused by an aid of some type and is not permitted to express himself mentally, emotionally or physically has not experienced a true learning situation. Through the process of unified education it is hoped that situations will be created whereby all students will have a chance to express themselves in a life-like situation that adequately meets the needs of human beings—that of having lived through an experience, real or vicarious.

Books are exciting to the average reader who has sufficient background to assimilate the information so obtained. Printed material is a definite motivating force and has a lasting effect on attitudes. Films, too, as well as other aids, have a lasting effect on the social

CLAUDE L. SIMPSON
State College of Washington
Pullman, Washington

attitudes of human beings. And like more books, more instructional aids pertaining to the same issue may have a cumulative effect on attitude. This cumulative effect is the result of a unification of a total teaching-learning situation.

Education is an integration and a synthesis. The more ways an idea comes to a student, the surer he is of getting it. If he hears it, sees it, reads it, talks it over, and reflects on it, he is pretty sure of getting it. The using of any one instructional aid is only a fraction of a total teaching-learning situation. Learning results from thinking, feeling, and doing. So unless the sensory impression received from the use of a teaching aid “is seized upon vigorously by questioning, application, and pupil expression, it will have little or no effect on the pupil’s memory or character.”¹

In developing the theme of unified education, it is necessary to weave a body of teaching materials and resources into the objectives set up for a particular topic or unit. The purpose being that of providing life-like experiences which adequately meet the needs of human beings in relation to the objectives set forth for the unit. The following proposal, which will result in unified education, is in no way limited to the study of the “Good Neighbor Policy” but may be readily adapted to any teaching-learning situation.

The general aim of social science as taught in the writer’s home state is “to assist the pupil in achieving

¹Hollis, A. P. *Motion Pictures for Instruction*. The Century Company, New York City, New York. p. 171.



Middle-class Latin American family scene.
(From “Good Neighbor Family”, a Julien Bryan production)



An Argentina middle-class family visits the zoo.
(From "Good Neighbor Family")

the ability to adjust and contribute to an ever-expanding social group ranging in size from the immediate family to a society of nations."

Each year time is set aside to concentrate study on the "Good Neighbor Policy," usually culminating on Pan-American Day. In carrying out this general aim in our school, the social science teachers have organized a workshop to discuss and work on common problems. To assist the teachers in preparing their units and projects, specialists are called into the workshop—namely, the directors of curriculum, instruction, and audio-visual education. The director of curriculum with his committee draws up the aims and objectives for study of Pan-Americanism. The director of instruction with his committee arranges for demonstration lessons. The audio-visual education director with his committee assembles all the available materials on Latin America.

A general meeting of the workshop is called and it was found that many of the items collected for instruction involved art, music and science. The members of these three departments were invited into the workshop to discuss their place in the Pan-American picture. The head of the Music department explains how appropriate recorded music brings another avenue of learning into play. He discusses his plan for the study of music appreciation of Latin American contributions to the field of music. He plans for songs and selections to be learned by his pupils. The Art department explains the tremendous area of study in the field of Latin-American art. The Science teacher discusses the implications of weather, geology, botany, levers, machinery, and many other science aspects of the "Good Neighbor Policy."

During the discussion, clothes and costumes were mentioned and it was the unanimous opinion that home economics played a part in our aims. Someone mentioned the dancing of our neighbors and immediately it was suggested that the physical education department, too, had something very definite to contribute to the "Good Neighbor" study. The school and city librarians were called in to explain their contribution

of books, magazines, pamphlets, poems, stories, clipping files, to the study of Pan-Americanism.

The audio-visual education director, in discussing his material on Latin America, gave a comprehensive lecture on picture appreciation—what is in a picture. He explained the value of the 2x2 slide, the stereograph, the opaque projector, films, both silent and sound, recordings, flat picture collections, maps, charts, posters, private collections, the museum, displays, exhibits, bulletin boards, and the blackboard.

He warned the group that no complete guides are available for selection of materials for Inter-American Education. The only method of selecting materials for classroom use is previewing or pre-screening. As a rule only a small number of films, small number of exhibits, charts, pictures, maps, etc., can be found that will prove useful in a specified teaching-learning situation. Each teacher in the school system was given the opportunity of viewing, previewing and screening all of the available materials for her specific unit or project on the "Good Neighbor" theme.

The director of instruction had a teacher demonstrate her proposed unit on the social life and customs of the people of Brazil. As an introduction to her unit she selected the CIAA film, *The Bridge*, to give her students some background of the economic problems of South America and Brazil. Some understanding of the economic problems of Brazil is necessary to a study of the social life. She showed the film only once as it is rather long and would be time-consuming. She had prepared a list of specific points for her students to watch for during the presentation. No slides or film strips accompany the film so she has prepared individual charts of the animated phases for concentrated class study during the unit.

For the study of types of homes, occupations, recreation, etc., the teacher selected sets of flat pictures for individual and group study. Charts and graphs were selected to show income, expenditure, types of food, clothing, etc.

After considerable preparation the class was shown the CIAA film, *Good Neighbor Family*, which presents a study of the family life of Latin America in contrast to the family life in the United States. Considerable discussion was held on this film and it was reshown several times for further study of the various aspects of life on the large estates and small farms of South America.

Several of the girls made native costumes of the Brazilian people. The boys were interested in the film, *Brazil's Fishing School*, and spent considerable time showing and discussing the implications of education in Brazil. An exchange student from the nearby college was asked to speak before the class on family life in her home town, Rio de Janeiro. The exchange student brought with her several pictures and display items that she used in her discussion.

Finally, an assembly program was arranged by the speech department on "Pan-American Day." Color, gaiety, dances, songs, plays, musical numbers, speeches and a grand finale culminated the study. Students of all ages, color and creeds had lived a true experience of "Life in Latin America." An experience that was real to every participant—a teaching-learning situation that was unified.

Still-Projection Methods in the Teaching of Reading

An authoritative expose of the neglected possibilities of still pictures in the teaching of reading.

AN official of an important concern engaged in the manufacture of still projectors recently asked the writer whether there was a place for still-projection methods in teaching reading to young children. The writer replied that there was no question about it. The official became interested and agreed to sponsor an investigation of the possibilities for using the still-projection technique in the reading program.

The writer promptly turned the problem over to his research seminar, with students assigned different parts of the job to be done. The scope of the work accomplished is indicated by the specific questions which individual students tackled: What mention is made of still projection methods in professional texts on the psychology and pedagogy of reading? What mention is made of the topic in professional texts on visual education? What reference is made to the problem in the periodical literature? What still-film material has been developed for the teaching of reading? What use has been made of the opaque projector in reading programs?

The first disclosure was that the writer had perhaps been too optimistic in his reply to the company official. Of the twelve most popular professional books on the teaching of reading, only five made any mention of the use of filmstrips or slides. These five books contained only slight references, and just one book had as much as a full paragraph on the subject. Durrell's excellent books,¹ for example, contained only these three sentences: "Lantern-slide projectors will help to vary the classroom instruction" (p. 107). "Word meanings may be further enriched through visual aids" (p. 170). "Words may be shown on lantern slides [in connection with visual-motor methods]." (p. 181).

The results from the professional books on visual education were equally discouraging. Seven well-known books were examined in this field. Three of these books made no mention at all of still-projection methods in teaching reading. Typical of the suggestions found in the other four books were the following from Dent's book:² "The cellophane slide is a valuable teaching tool in the hands of the busy teacher. All sorts of reading exercises, outlining, and other matter, usually printed or written on the blackboard, may be put on such slides and kept for repeated use" (p. 61). "Number combinations and elementary reading material can be presented in slide form with effective results" (p. 185). These suggestions do not provide the detailed guidance the teacher of reading needs.

IRVING H. ANDERSON
Associate Professor of Education
University of Michigan, Ann Arbor

A search of the periodical literature for the last ten years applied a bibliography of 38 titles. These articles are the best source of ideas for using slides, filmstrips, and opaque materials in the reading program. They are written for the most part by classroom teachers who have experimented with these materials on the job. Sample titles were "Use of Filmstrip to Assist Retarded Readers," "Visual Aids in Remedial Reading," "Teaching Spelling with Hand-Made Lantern Slides," "The Experimental Use of Visual Aids in Teaching Beginning Reading," "Values of Visual Aids in Reading," "Visual Aids for Reading Tests," "Visual Aids in the Language Arts Program," and "Teaching Literature with Slides."

In the search which was made for actual slide and filmstrip material, 142 sources of film material were requested by form letter to submit listings of their offerings. These sources included the principal commercial concerns in this country and abroad as well as the educational film divisions of a long list of American colleges and universities. Eight colleges and universities and seven commercial concerns were found to list material which had been developed specifically for teaching reading. This may be taken as a credible showing or not, depending on one's expectations. The total yield was somewhat disappointing to the research group. There was much overlapping in the titles listed. The S.V.E. Picturoles for Primary Reading, for example, were listed by several sources. The Stories for Children, in slide form, listed by Williams, Brown, and Earle, Inc., Philadelphia, were also listed by Indiana University, etc. The amount of overlapping which was discovered reduced the total range of the material found.

The writer remains convinced that much more can be done with still projection methods in teaching reading than has been achieved so far. The failure to exploit these methods more fully can be traced to a number of conditions. First and foremost perhaps is a failure at the teacher-training level. Specialized courses in visual education are not the answer to the teacher-training problem. The problem is one that involves all methods courses. The expert in reading methods should be familiar with the visual materials and techniques which have been developed to teach children to read. He should cover these materials and methods in his own courses. That there has been some neglect in this regard would seem to be indicated by the small

¹Durrell, Donald D. *Improvement of Basic Reading Abilities*. Yonkers-on-Hudson, New York: World Book Company, 1940. Pp. viii + 407.

²Dent, Ellsworth. *Audio-Visual Handbook*. Chicago, Illinois: Society for Visual Education, Inc., 1942. Pp. 1-227.

mention made of still projection methods in professional texts on the psychology and teaching of reading.

The slides and filmstrips which various sources list for the teaching of reading are unrelated to the basal reader series commonly in use. Closer correlation of slides and filmstrips with these books would promote a wider use of visual methods in reading programs. The late Ben G. Graham, superintendent of the Pittsburgh schools, used to say: "If a representative of a textbook company should come into my office and tell me that he had not only a set or sets of textbooks that fit into the Pittsburgh curriculum, but also sets of films that correlated with these books,² I would immediately give him a serious hearing, and his offerings serious consideration. In considering textbook adoption, preference would be given to the combination of correlated films and books."³ An ambitious survey is now underway to explore more fully the possible correlation of film and textbook.⁴ Evaluating the activity which is currently underway, Hoban reaches this conclusion: "Investigations currently being made by textbook publishers, both individually and collectively, indicate that the correlation of textbook and film is approaching the stage where something will be done about it."⁵ The correlation of textbook and slide or filmstrip is especially needed in the reading field, where, with the notable exception of the Keystone Visual Readers, almost no progress has been made in that direction.

The reading expert and producer of film material are another team that should get together. A filmstrip series for Primary Reading is again a good example of what the writer has in mind. They represent a satisfactory photographic job, but one of the stories contains such words as "rebels," "encampment," "summon," "orderly," "meadow," "Redcoats," and "curtsy." Words like these are ordinarily not a part of the primary child's reading vocabulary, and the vocabulary burden of the story might well spoil the fun of reading it. Another story uses an unorthodox style of type. Primary children have difficulty making the transition from standard type to a style which is unusual. Defects like these could be avoided through closer cooperation of education specialists and film producers.

How specialized interests sometimes become is well illustrated by the reply the writer received in connection with a request for information on slides and filmstrips for reading from a nationally known dealer of projection equipment. The manager of the concern replied that he had no knowledge of slide or filmstrip material which had been developed for teaching reading, but suggested that the present writer might be willing to edit a series. The manager went on to say that he had the projection facilities for such a project. Actually, there is some slide and filmstrip material available for teaching reading. To know about this material and be able to refer customers to it is good business, if nothing else. To sell a projector is one

²As reported by Charles F. Hoban, Jr., "Films and Textbooks," *Educational Screen*, XXIV (December, 1945), 445.

³"The Teaching-Films Survey," *School and Society*, LXII (December 8, 1945), 366-367.

⁵Hoban, Charles F., Jr., "Films and Textbooks," *Educational Screen*, XXIV (December, 1945), 445.

thing, to make it functional in the school another. The director of the reading clinic of a state university received the same request for information as the above dealer. This individual also replied that he did not know of any material but that he had a projector and would we please notify him of anything we found so that he could put the projector to use. This is a common condition. Many schools have projectors which are never used.

There is a silver lining to all of these cloudy forebodings. While the teacher of reading will not find much in the way of slide and filmstrip material which is specifically labelled reading, she will find a wealth of other slide and picture material that can be related to the stories which appear in children's books. Several of the students in the writer's research group have become interested in correlating commercially available slides with the stories found in children's readers. Their problem has not been that there is too little material available but too much. They do not know where to stop. Pictures from magazines and other sources can similarly be related to children's stories and prepared for opaque projection.

The slides and pictures can be used for motivating the pupils and for arousing their interest and curiosity. They can be used to enrich word meaning and for making the words stand for something concrete. They can be used for discussion purposes and for building a language background. In her discussion of the slides and pictures, the teacher can use words and expressions which are later to appear in the story. By properly directing the discussion, she can get the pupils to use the same words and expressions. The reading of the story will then be easier, the pupils will get over what otherwise might have been hardspots, because these words and phrases will still be "ringing in their ears." After reading the story the pupils will want to review the pictures and study them in the light of what they have learned from the story. These are just a few suggestions of ways for using slide and picture material in the reading lesson.

The writer would reply as he did before to the company official, but the possibilities for using still-projection methods in teaching reading cannot be fully exploited until the problem spots suggested above have been corrected. The correction of these difficulties requires the cooperation and concerted effort of all of the interests concerned.

Full Steam Ahead in Virginia

A total of 58 county and city school divisions in Virginia have established local Bureaus of Teaching Materials, in comparison with 15 libraries in operation prior to this year. Indications are that there will be approximately 70 such libraries operating by the opening of the new fall term. This is obvious evidence that the recent legislative appropriation has made it possible for school divisions to decentralize the state's film distribution facilities to a considerable extent.

Twenty-two extension classes in audio-visual education are now being conducted by representatives of the University of Virginia throughout the state. In addition, a large number of teacher study groups have been organized to provide in-service training for teachers.

The Application of Military Audio-Visual Techniques to Civilian Teaching

Part Two, concluding the presentation begun in May of a major problem facing the visual teaching field today and demanding early solution.

IN the process of expediting their training programs, the Army and Navy have planned the production of films and other training devices specifically to fulfill definite instructional objectives. Early in the training program, authorities realized that, just as there, can be no all-purpose gun, so there can be no all-purpose instructional film or other audio-visual materials. Each teaching situation, each attitude to be established, and each phase of a skill to be taught requires a special tool—i. e., a film, a device, or other audio-visual material must be designed, planned, and perfected so that once it is placed in the hands of the instructor it can be used as a sure tool for doing the specific teaching job effectively. With full appraisal of the simple principle and its significant implications, the Army and Navy developed systems for intensively planning their audio-visual materials so that each production was geared to the requirements of a definite teaching situation exactly as it existed in the schools, in the field, or at the place of its ultimate utilization. This means that the requests and specifications for audio-visual materials were initiated by the users, the instructors themselves, who were repeatedly consulted throughout the process of production. The audio-visual materials thus requisitioned and planned were then made available by mass production and were distributed to all activities in which their use was applicable.

In the process of constant and continuous use of these materials, teaching situations frequently were found to change, defects in the materials were discovered, and numerous ideas for improvement materialized. Tempered by these changing teaching conditions and evaluated by the experience gained from utilization, carefully planned revisions of audio-visual materials were promptly initiated and carried to completion. This resulted in constant and progressive refinements, a circumstance which largely explains why audio-visual materials in use at the end of the war were far superior in quality as well as in quantity to those which previously existed. Briefly stated, it can be said that the Army and Navy have practiced an audio-visual technique which can properly be labeled the *technique of systematic planning of production for utility*.

II. The Technique of Systematic Planning of Production for Utility

What has been done in civilian education about this technique? This technique is, on the whole, most conspicuous in civilian education for the degree in which it is lacking. Frequently the films most needed by teachers have not been produced, and many of those produced do not have the quality of utility in the sense

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of serving accurately the instructional objectives. At the present, the best a teacher can do is to examine film catalogues to see if any films are listed pertaining to a particular subject area. If the teacher is fortunate, he will find some films sufficiently promising to warrant previewing for prospective use. Upon further examination he may find that many of these are beautiful, but too general; crammed full of technical facts, but not organized into teachable units; or entertaining, but not suitable for instructional purposes. If he turns to the so-called free sources of films furnished by various business concerns, he will find much the same situation, with the added burden that most of the films consciously or unconsciously sell a bill of goods along with the teaching. True, the production of the thousands of films available to public schools today has been "planned." These films are planned to sell a product or a viewpoint, planned to entertain, planned to cover wide scopes of subjects, planned to appeal to large audiences, but rarely planned for precise utility as needed by the classroom teacher.

How can the technique of systematic production for utility be achieved in civilian education? It can be achieved by the establishment of a well-organized and close liaison between the classroom teachers and the producers of audio-visual materials. This liaison must consist of classroom teachers and school administrators on the one hand and technical writers, editors, and producers on the other. What has already been done along this line in limited areas and subjects is, of course, a step in the right direction. Via such a system, applied comprehensively to the whole curriculum, the teachers and administrators would make known precisely what audio-visual materials are needed in each subject area. They would define the instructional objectives to be satisfied and would serve as consultants in organizing the material into teachable units suitable for classroom use. The technical writers and editors would formulate the final "blueprints" and shape each project for final production.

In this manner, purpose and usage of audio-visual materials would be well defined even before production. Integration into the curricula would no longer be difficult or time-consuming. The quality of utility of a production would no longer be a hit-or-miss proposition; it would be assured by scientific planning geared to the dictates of classroom requirements and instructional objectives. Once this liaison were broadly organized and functioning, it would not only serve as the



Mock-ups are used to teach navigation.



Official U. S. Navy photos

A display of knots being used in teaching recruits.

springboard for new productions, but it would be the logical source for revisions, improvements, and refinements of audio-visual materials from year to year. That this system would be practical cannot be denied. If such a system of planning of production for utility can be practical and can be successfully expedited even under the restrictions of a military organization, who would dare predict any limit to its achievement in a field so broad in scope and so versatile in character as public education?

Who should initiate the system of liaison between classroom teachers and producers? The state of lethargy which until the present time has existed in the matter of planning of production for utility cannot be broken until either the educators or the producers initiate the necessary liaison between the two groups. In recent years there have been a few producers in the field with plans for producing the type of films needed, but no large-scale planning for utility is yet in evidence. After all, why should producers change their technique of making audio-visual materials so long as no one is complaining about the present product? It therefore behooves educators to initiate a liaison system now, outline and specify the type of materials desired, and offer to work with the producers in broad-gauge planning of production for utility. This should be done on a basis at least state-wide, and presented to the producers with the solid backing of local, state, and national educational associations. If producers of audio-visual materials then choose to ignore such requests and offers of assistance, the time is near when educational organizations should negotiate for the manufacture of audio-visual materials by the state. Granted the necessary budgetary provisions, state departments of education could very well establish laboratories and manufacture the materials according to specifications. It is incumbent upon educators to present a united front on this question and to learn precisely what position producers will take in regard to it. Certainly no one else will do it for them, and the needed audio-visual materials must come from one or the other of these two sources.

III. Development of Audio-Visual Teaching Techniques and the Training of Teachers for Effective Utilization of Audio-Visual Materials.

Early in the complicated process of planning and developing their training programs, both the Army and Navy learned that the perfection and production of audio-visual materials were not enough to assure efficient and successful instruction. First, for each tool, methods of utilization had to be developed—methods whereby the tool would best do the specific job for which it was designed and produced. Second, the instructors had to learn these methods and become proficient in their application.

For the solution of these two problems, the armed services had at their disposal the theories of utilization long expounded by educators, a sizable number of professional school men as instructors and administrators, and all the training schools of both the Army and Navy for a laboratory, or proving ground. From skillful and uninhibited exploitation of these potentialities, the development of teaching techniques was brought to a state of subtlety and uniformity, and the final success of the program was realized through the high proficiency which the instructors achieved as a result of methodical training both in the classroom and on the job.

A complete résumé of the audio-visual teaching techniques developed and practiced by the armed services has not yet appeared in print, and nothing less than a full volume on this subject alone can provide an adequate revelation of the achievements attained. Such a volume would require at least one chapter each on such advancements and innovations as the following: (1) the integrated use of both motion-picture training films and slide films on the same teaching subject; (2) the relentless and never-ending fight against unintelligent or careless use of films and the evolution of effective methodology for film utilization; (3) the skillful use of color schemes in posters, in training mock-ups, and on the blackboard; (4) the judicious incorporation of humor in training aids.

Realizing that the mere mastery of technical knowledge and skills did not necessarily qualify nor enable individuals to instruct others efficiently, the armed



Instruction in progress with a mounted model engine.



Official U. S. Navy photos

A demonstration in a class of radio operation.

services on numerous occasions planned courses of instruction in effective teaching methods for instructors. These courses placed special emphasis on the utilization of audio-visual materials and were centered entirely about demonstrations and practice in effective teaching methods developed for training films, film strips, objects, models, charts, posters, blackboards, and special devices. For influencing and assisting even a greater number of instructors, training manuals and detailed film guides were circulated widely. For further assurance supervisors and coordinators were actively engaged throughout the training programs in the actual training of instructors on the job. It was by these methods that the proficiency of instructors was progressively kept on the upgrade.

Much Left to Do in Civilian Education

What has been done in civilian education about the development of audio-visual teaching techniques and the training of teachers for effective utilization of audio-visual materials? The fundamental theories have been expounded by numerous competent educators. These measures have to a very large degree proved sound and fully capable of the accomplishments predicted for them. In fact, it was largely on these theories that the armed services relied for guidance and planning in implementing and expediting their successful audio-visual programs. Professional educators and administrators have politely agreed in general to the potential values of these theories. However, their active participation in the practical development and application of these theories has been, in most cases, too scattered and too limited to permit systematic coordination and long-range planning. Discussion panels have been held, conventions have met, and literature has been written. In all these it was agreed that the potentialities of audio-visual materials are great and even limitless, but the total of it all has usually been mere passive agreement followed by little or none of the active exploitation which is essential for real development and refinement of effective teaching techniques.

While the development of audio-visual teaching techniques has been brought at least to the theoretical stage, the adequate training of teachers for the effective

utilization of these techniques still remains an unsolved problem. In a recent nation-wide survey of audio-visual education programs,¹ one-fourth of the school systems contacted were sufficiently interested to participate. Of these, ninety-four per cent indicated that, in their opinion, the development of audio-visual education programs is hindered by lack of systematic training of teachers in audio-visual techniques. Few teachers have any clear-cut ideas of how an audio-visual program should be handled. Even the simple procedure of operating and caring for projection equipment is yet unknown by most teachers. All too few of even our larger cities have full-time supervisors of full-fledged audio-visual education programs. Only a handful of states require any specific training in audio-visual techniques for their teachers. Presumably the training of teachers in effective teaching methods is the charge of teacher-training colleges and universities. It is clearly evident that most of these institutions have not yet extended their training sufficiently to qualify teachers properly in the effective use of audio-visual teaching techniques. It is equally apparent that public educational systems in general have neglected the in-service training of their teachers in these techniques.

The Problem of Teacher Training

How can such training of teachers be achieved in civilian education? The development of audio-visual teaching has basically been achieved. No doubt refinements and perfection of these techniques can proceed to unlimited levels. Civilian education can achieve this development by effective utilization and practice, but this can be done only when the majority of teachers receive specific training for the audio-visual technique. To be effective, this training must be expedited in two places: (1) teacher-training colleges and universities, (2) supervision and in-service training on the job.

It is urgent that teacher-training institutions immediately initiate expert courses of instruction in the effective utilization of audio-visual materials. To permit

¹Alvin B. Roberts, "Audio-Visual Education in the Post War Period," *Educational Screen*, XXIV, No. 8 (October, 1945), p. 343.

persons to qualify for teachers' certificates without proper knowledge of how to use blackboards, bulletin boards, objects, models, charts, slide films, 16mm. motion pictures, and other aids is just as great a mistake and as professionally unsound as it would be to license physicians and surgeons without expert instruction in the use of medical formulae and surgical instruments. Present courses in educational psychology and the art of teaching are no longer sufficient to render teachers professionally competent. Basic knowledge in the use of the audio-visual tools which enable psychological laws and teaching techniques to be most efficiently applied can no longer be omitted without irreparable stifling of the teacher profession. The efficient training of future teachers can be achieved by initiating and requiring expert courses of instruction in the use of audio-visual aids for all teacher-candidates in colleges and universities.

It is urgent that the public school-systems—municipal, county, and state—establish adequate supervision of audio-visual instruction. This system of supervision must provide in-service training in the utilization of audio-visual materials for all teachers already on the job. It must provide the source and distribution of audio-visual materials as well as serve in the capacity of developer and promoter of ideas for new aids. Furthermore, the supervisor of audio-visual instruction is needed to provide the leadership which the audio-visual education program requires for its ultimate success. The training of present teachers for effective utilization of audio-visual materials can be achieved in civilian education by instituting adequate supervision and in-service training for all teachers already on the job. To postpone this action now is equivalent to denying at least the present generation most of the benefits of the advancements of audio-visual instruction developed during the war.

For an Effective Program of Audio-Visual Education

Here are some constructive suggestions for the operation of an effective program of audio-visual education.

First, there must not be any mistaken concept that the extensive use of audio-visual aids will liberate the classroom teacher from work. Just as in the case of new developments in medicine and surgery, so new and potent educational tools require greater skill and responsibility of the individual who is charged with their use. The value of these tools lies in the fact that they make subject matter more teachable, enrich the curricula, and promote efficiency and thoroughness in teaching. The real beneficiaries are the students.

Second, educators should remember that all audio-visual materials are of diminishing value, and may frequently become actually confusing, unless the following fundamental principles and practices governing their use are faithfully observed:

1.—Most motion-picture films are fully effective only when supplemented by key still pictures taken directly from the film. To focus attention for thought and discussion, to provide a pause for learning, each still picture must be skillfully spaced so as to embrace and recall all of the motion shown since the preceding still picture.

2.—All audio-visual materials must be tailor-made to fulfill the instructional objectives of the particular subject.

3.—They must be selected and presented at the right time to the right group of people.

4.—The teacher must evaluate them before and after using.

5.—The teacher must prepare the class to receive them properly.

6.—The teacher must follow them up with planned discussions, questions, and tests.

7.—The students must know what they are expected to learn from them and must be held responsible for it.

8.—The teacher must use them as an integral part of the instructional plan and not as something in addition to the regular class procedure.

9.—A clear distinction must be made between the use of entertainment films and instructional films.

10.—The teacher must use them for better purposes than to fill in time or to get a few minutes' relief from facing the class.

11.—Students must be able to ask sensible questions after a film showing.

12.—The teacher must know the film, both its advantages and its weaknesses, and must know how to answer most of the questions it raises in the minds of the students.

13.—Projection equipment must be kept in good condition and operated smoothly.

14.—Projection rooms must be properly ventilated and sufficiently darkened at the same time.

15.—The teacher must know how to center attention on the points that really "count."

16.—The teacher must know how to eliminate distractions.

17.—The film must be shown in an instructional setting.

Third, films must be regarded as something more than an instructional device to bolster existing conventional patterns in educational systems. In many cases new instructional tools point the way to more efficient and beneficial patterns.

Fourth, unanalytical enthusiasm and mere lip service favoring the potential values of films must be avoided and fought. It is easy for the public, the students, and the teachers to drop into this rut and temporarily fool themselves into believing that something worthwhile is being achieved when actually everyone's time is being wasted.

Finally, it must be recognized that audio-visual education, in addition to supplying valuable tools for teaching the conventional subject matter and the fundamentals on all levels, has also a broader mission in teaching basic desirable attitudes in understanding social, political, and economic changes as they constantly evolve in a dynamic pattern both at home and abroad. Agencies and interests outside the schools have already recognized this potent value, and public education is the only medium available to hold the line for a healthy balance in the future.

Improving Sound Film Technique With a Microphone

Some concise, straightforward arguments for use of the microphone in teaching situations.

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TEACHERS frequently criticize educational sound film because of the poor quality of the sound track. Among sound films now in use are many commercial subjects which have been revamped for school use. While the photography of these subjects is often good, the sound track is open to criticism. In many cases the narration is too fast and includes many irrelevant details which confuse rather than assist learning. Music is often added whose type and tempo does nothing but distract the listener. In many cases the vocabulary is far above the level of understanding of the group for which the film supposedly is intended.

Even with films produced specifically for teaching purposes by reputable organizations the vocabulary employed is such that the film is suited only to a certain level even though the visual contents could be used in other areas.

The addition of a microphone to the school sound projector provides a means of overcoming many of these handicaps. Wherever a poor sound track is encountered it can be switched off and the film projected with the teacher providing the narrative through the microphone. This is not as difficult as might at first be supposed. The teacher in previewing the film will have grasped the essential points to be taught. These are then outlined to the class as the film is shown at a rate and in the words best suited to the class's ability to comprehend. Many teachers do this now with silent films.

As a further refinement of this technique it will be found possible to mix the sound track with the teacher's narration. For example, in the preview it may be found that certain sections of the film sound track are adequate or contain sounds which are essential to the understanding of the lesson. At this point the teacher switches over to the sound track. When that section passes she can switch back to the microphone for further comment.

In this way it is almost always possible to use any film no matter how poor the sound. It is likewise possible to extend the range of use of a given film to classes where it would not otherwise have been used. Where the vocabulary is unsuitable, the teacher's wording is substituted.

This technique may be extended to embrace student participation. Pupils themselves may take part in previewing, preparing narration and showing the films. Here are many opportunities for speech training, exercise of correct diction, and development of poise.

A microphone is not too expensive an outlay. An inexpensive microphone without stand may be purchased as low as \$6 or \$7. A wiser purchase, of course, would be one of better quality with a desk or floor

stand and with an adequate length of connecting cord. Such an instrument may be had upwards of \$20. Several types of microphones are available including crystal, dynamic and ribbon velocity. The type suited to your sound equipment can best be recommended by the manufacturer of your projector.

Once it is purchased, many other uses will be found for this device. Silent film can now be accompanied by narration in a professional manner, either by teacher or by students. The public address system thus provided will be useful for announcements, assemblies, game, and dramatics. Radio programs can be produced which provide all the opportunities for speech training without the burden of providing costumes and props which are required for the conventional stage production. The voice amplifier will likewise be found useful in the language arts program through the detection and correction of faulty speech habits. Defects in speech are thus magnified and easily pointed out. If a good microphone is purchased it can become the first step in securing voice recording apparatus which can be more extensively used in the speech training program.

Best of all, however, is the greater freedom which this method provides in the wider selection and utilization of currently available sound films.



A third grader at Central school uses the microphone to explain a sound film.

Unexplored Areas in Visual Education

Abstract of address given at the EFLA convention in Detroit, April 23, 1946.

PRIOR to 1941 educational motion pictures might have been classified roughly into three categories: (1) films which provided *general information*, as, for example, one on the country of Mexico; (2) those which demonstrated a particular *skill*, such as pottery making; and (3) those which provoked *discussion*, in the development of attitudes, principally the Human Relations series by Dr. Alice V. Keliher. The armed forces produced thousands of the first two types, for indoctrination and for teaching specific skills required in innumerable military operations. The United States Office of Education also produced approximately five hundred films of the skill type to speed up the production of war materials.

During the war two new types of instructional motion pictures were developed. One of these is the so-called *provocative film*. It was developed by the armed forces, principally the Navy, to present a tactical problem exactly as it might occur under actual conditions. No information is given, and the class must work out a solution to the problem as presented. As yet no known films of this type are available for peacetime school use, though there are obvious implications as to its value in fields such as mathematics, science, and other subjects where problems can be presented pictorially. The other type developed during the war is the *attitude film*, designed to create a desired attitude through dramatic impact, such as the Army series, *Kill or Be Killed*, or the OWI films encouraging condemnation of black marketeering or absenteeism on the home front. The potentialities of this type of film for peacetime school use in creating favorable attitudes toward study habits, race relations, hygiene and the like are practically limitless.

In recognition of those potentialities, the Commission on Motion Pictures of the American Council on Education was formed in 1943 through a substantial grant by the Motion Picture Association. Results of extensive surveys conducted by the Commission indicated that new films should be produced first in the fields of democracy, geography, mathematics, and art; to be followed by films for health, teacher training, literature, English, reading, languages and science. Production of films in the first four subject-matter areas has been begun, under Committees of nationally known experts in each area.

The Democracy Committee has drawn up a comprehensive outline of needed productions under the following major headings: I. Freedom of Person; II. Economic Freedom; III. Political Freedom; IV. Freedom of the Mind; V. Social Freedom; VI. Freedom of Conscience; VII. Freedom and Justice for All; and VIII. Our Community. A course in World Geography, entitled "Widening Our Horizons," emphasizing the social and economic adaptability of peoples to their environment, has been defined by the Geography Committee. In the field of art, the Committee is preparing

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film objectives, stressing skills such as painting and sculpture, and appreciation of the elements in art such as perspective, line, color and proportion in home decoration, dress and business. Surveys conducted by the Mathematics Committee reveal that the greatest challenge to film production in this field is on the elementary level; the program now being set up stresses motivation as well as direct teaching.

The procedure is uniform in each area. Research personnel of the Commission work out for each selected topic the specific objectives, a statement of the subject material to be covered, and references which provide necessary background for a story treatment. When these data have been evaluated by the Commission, the project is assigned to a story treatment writer who prepares the film story in narrative form. The treatment is then re-evaluated to determine whether the objectives are attained. It is next turned over to a professional script writer who translates the narrative into the specialized form of the shooting script. From the script a "story board" is prepared. The "story board script" is a type of shooting script arranged in three parallel columns: (1) the narration or dialogue; (2) a drawing of the proposed image or action to match the narration; and (3) accompanying camera direction. "The story board" is examined by the Commission and, following its approval, it is made available to producers. Thus the production starts.

Educators must play the major part in the selection of the topics to be produced, the subject matter to be presented, and the educational specifications which the picture must meet. The producer then begins to draw on his special talents, working closely with the educator to insure that the best possible picture is made both from the educational and technical points of view.

In its efforts to make available to all educational producers the best plans and educational specifications for films, the Commission is evaluating and experimenting, under actual classroom conditions, the educational effectiveness of such elements of cinematography as the use of different types of sound, color, humor, dramatic techniques, and animation and models. In relation to each production, experiments are planned to determine the most efficient means of promoting motivation and student participation. To date, the utilization of those elements cited above and the development of motivation and participation remain an almost unexplored area of educational measurement. Through its experimentation, the Commission seeks the solution to those problems and hopes to establish standards for further development in visual education.

Training Prospective Teachers in Making and Using Visual Aids

*Detailed outline of a summer course
in Visual Technique for Teachers*

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AS a result of a strong conviction that students going into teaching should know more about making and using their own visual aids, I established the one-semester course listed as "Photo-visual Aids to Teaching," open to juniors and seniors. The course is organized almost entirely on the project-laboratory basis, with very few lectures. Students learn by actual experience in the field or darkroom how to use principal kinds of cameras; do their own developing, printing and enlarging; make their own lantern slides; and operate all kinds of projectors—still, standard, opaque, motion picture (silent and sound). They also learn the current sources of all kinds of visual materials now available to the teacher for classroom use.

Students are expected to correlate their projects with their practice-teaching at the Hyannis Training School, photographing pupil activities there, and supervising the making of those visual aids within the scope of the ability of elementary school pupils—such as the hand-made lantern slides, stereographs, and the collection of pictures for the opaque projector.

This course has not been previously given at the college, although some of the items incorporated in it have been treated in science-methods lectures and demonstrations. It is my belief that two semesters, or a full year of treatment, would be needed to cover adequately the very broad field of audio-visual education; to insure an attitude of confidence on the part of young

teachers in their ability to make or select, and use judiciously and effectively, the great diversity of visual aids now available to the modern educator.

"Photo-Visual Aids to Teaching."

Objectives of course: to inculcate in prospective teachers an appreciation and understanding of

- (1) the growing importance of visual education in schools;
- (2) those photographic processes an educator can advantageously use, either in making his own visual aids, or directing student activity into those channels;



Project work at the training school.



Copying, using plate-back camera with double extension bellows.

- (3) the cultural and avocational value of improved picture taking;
- (4) how to find and use appropriate photo-visual materials;
- (5) proper techniques in using such optical devices as cameras, balopticons, filmopticons, miniature projectors, sound-on-film projectors, opaque projectors, etc.

Topics covered (work largely of a project nature, students carrying out field, laboratory, and darkroom work individually or in small groups):

- I. Pinhole photography, (a) construction of pinhole camera; (b) loading with cut-film; (c) making exposures; (d) developing by tray; (e) printing by contact.
- II. Construction and operation of conventional cameras, box and roll-film type: (a) essential parts of cameras and functions; (b) kinds of film available and properties; (c) kinds and properties of lenses, meaning of f. number.
- III. Kinds of cameras—advantages and disadvantages—box, folding (fixed focus); focusing models; cut-film double-extension bellows type; reflex; miniature.
- IV. Exposure and processing of film: (a) Gauging original exposure; (b) composing picture; (c) preparing solutions; (d) tray and tank developing; (e) Judging negatives and determining kind of printing paper appropriate.
- V. Enlarging: (a) advantages; (b) the enlarger, essential parts and functions; (c) operation; (d) exposures; (e) grades of paper; (f) solutions; (h) local control in printing; (i) cropping; (j) washing, spotting, drying, mounting prints for exhibit.
- VI. Making of lantern slides (standard size, $3\frac{1}{4}'' \times 4''$): (a) hand-made lantern slides on etched glass,—silhouettes, crayon and ink-colored; (b) photographic slide by contact print-

- ing; (c) by projection; (d) solutions, developing, fixing, drying; (e) finishing slides,—taping, masking, cover-glasses; (f) projecting slides,—parts and functions of lantern, operation and care; (g) commercial slides,—sources and ways of using.
- VII. Photography using flash and flood bulbs: (a) arrangement of lights; (b) exposures; (c) arrangement of subjects for story-telling effect.
- VIII. Copying or reproducing: (a) lighting; (b) use of process film, loading film-holders for plate-back cameras; (c) focusing double-extensions bellows camera; (d) copying with roll-film cameras using close-up lens; making prints or transparencies from copy-negatives.
- IX. The 35 millimeter or miniature camera: (a) advantages and disadvantages; (b) kinds of capabilities; (c) loading of bulk film; (d) operation of camera; (e) tank development with fine-grain developer; (f) emulsions available in 35mm film; (g) enlarging from small negatives; (h) accessories used with miniature camera—rangefinder, filters, close-up lenses, synchronizer.
- X. The 35 millimeter film-strip: (a) the still projector,—parts and functions, operation and care; (b) use of film-strip attachment to opaque projector; (c) double-frame film-strips made from negatives exposed in 35mm camera; (d) sources of commercial film-strips and application to classroom use; (e) advantages and disadvantages of filmstrips.
- XI. The 2" by 2" lantern slide: (a) in monochrome, printed on 35mm positive film, from negatives exposed in 35mm camera; (b) reduction transparencies from negatives taken in conventional cameras; (c) copying onto 35mm positive film, using close-up lens on 35mm camera; (d) masking, covering, binding, labeling, cataloging, storing slides; (e) Kodachrome or natural color slides,—for general out-of-door photography; indoors, close-ups on flowers or specimens, sources of commercial slides, illustrated lectures on all aspects of photography; (f) the 2" by 2" slide compared with the standard slide.
- XII. The stereoscope and stereographs: sources and uses.
- XIII. The 16 millimeter movie in teaching: (a) silent films; (b) sound films; (c) sources; (d) care and operation of projectors.
- XIV. The opaque projector or reflectoscope.

List of projects which must be successfully completed by all students in the course:

1. Making pinhole camera, exposing, developing, printing from several pieces of cut-film.
2. Study of properties of lenses in the laboratory.
3. Examination in detail of different types of cameras and focusing of images on ground-glass.
4. Exposure of several rolls of film in conventional camera, developing and printing.
5. Enlarging from best negatives and mounting prints.
6. Making several hand-made lantern slides on etched glass and coloring.
7. Making several photographic slides.
8. Copying diagrams or pictures useful in teaching and making up as transparencies.
9. Flash or flood-bulb photography of project activities of pupils in the training school.
10. Operation of all types of cameras and projectors available.
11. Loading 35mm camera with bulk film, taking a number of exposures under a variety of conditions, developing, enlarging, making up as 2" by 2" slides using positive film.
12. Copying teaching pictures or diagrams on 35mm positive film, using close-up lens on 35mm camera.
13. If available, using Kodachrome or natural-color film.

“Threshold of a Decisive Decade”

*A Review of Eric Johnston's Annual Report as President of
The Motion Picture Association of America, Incorporated*

THE first report by the new President of the erstwhile “Hays Organization” displays a most encouraging breadth of vision and depth of feeling for the broader social uses of the motion picture. The very first paragraphs call attention to and explain the change of the organization’s name* and its wider outlook—

“By calling it the Motion Picture Association we signify that our interests extend to every phase and function of the motion picture. . . .

“I look upon the medium of motion pictures as one source of many values, one instrument of many services. It seems to me that we must concentrate upon what is common to all uses of film and screen, if we are to find a common unifying purpose for all the groups which ought to work side by side for the improvement of motion pictures. . . . I for one am interested in motion pictures of every type and every use, theatrical and non-theatrical. The war demonstrated the value of them all. In all forms, lengths, and widths, the motion picture served as a means of communication, combining fiction and fact, entertainment and information, inspiration and education. . . . In the

*Heretofore “Motion Picture Producers and Distributors of America, Inc.”

By WILLIAM F. KRUSE, Chairman
Photographic Industry Co-ordinating Committee

years ahead we must meet the challenge to utilize films of various kinds, in various lengths and widths, for various audiences.”

No champion of the non-theatrical film will question his reservation, in this connection, that this new development must be fostered “without injustice to existing investments in production, distribution and exhibition, for we know that films made for theatres yield the bulk of the revenue which enables the industry to pioneer in these new fields.

The first six of the scant twenty pages in the report are devoted almost entirely to a discussion of the non-theatrical film. The ground is cut from beneath the “entertainment only” critics by an old quotation from Will Hays to the effect that “it would be just as silly to use language exclusively for writing novels as it would be to use motion pictures exclusively for theatrical entertainment”. There is praise for the mounting skill of the documentary film producer able to “capture and hold the attention of the same theatre audience which, as the war progressed, first tolerated, then accepted and finally applauded films of this sort.”

Johnson reviews the steps taken by his organization over a span of many years: the human relations excerpts released by the Progressive Education Association (1936), the \$50,000 grant for the selection of educationally useful shorts through Mark May's committee (1937) and their subsequent release (1939) through Teaching Films Custodians, now promised a broader field in handling condensed versions of outstanding cultural features. Then came the \$125,000 grant to the American Council on Education for a 5-year survey of gaps in the coverage of present classroom films, resulting in the completion of 75 film treatments, none of them thus far shot. This year another \$50,000 has been allocated to actual production of three "experimental" classroom films, "without any expectation of or desire for profit", but on a level that would make the production of similar films commercially possible.

Here's a sentence from the report that is likely to be quoted by our copy writers as a welcome variant from the well-known Chinese proverb: "There is no subject in the whole curriculum of studies, at elementary, intermediate or advanced levels which would not benefit pedagogically from the use of films integrated with other means and methods of teaching". But this is not the whole educational story. Mr. Johnston points out that "The educational use of films is by no means limited to classroom instruction". Again citing war-born experiences, he mentions adult education, factory, school, Red Cross, civilian defense, foreign language groups, and mass education abroad—"Films for theatres, films for schools, films for factories, films for churches, films for labor unions, films for community forums, films for public agencies—all these are within the area of our attention". He concludes this section thus: "The educational promise of motion pictures has been demonstrated at the very moment in history when the social need challenges us to make good that promise with all speed. And we shall". To which every user and protagonist of the 16mm. educational or community-purposed film will echo a fervent "Amen".

If good will alone could bridge the gap that still divides the efforts of theatrical and non-theatrical wings of "the motion picture", here would be ample building material. But more than good intentions are needed as paving blocks for these uphill roads. The forward-looking majority, at least, of those active in the various organizations that function in the two fields, would welcome a chance to implement this common desire to work together for the common good. The movies' theatrical wing is well-knit, with Johnston's organization at the head and the various organized exhibitor groups and certain public relations affiliates rallying behind. The non-theatrical wing, too, though necessarily grouped into a large number of separate organizations, reflecting the greater diversification of interest areas, is also more homogeneous than ever before. Several trade organizations, including the Allied Non-Theatrical Film Association, the Educational Film Library Association, the National Association of Visual Education Dealers, the National Microfilm Association, the Photographic Manufacturers and Distributors Association, and the organizations of pho-

tographic dealers and photofinishers, follow a joint public and industry relations policy under the guidance of their Photographic Industry Co-Ordinating Committee. Several of these trade bodies have joined with such consumer groups as the American Library Association, the National Education Association, the National University Extension Association and others, to form the Film Council of America, with a local and a national organizational program of uniting all elements (commercial, professional and consumer), interested in any phase or form or application of photography, in any of its branches.

In view of the interest in "every" phase and function of the motion picture", so emphatically expressed in President Johnston's report, should not the Motion Picture Association of America participate with these many other specialized groups on matters affecting the broader goals and common services of the motion picture? This could be done through a broadening of the Photographic Industry Co-Ordinating Committee, or the Motion Picture Association might issue or underwrite a call for a still broader association of Associations, to constitute a clearing house for all motion picture matters of major public interest. One field of activity for such a motion picture "Senate" might well be the encouragement of greater support for culturally outstanding film forums for the broad non-partisan discussion of domestic and international affairs.

The Motion Picture Association's own machinery for self-regulation, as a substitute for police or political censorship, might be made more effective and at the same time more liberal if there was a chance of recourse to a top-level public jury which such a "Senate" could provide. Perhaps the weakest spot in the Johnston report was the confinement of discussion of self-regulation largely to violators of the Code, overlooking the possibility that the Code itself might be used to stifle or at least constrict the screen's freedom to grow in the very direction charted by the Johnston report. The Code was devised in order that the Industry might better serve its Public. If, in the normal operation of this self-regulatory apparatus, any given ruling should be challenged, reference of that issue (at least for counsel) to a responsible group competent to speak for the Public Welfare, might prove very helpful.

Regardless of the limits the Motion Picture Association might incline to impose upon such collaboration with other trade and consumer groups, some sort of machinery for collaboration in the general field of the motion picture and its public would seem to be as necessary now as is the United Nations Organization in that of international affairs. There are undoubtedly some in the theatre ranks to whom this public recognition of the growing importance of the non-theatrical field must sound like sheer heresy. There are, too, some rather influential voices in the educational and social film worlds who have become soured on the very thought of working with "Hollywood". But there are skeptics, too, who see no hope in international collaboration. Good will and high purpose, so well expressed in the Johnston report if carried out into mutual action, will dispel all remaining doubt and advance the common interests of our whole industry and augment its services to mankind.

The Curriculum Clinic

Selecting Films to Meet Curriculum Objectives

PAUL C. REED, Editor
Director, Visual and Radio Education
Rochester Public Schools, New York

FOR the past three afternoons I have been previewing sound motion pictures for use in primary grades—forty-four of them altogether. But I was not reviewing them alone; in fact, what I thought about the pictures didn't really matter for I was by choice, a non-voting member of a committee of six. It was the other members whose opinions really counted—a first, a second, and a third grade teacher, a teacher of special classes, and a supervising teacher. Substitute teachers took over the classrooms for these teachers while they were using their invaluable experience to determine which motion pictures the Board of Education should acquire to best serve instructional needs in the primary grades of Rochester schools.

The evaluation form that served as a guide was as simple a one as we could devise, yet we believe it was effective. Here it is:

Preview and Evaluation of Motion Pictures for Use in Primary Grades May 21, 22, 23, 1946

From the films to be previewed we want to select the very best—in terms of their probable usefulness in primary grade instruction. Those pictures that are rated highest by the previewing committee will be acquired by the Board of Education.

RATING—Indicate your overall judgment of the film as

- X—an excellent film, closely related to teaching needs, and one that will be continually useful
- G—a good film, one that might be used, but generally supplementary in nature
- P—a poor film, one that would have little or no value in teaching

Will you also please indicate the specific grade level for which the film is best suited?

REMEMBER, WE ARE NOT EVALUATING MOTION PICTURES AS MOTION PICTURES, BUT AS MATERIALS FOR ACHIEVING CURRICULUM OBJECTIVES

Film Title	Grade Level	Rating
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Then listed in the first column were the forty-four films to be rated. To get this list of forty-four, we had scanned dozens of film catalogs including the comprehensive Educational Film Guide and had culled out some sixty titles. This list with a brief description of each film was sent to all elementary schools to gather teacher judgments of those titles that seemed to correlate best with teaching needs. This rough screening cut the list to forty-nine, and the nine producers concerned were able to furnish screening prints of all but five of the subjects requested.

Did the plan work? Were we able to agree on the films best suited to our needs? Will we follow the same plan in the future? Such questions can only be answered with an emphatic YES. Eighteen of the pictures reviewed were rated "X" by all five teachers; five pictures were rated "X" by four and "G" by one; four were rated "X" by three and "G" by two; prints of all twenty-seven of these will be acquired, and a

sufficient number of prints so that teachers will be able to use them when they need them most.

This previewing procedure is one that has been gradually evolving throughout the current school year. Last fall we recognized that the time had come for rebuilding our film library. We needed to withdraw the subjects and prints that had become obsolete and deteriorated through years of use. We needed to rethink our audio-visual service in terms of changed curriculum and changing needs. We needed to bring our audio-visual materials up-to-date in order to be ready to realize the instructional advantages that had been proven when best materials are used in the best possible way.

When the budget hurdles were passed—and they were difficult hurdles—we decided that we should concentrate our attention in certain subject matter and grade level areas. So far, three of these areas have been covered. For music, thirty films were previewed and twelve selected. For high school science, a total of seventy-six films were previewed by five different committees—8th Grade Science, 9th Grade, General Biology, Chemistry, and Physics. In addition all science teachers re-evaluated (based upon their experience in using them) all of the silent and sound pictures already available to determine which of these continue to be of most value. A total list of fifty-two old and new titles was drawn up for immediate acquisition.

Now what are some of the conclusions that can be drawn from all this evaluation and re-evaluation experience? It seems clear, that at least for a school system like ours, films must be previewed before acquisition. Existing film descriptions and evaluations can at best be only a guide to selection and cannot be depended upon for final judgments. Previewing committees should consist of classroom teachers, who know from first-hand experience what the needs are. They should be allowed time from their regular teaching schedule to serve on such committees. Another conclusion is that the best results can be achieved when many films are review intensively—comparisons sharpen judgments. We also believe that evaluation forms need not be detailed and ponderous; that teachers can make a dependable answer when asked, in effect, "Is this a motion picture which you could use advantageously in your teaching?"

About the motion pictures themselves, some additional conclusions can be stated: Already available today are many excellent instructional pictures that many more school systems should acquire and use as an integral part of their teaching procedures. Just because a picture has a recent copyright date, that is no assurance that it is a most useful film. Many films produced ten or more years ago have continuing instructional values. There are indications in some of the current productions of creative imagination, technical

excellence, and curriculum values, that far surpass pre-war productions.

I should like to single out for special citation three motion pictures from all I have previewed during the current school year (and there have been many in addition to those reviewed by committees). Now this is entirely a personal and subjective judgment, but there are three outstanding films that brought me a new thrill for what they promise for the future of audio-visual materials in instruction:

WHAT IS FOUR (produced by Young America Films, Inc.)—because it brings the greatest potential power of the medium to bear upon the problem of teaching better a fundamental tool subject; because of its psychological and pedagogical excellence; and because it demonstrates forcefully that even concepts which do not include motion as an essential factor, are fit subjects for instructional motion pictures—the pow-

ers of the motion picture to present material in carefully studied sequence, and to command viewer attention may alone justify the use of the medium.

JULIUS CAESAR (produced by British Information Service)—because it brings new life and meaning to one of the great classics of English literature that has traditionally been a part of our English curriculum, but which now no longer needs to be taught traditionally; and because of its technical excellence.

MARY VISITS POLAND (produced by International Film Foundation Inc.)—because of its creative, ingenious device, which puts the commentary into the words and lips of a youngster, and makes it most convincing and comprehensible; because it deals sympathetically with people as people, succeeding admirably (so it seems) in its major objective of developing understandings of other people; and because of its artistic integrity.

For Distributive Education Courses

T EACHERS of Distributive Education and Retail Selling have long realized the value of visual aids as teaching devices. The techniques of selling, merchandise information, and economic problems, are ably portrayed in films released by manufacturing firms and sales agencies. The following partial list of films and firms may help teachers of these subjects locate teaching aids which are supplied free of charge by the firms involved. A charge for postage is the only money required.

16 mm. sound film

- It's The Little Things That Count*—Bates Mfg. Co., 30 Vesey St., N. Y. C.
- How to Make a Sales Presentation Stay Presented*—Modern Talking Picture Service, 9 Rockefeller Plaza, N. Y. C.
- How Demonstrations Make Sales*—Ray-Bell Film Co., 2269 Ford Road, St. Paul, Minn.
- A Gift for the General*—Pepperell Mfg. Co., 166 State St., Boston Mass.
- Alaska's Silver Millions*—American Can Co., 230 Park Ave., N. Y. C.
- Battle of the Age and Dog Daze*—Westinghouse Electric Co., East Pittsburgh, Pa.
- Bringing Back the Customer and Bye-Bye Buttons*—Talon Inc., 71 W. 35th St., N. Y. C.
- Know Your Money*—U. S. Secret Service, Washington, D. C.
- Ca-Vel-Code*—Collins and Aikman Corp., 200 Madison Ave., N. Y. C.
- Minutes Are Pennies*—Forum Films Inc., 649 S. Olive St., Los Angeles, Cal.
- Quality Control Plan*—American Viscose Corp., 350 Fifth Ave. N. Y. C.
- Story of the Fuller Brush*—Castle Films, 135 South La Salle St., Chicago, Ill.
- The Lady Walks*—Lockwedge Shoe Corp., Columbus, Ohio.
- Two Cents Worth of Difference*—Eberhard Faber Pencil Co., 37 Greenpoint Ave., Brooklyn, N. Y.
- Two Salesmen in Search of an Order*—Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., N. Y. C.
- Fashion's Favorites and Facts About Fabrics*—E. I. Du Pont DeNemours Co., Wilmington, Del.

16mm. silent film

- A Woolen Yarn and Land of Cotton*—General Electric Co., Schenectady, N. Y.

Art of Glove Making—Rowland Rogers, 74 Sherman St., Long Island City, N. Y.

From Mine To Consumer—American Brass Co., Waterbury, Conn.

How All Wool Blankets Are Made—Elmans Blanket Co., N. Y. C.

35 mm. sound slide film

Closing Sales By Helping Customers Buy—Dartnell Corp., 4660 Ravenswood Ave., Chicago, Ill.

Coopers Underwear Selling—Markovitz Brothers, 321 Market St., Philadelphia, Pa.

Eight Billion Yards—Pepperell Mfg. Co., 160 State St., Boston, Mass.

Facing the Facts and It's Up to You—Lever Brothers Co., Cambridge, Mass.

New Figures for Sale—Talon Inc., 71 West 35th St., N. Y. C.

Sizzle Selling and The Chemist and The Customer—Proctor and Gamble Co., Cincinnati, Ohio.

Silent Slide Film

Art of Rug Weaving—Rowland Rogers, 74 Sherman St., Long Island City, N. Y.

Cotton and Gloves, Lovely Linen and Romance of Perfume and Silks—Educational Still Film Service, 101 West 31st St., N. Y. C.

This is but a sampling of all the material available. To utilize these aids to the fullest extent, the school should have a room equipped with a 16mm. sound film projector, a 35 mm. sound film slide projector, a still film projector, black shades, screen and A.C. current outlet. All film lessons should be preceded by a preparation lesson in which the students are told what to look for. This will necessitate a pre-viewing of the film by the teacher. The showing should be followed by a lesson, on what the students have obtained from the film with careful preparation, discussion and follow-up.

Used to their fullest extent, these visual aids will give an impetus to learning on the part of the student that you previously would not have thought possible. Start using them today and give your class the advantages possible through the use of these devices.

MICHAEL J. GOLL
Simon Gratz High School
Philadelphia, Pa.

School Made Motion Pictures

Building a Recruitment Film for the Summer Session

FRANKLIN T. MATHEWSON
State Teachers College, Oneonta, New York

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

ALWAYS a believer in *making* as well as *using* visual aids, the writer requisitioned 16mm. color film months in advance for his 1945 summer course in visual education. We expected to use the film in photographing some phase of unit-teaching in the demonstration school, thus giving the teachers—students in the visual education class—a practical opportunity to write script for an educational film and gain experience in the the problem of actual production. For, with film again available, more and more of this will be done and the experience will have high practical value. However, the film was late in arriving and, as the demonstration school was scheduled for the first three weeks only, we were forced to change our plans to “a recruitment film for the summer season.”

Organization

At a staff meeting the writer screened a public relation film, which he had previously made for a high school, to show some of the possibilities. After a discussion the director appointed a faculty advisory committee composed of specialists from the fields of radio script writing, dramatics and art, representatives from various departments, and the chairman of the social and recreation committee. We asked for and received suggestions from the faculty and from members of the visual education class. Our plans were informal. The title was the most difficult and the picture was well under way before we evolved “Summer Session Highlights”. There was not time to prepare a script, but we listed the events we wanted to show and something of the sequence desired. Much of this had only to be modified slightly from the suggestions received. It’s difficult to anticipate when the sun will be shining at an outing, or what must be done about action taking place in shadow too deep to be photographed.

The Picture

The picture opens with a teacher at her classroom desk, examining a catalogue. A colorful pupil-made mural is behind her and a close-up reveals the catalogue to be that of State Teachers College, Oneonta, New York. Turning a page, she looks at her pocket-book, and nods “yes”. Then a bus labeled “Oneonta” rolls down the main street of the town. White fleecy clouds in the sky. The bus pulls up to the curb. With other teacher passengers she alights and smiles happily at recognizing a friend in the sidewalk crowd. Not all teachers come by bus. Two others arrive, one in a private automobile, the other by train. The bus line and railroad are identified in close-ups. Everybody’s happy, and the “girls” rush to give each new arrival a true feminine demonstrative greeting. It is good to be back at the summer session and see former friends again. “Oneonta” suddenly appears in bold type on a map

of New York State and a cross-valley shot makes good its boast, “The City of the Hills.” The beginning of the session is implied by the cloud-crowned shot of the campus and the traditional raising of the flag by the superintendent of buildings and grounds. (This is the shot for your polarizing filter!) From within the building, with the arched doorway as a frame and the hills across the valley as a background, students are photographed as they come up the main walk, climb the steps and are silhouetted as they enter and turn toward the registration room.

The director of the summer session arrives and a medium close-up shows him greeting and chatting with a group of students on the steps. About two-fifths of the four hundred-foot picture is devoted to this introduction, yet the actual registration and other preliminaries are not shown. It is expected that succeeding summers will add chapters which will supply such omissions and make “Summer Session Highlights” complete.

Some of the activities portrayed last summer include the earth science class on a field trip—a speech class using a sound recording device—weaving and pottery formation—painting a landscape (with both the painting and the original landscape shown in comparison)—visiting instructors from foreign lands in costume—the bicycle club—faculty and student softball—the post-session outdoor camping education group—and one of the big outing picnics. This last was a field day for the cameraman too, with smoke curling upward from outdoor fireplaces, hamburgers frying, a close-up of their turning, and informal shots of groups chatting and eating, particularly that line in front of the table where a close-up shows the cutting of the black-seeded red watermelons.

The film closes not with the traditional “The End”, but with a title “To Be Continued—Next Summer”. This title is held while the shadow of a hand appears from each side uniting in a friendly clasp. We are ready for the next chapter this summer.

After the editing and titling, in which we used raised white plaster letters pinned on a colored fabric-covered background the picture was duplicated in color and is now distributed by the secretary to the president, Dr. Charles W. Hunt.

Results

What could be better than to have your friends *ask for your publicity and show it for you* to their friends who are your prospects? The film was released in the late winter, notification was given in the alumni paper and by letter to the members of the visual education class of 1945. Many teachers (summer school students) appear in the film. They like to see themselves and can get the film free from the college. The picture is rather beautiful in color, so they naturally invite their

teacher friends to see the "show", many of whom are prospective students for the coming summer. We believe it is a "natural" in summer-school publicity, and wherever shown it is a powerful reminder not only of Oneonta but of the "Course in Visual Education."

Question Box on Film Production

QUESTION: On about three hundred feet of film I have different shots of five groups of participants in some athletic events. Each of these groups expressed a desire to get a duplicate copy of the footage. Do I have to order reversal prints for each group? What is the approximate cost per foot? The original is in black and white. It is possible to duplicate my own at home?

ANSWER: A black and white reversal "dupe" can be obtained for about five cents per foot. To get five reversal prints at that rate the total cost would amount to seventy-five dollars. You can get positive prints which will project as sharp as the original by proceeding as follows. Order a fine grain negative made from the original. The cost of this negative is about five cents per foot. From this negative have the laboratory make five positive prints. The cost of each positive print is two cents per foot. Thus, by using the negative to positive method of printing, you bring the total cost of your duplicates down to forty-five dollars—a net saving of thirty dollars, in addition to which you still have a master negative for your file.

It is not too difficult to duplicate films at home. By removing your one inch lens from your camera, your instrument becomes an optical printer. Take about forty to fifty feet of your original film—footage showing even exposure, that is to say avoid fluctuating areas of illumination. Holding the emulsion side of the raw negative film against the emulsion side of your original, wind both clockwise in the empty 16mm camera spool. Be sure that your negative film winds on the outside with its shiny side outward. This will bring the shiny side of the original nearer to the source of light. All this should be done with about two feet of leader and two feet of trailer for both films. Remember, too, that panchromatic film should be handled in total darkness. After spooling carefully—sprocket holes must match—the film may be threaded under subdued light, the same way as threading a single layer of film.

Exposure comes next. Point the camera's aperture against a number one photoflood lamp held about twelve to eighteen inches away. A trial exposure at various distances will reveal the optimum distance for each roll of film. Run the entire film through while holding the camera steady against the source of light.

In a large tray pour at least two quarts of fine grain developer. In another tray prepare about an equal volume of hypo. Open the camera in total darkness. Separate the original film from the negative. A pair of rewinds properly placed can facilitate this operation. Thread the negative on to a homemade developing drum (see February 1944 column in Educational Screen) and develop in total darkness for about twenty minutes. Wash and fix in hypo. Wash in running water for about fifteen minutes before hanging film to dry. (A type of developing tank used by the army to develop 16mm film in daylight has recently been marketed by the Morse Instrument Company.)

Making the positive print is the last step in this process. Using the dried negative instead of the original reversal, you spool it with a raw positive film of equal length, emulsion side against emulsion, and repeat the entire procedure. D. S.

Report from Holland

SOME film producers turn out pictures just to make a handsome profit, some use films to glorify their products—material or ideological, but leave it to the Dutch to find a novel reason for introducing their own films into about a thousand of their public schools.

The Nederlandsche Onderwijs Film (Dutch Educational Film), a semi-official school film organization, was founded in May 1941, by its director, Mr. A. A. Schoevers, whose one burning desire was to prevent the Germans from introducing their Nazi propaganda films into the Dutch schools. According to the report, which came to the attention of this department, "the plan has been completely successful, as not a single German 'educational' film has been shown in the Dutch schools during the occupation."

"In the meantime", the report continues, "the Dutch Educational Film, composed of a pedagogical and technical section, planned a complete film program for the Dutch schools with the help of well-known authorities in the fields of geography and biology. A complete technical staff was trained in the preparation of the scripts and the direction and shooting of this particular type of film. The distribution of these films in the schools, the instruction of teachers in the use and care of projectors, and the way in which they were to give the lessons with the help of the films, was done by a special department organized for this purpose." In less than three years, four thousand teachers acquired this new skill of conducting film lessons regularly. Over 100,000 children, who might have been exposed to the Nazi virus, were thus given this visual as well as spiritual prophylaxis. By August 1944, 34 films, all excellent, had been released. Here is a list of some of their outstanding films: *Sand and Heath, Field and Woods, Chairmaking, Charcoal-Burners, Bark Stripping, Wheat Crops, Skating, Cows in the Stables, Cattle Market, From Green to Bread, Fresh Water Fishery, Sugar Factory, Lapwing, Peat Fields, Cheese, Glass, Bulb-Growing, Pottery, Butter and Milk, Seagull*. In the company's catalogue each of the above films is accompanied with a terse and illuminating description. As a sample, we give one entry complete—"Wieringermeer. This is an impressive little film showing the results of 10 years work to regain land from the sea. Within this time it has been possible to make this place rich in cultivated ground, with roads, bridges, and a limitless extent of fields. It is a monument to Dutch perseverance. In one day the Germans destroyed it all!"

If the thrifty Dutch can turn out such splendid educational films in periods of adversity, we certainly ought to strive to make the fullest use possible of all our equipment, resources and talents to keep America in the lead in visual education.

REMINDER: Have you sent in your completed Questionnaire on school-made films? You owe it to the rest of our readers who are waiting for the tabulated report. D. S.

Classroom Teachers A

TEACH-O-FILMSTRIP

Meet **BETTY AND BILLY**...

... the stars of *Living Together in the U. S. A.*, our first black and white TEACH-O-FILMSTRIP production. Betty and Billy appear in all of the 8 Filmstrips comprising this series, designed for use in Social Studies classes in the Middle Grades.

These TEACH-O-FILMSTRIPS are particularly valuable for classroom use because each . . .

- ... is a self-contained teaching unit
- ... is a tailor-made job with 1/3rd original photographs
- ... was conceived, planned and written by experienced classroom teachers
- ... will be accompanied by a functional Teaching Guide which will include a photographic reproduction of the Filmstrip in its entirety.

LIVING TOGETHER IN THE U. S. A.

OUR COUNTRY, ITS RESOURCES AND ITS WORKERS

THE STORY OF OUR FOOD, Parts I-II

HOW WE ARE CLOTHED

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The Church Department

A Monthly Service

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

Visual Aids on the Home Mission Field

SERGE F. HUMMON

Delta Parish Churches, Rapid River, Michigan

THE biggest hurdle in using visual aids on the mission field is the cost—cost of equipment and the cost of materials. All kinds of projectors cost too much for the mission church. Downstate churches can help, and have helped, but we have had to use the projectors of the public school on many occasions.

I have taken pictures with my 35mm. camera and sent slide lectures about our work to larger and interested churches in other parts of the state. Thus I am using visual aids to help get the money for more visual aids.

The little church wants to do its part in providing equipment but motion picture projectors at 400 and 500 dollars just do not fit into its present budget. These churches can meet the cost of slides by free-will offerings and they often give generously. We keep trying to get the cost of audio-visual materials written into the local church's budget at the time of the annual meeting. Some times we succeed. With more help from the outside, and more funds from the field as visual education is better understood, we can solve the problem of equipment if the curve of prices starts downward after a while.

What kind of equipment do we need on a mission field? First, it should be light. Very often it is used in three different churches on the same Sunday. There is work in lugging a heavy projector around to that extent. It should be rugged. We show under the stars. We use it in camps. It must be dependable, and operate long and hard without major overhauls.

The miniature slide projector is used in preaching and in calling—yes, calling. Only recently I projected some Biblical and nature slides for a shut-in and she rewarded me for my trouble by saying that the pictures were the most beautiful things she had ever seen. Fortunately, the miniature slide projector is light and it is rugged enough to stand hard usage. Most of all it gives a brilliant picture.

When you turn to the churches themselves, we find them poorly suited for visual aids. There is no way to darken the windows. My wife solved that problem. She dyed material black, cut it into large pieces, and quickly tacks it over the windows as we go from church to church.

Motion pictures must be used carefully among sermon-conscious church goers. If there is a motion picture in the place of the sermon, many of the congregation will not feel that they have "been to church". It is necessary, therefore, to *utilize* films and slides in services of worship and preaching. They cannot be substituted for preaching. Again, when a mechanical

breakdown comes, the service of worship disintegrates beyond the salvage point very quickly on the mission field. Recently, a splice broke in the middle of a film on the Prodigal Son and the service was all but wrecked. Here, as everywhere, the mechanical side of visual teaching and preaching must be mastered. The preacher must think of everything and have it under perfect control at all times.

Recreational programs are difficult to execute in small churches of the one-room type with fixed pews. Here the film can help. The whole family can come to the church for a fun-film. There can be laughter, and beauty, and the seeing of far-away places and people. There can be simple refreshments afterwards, and again the church has welded her people into closer friendship and fellowship through fun.

I use slides for hymn singing, for worship centers, for illustrating the stories and the teachings of the New Testament. Both the old and the young like them. The color is enjoyed, and the impression they make endures for a long time. One worship service, utilizing koda-chrome slides, is entitled *Hands*. It pictures the role of hands in everyday living—hands of the farmer, stewards of the soil; hands of the mother, center of the home. Young hands, old hands; hands in the attitude of prayer, and hands doing the work of the world. This service is appreciated by the simple and sincere folk of the mission churches, and it gives them new understanding of the beauty and dignity of labor.

Third Annual Visual Workshop

THE Third Annual International Workshop in Visual Education will be held at Green Lake, Wisconsin, September 2-7, under the auspices of the International Council of Religious Education.

This workshop is planned for national and regional denominational staff members and delegates, especially age-group workers, directors of program departments, executives and directors of education in areas, conferences, and synods; for denominational editors-in-chief, age-group editors, and curriculum builders; for lesson writers and directors of and committees on visual education in the church; for city and state council staff members, including deans and teachers in local institutes and visual workshops; for denominational publishing house and bookstore representatives, and professors of religious education.

The program will include a morning forum featuring addresses by outstanding leaders; film and slide previews and reviews in the afternoons and evenings, and 10 or 12 work-groups on the creation, evaluation, and use of projected and non-projected visual aids.

For particulars, including hotel rates and registration information, write direct to the Workshop Director, Dr. Mary Leigh Palmer, 205 N. Wabash Ave., Chicago 1, Ill.

Three Clergymen and Visual Education . . .

First clergyman: "What do you think of this visual education the churches are all talking about?"

Second clergyman: "Just a fad! I don't put much stock in it."

First clergyman (replying): "Well, now I think you're wrong. Every time I use films, I get crowds coming to see them. It increases your church school attendance and brings the parents out, too."

Third clergyman: "We don't book films close together. I've booked three Cathedral films for the year. You see, the children like them so well that we don't want to have them too often or they may not want their regular lessons."

Which clergyman had the right answer to the question, "Why use visual materials in the church program"? None. Each was aware of a new tool for education—or they would not have been attending this program for church workers—but none of them understood the primary purpose of visual aids or their integration into the total parish plan.

There is only one answer—Increased effectiveness of the work of the church. This work consists of two things: bringing children and adults to a greater understanding of the love of God; and, teaching the ideas and ideals of Jesus and stimulating children and adults to translate these ideas and ideals into Christian action in the world in which we live.

If these three interested clergymen were not aware of the value of visual aids, or the best methods for their use, is this not an argument for more teacher training in audio-visual conferences, or diocesan classes? There is no lack of interest. There are good materials for use. But there is a lack of knowledge of *how* to use them. Educational theory of visual aids is another lack, and knowledge of source material is needed.

A short eight-week elementary course might include the following subjects:

1. Why use visual aids?
2. The school journey or trip—Going out to see and to learn.
3. The flat picture and how to make the most of it.
4. Lantern and kodachrome slides and how to use them.
5. Motion pictures—sound and silent—and how to use them.
6. Managing and administering the visual aids program.
7. A demonstration of the sound film with children.
8. An exhibit of projection equipment with an opportunity to examine and operate various kinds of projectors.

This is the time of year for looking ahead. The local church ought to plan some kind of visual education training for its teachers and leaders. Denominational leaders should plan some visual aids courses and institutes for the churches of an area. Eventually, the seminaries will include visual education in the minister's training and the church will do all its work with greater effectiveness.

MRS. HAROLD W. MELVIN
Director of Visual Aids
Diocese of Massachusetts
1 Joy Street, Boston

We Used . . .

At a Lenten supper—one of a series of six—we used the film *Home Town U.S.A.*, as a basis for a discussion of the question, "Can a person be a satisfactory church member and not take an active part in community action and community living?"

The group was made up of about 100 members of the Men's Forum and their wives and friends. The leader asked it to discuss the question, "What are the areas of effective community living?" The following were nominated: Good schools, homes, churches; home-church-school cooperation, industry and good government.

Then the leader called attention to the fact that *Look Magazine* has made a similar study, drawing editorial conclusions on the same question and putting these conclusions in a film.

Next the film was shown with the group looking for areas of community activity they had not mentioned in the prefilm discussion. It added four more areas: community health, recreation, attention to juvenile delinquency, and concern for potential slum districts.

No conclusions were drawn by the leader at the close of the discussion, but every area mentioned above has opened up a possible discussion subject for future meetings of the group.

FLOYD L. SMITH, Principal
Woodruff School, Ypsilanti, Mich.

(The editor will be pleased to receive and report other types of utilization in the church.)

Any of These Questions Yours?

Q. We expect to build a new educational building and would like for our architect to make the minimum provisions for the use of visual aids in our teaching. Where can I find some good articles which I can look over and give to him?

A. You are very wise. In these days no church building should be planned without taking visual education requirements into careful consideration. In the September 1945 ARCHITECTURAL RECORD (119 W. 40th Street, N. Y.) Mr. Adrian L. TerLouw discusses some fundamental considerations in an article entitled, "Planning For Audio-Visual Education." Bell and Howell Company (7100 McCormick Rd., Chicago 45) will be glad to send to you or your architect their series of bulletins and handbooks on visual aids and architecture. See the July 1941 Journal of The Society of Motion Picture Engineers for a report of the committee on non-theatrical equipment.

Q. Can I get a projector which will show 3¼x4 slides, miniature slides (2x2) and film strip? I don't see why there should not be such a machine.

A. The full answer and explanation would take several long paragraphs. The short answer is that there is no such machine on the market. You can get a projector for miniature slides and film strip. You can get a projector for stereopticon slides which can be adapted to show the miniatures by inserting a special slide carrier. If there is one taking film strip, also, it has not come to my attention.

(Concluded on next page).

New British Biblical Films

The British-produced Biblical series entitled, "Two Thousand Years Ago", has been brought to this country by the Bell & Howell Filmsound Libraries, the exclusive representative of the church and educational films sponsored by Sir J. Arthur Rank. Five two-reel sound films in black and white make up the series: *The Home, The Day's Work, The School, The Travelers, and The Synagogue*. They reproduce the kind of life lived in Palestine in the time of Jesus and should be useful to the teachers of all ages in making setting of biblical events more real. The casting is good, the action simple, the settings convincing and the general treatment sympathetic. They are to be available July 1 at a rental of six dollars each.

Questions (Concluded)

Your observation deserves a comment: The projection beam created by the optical system in a stereopticon is of a size suitable for the efficient projection of larger slides and when the adapter is used only a fraction of this beam is used, thus giving a poor image on the screen. What's the use having high-quality kodachrome slides if they are projected with an insufficient amount of light?

Q. Should we join another church and purchase a film projector on a cooperative basis or is it best to own your own?

A. Generally, it is best to own your own. You may need to wait a little longer to buy it but your use of it will be much more satisfactory. There are exceptions, of course, but cooperative ownership of projectors has not worked out very well. Could two or three churches cooperatively own a mimeograph machine or a carpet sweeper? Churches tend to want to use projectors on the same days of the week and at the same time of the day.

Q. I can do fair photography and I would like to make some stereopticon slides. Can you refer me to a know-how book which is complete but not too technical?

A. Practically everything you will need to know is packed into a little book of 80 pages entitled, *How To Make Lantern Slides* (Practical Photography No. 7), by Frank E. Fraprie, and published by the American Photographic Publishing Co., Boston, Mass.

Q. We asked a distributor to send us films so that we could choose what would suit us best. He refused, and did not explain why. Can you throw any light on this?

A. Perhaps. Ideally the local church should be able to see-before-it books. However, there are not enough prints of many films to meet booking demands, much less to meet requests for previews. You will need to depend upon the catalogue, magazine previews, and other sources of information. Equipment dealers will cooperate with groups of churches to arrange preview programs of off-season films and other visual aids. Take this problem to your local church federation or ministerial association.

(For an immediate reply, write to the editor of this department, inclosing an addressed and stamped envelope.)

News Notes

■ Under the auspices of the Cincinnati Presbytery a visual aids workshop was held in the Presbyterian Church of Mason the evening of April 30th. More than 75 leaders from the churches and the public schools attended. They listened to panel discussions, inspected extensive displays of materials, and saw a demonstration of the use of slides, recordings and film in a worship service. Rev. E. Lee Niswander, host minister, has pioneered in the outdoor display of life-size copies of religious masterpieces illustrating the central ideas of Christmas and Easter.

■ In late May more than 60 church leaders attended an institute on techniques and methods with projected pictures which was sponsored by the Cleveland Church Federation. The program opened at 4 o'clock in the afternoon with demonstrations of the use of miniature slides and filmstrip. After supper techniques with the silent film were presented and discussed, and the program closed with the use of a religious feature.

■ Under the joint auspices of the Council of Churches of Northern California and Western Nevada and the College of the Pacific (Stockton) a workshop on Audio Visual Teaching will be held at the college the week of July 15 to 20. It will provide church and school leaders with an opportunity to widen their information about materials, deepen their understandings of methods, and strengthen their skills. On the first and second evenings respectively Prof. Lloyd Sweetman, of the Sacramento Public Schools, and Reverend James K. Friedrich, of Cathedral Films, will address the workshop. The other evenings will be devoted to previews of materials. It is significant that the first hour each afternoon will be used for a consideration of "Public School Materials Available for Church Use."

Book Notations

● *ABC's of Visual Aids* (Projectionist's Manual), by Phillip Mannino, State College, Pa. A useful little book of 80 pages dealing competently (and too sketchily in places) with the management of the physical factors in the use of projected visual aids. It has been available at \$1.00 from the author direct. But distribution will now be handled by the Educational Film Library Association, 45 Rockefeller Plaza, New York 20, N. Y.

● *Visual Aids Teaching Helps* (Guide-Lines To Leadership Series) by the Department of Religious Education, Reorganized Church of Jesus Christ of Latter Day Saints, Auditorium, Independence, Mo. This well-written and illustrated booklet of 64 pages has value and significance beyond the communion for which it was written. Its articles cover every media and method of visual teaching and each is written by a practitioner, not a theorist, in religious education. If interested, write direct.

● *The Use of Visual Aids in Catechetical Instruction* (A Guide) by Arnold H. Jahr, Wartburg Film Service, Waverly, Iowa. This 40-page booklet will be of use to those interested in pretty thorough-going use of 2 x 2 slides in visualizing the catechism. Thirty five cents from WFS.

Coming Articles

Beginning with the September issue this department will run an article each month dealing with one of the pressing questions in the church field. 1) **How Verbal Should a Visual Aid Be?** Are currently produced materials maintaining the psychological dominance of the visual? 2) **Can the Projected Visual Media Be Rated?** Can each one of the projected visual media be given a coefficient of effectiveness in relation to the general objectives of the church? As a starter, the article will propose such a table. 3) **Can Filmstrip Terminology Be Standardized?** An analysis of the nomenclature now in vogue will be made, and a standard terminology proposed.

The departmental editor would be pleased to receive short manuscripts (up to 800 words) on any of these subjects. Your comments and correspondence on these questions will be welcomed and is invited.

Films On India

The Land of Five Rivers. This eleven minute black and white sound film shows the huge dams and canals which have been constructed in the Punjab Province of north India to irrigate more than a million acres of fertile but dry land. The film would be more useful (to the church) if more of its footage were given to showing the land and the people rather than concrete construction and flowing water. The commentation is instructive and fair in quality. Useful in men's groups especially.

Tube Wells. A ten minute black and white sound film on the need for, construction, and operation of tube irrigation wells. A few sequences show the live-giving water reaching the villager's field. Background film for youth and adult groups in the church.

Daughters of India. An eleven minute black and white sound film showing the small but growing tendency of upper-class Indian women to seek an education and an active part in public affairs. The film tries to show that the Indian woman is making a brave effort to reinterpret traditional virtues in terms of the values and activities demanded by the new age. Will be of interest to church and club women.

Handicrafts of South India, a ten minute sound film in black and white, shows how the craftsmen of Travencore fashion exquisite works of art from simple native materials such as pith, wax, brass, silver, wire and sandalwood. Photography is good and the closeups satisfying. The commentation is clear. Background music of native Indian melodies adds charm to the film.

Tree of Wealth. This eleven minute film in black and white is the story of the utilization of the cocoanut palm and its fruit for food, drink, shelter, bedding, rope, oil, and even the cocoa mats which enter world trade. Photographic sequences are logical; commentation instructive and helpful, and the background music appealing.

All these films will be useful to the church in its study of India beginning this fall, and these and others may be obtained from the Government of India Information Services, 2107 Massachusetts Ave., N. W., Washington 8, D. C.

Films In Production

■ According to Cathedral Films, Inc., they have two films ready for the cameras: *Jairus' Daughter* and *The Unjust Steward*. Both are to be two-reelers. They have, also, signed a contract to produce two new films for the Episcopal Church. The first, *How To Teach With Films*, will be of great interest to the entire church field. If it is soundly conceived and well executed it will be of great usefulness to the church. The second will carry the title, *Go Forth*, and tells the story of a young medical doctor who chooses to be a medical missionary to the Philippines rather than enter a thriving practice with his father. The cameras will begin clicking on these four films this month.

■ Under the Charles Anson Bond Memorial Trust Fund the American Bible Society will immediately undertake "a series of productions in which the complete scriptures of the Bible will be narrated in sound and acted out in color motion pictures". The release states further that "the first three (films) will be devoted to the Nativity, the Woman of Samaria, and the Parable of The Sower. No continuity will be used other than the exact text of the King James version assuring absolute accuracy in the transfer of the scripture from printed pages to sound and film."

■ The filmstrip visualization of Luther's Catechism is being undertaken by a committee representing several Lutheran bodies—Missouri Synod, A. L. C., Norwegian Lutheran, and the Augustana Synod. Several meetings have been held and scenarios are being developed, criticised and reworked, and it is hoped that the first of the series will be ready by this fall.

Released

● According to the National Lutheran Council (231 Madison Avenue, N. Y. 16), the agency for eight Lutheran bodies, the newly released 16mm. sound film, *The Good Fight*, is now available to the church thru distribution centers in New York, Columbus (Ohio), Chicago, Minneapolis, Seattle and San Francisco, and from 18 substations. It was produced by Caravel Films, Inc., N. Y., for use in the Lutheran World Action campaign to raise 10 million dollars for overseas relief and reconstruction in Europe and Asia. Another film which is being used in the LWA campaign is a 75-minute 16mm. sound version of the commercial motion picture, *Mary Louise*, which tells of the succor given a little French girl by a Swiss family. The demands for these films is heavy and it is expected that the majority of the 10,000 churches in the National Lutheran Council bodies will book them during the coming year.

● A 35-frame black and white filmstrip on the Cathedral Film, *A Certain Nobleman*, is now available for purchase (\$2.50) and rental. The filmstrip on *No Greater Power* (story of Zaccheus) has 44 frames and sells at the same price. Many small churches with limited budgets, or without film projectors, will be interested in Cathedral's experimentation along these lines.

The Film and International Understanding

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

United Nations Film Coverage Policy

THE following information, obtained from official United Nations sources, will be of interest to all who are concerned with the availability and use of film footage on the proceedings of the United Nations.

The production policy of the Film Section of the United Nations is *not* to enter into competition with existing film companies, but merely to produce and make available (largely to the ready and interested non-theatrical market), basic films which are of the same relative nature as a press release, emphasizing authenticity, objectivity, and the United Nations viewpoint.

This consideration of the film record as a documentary record comparable to the written or printed word is commendable and advanced thinking in the field of the function of the film in our civilization. This point of view is emphasized by the editing procedure for film footage on the London Conferences and the New York Security Council meetings.

The material on the London and New York meetings is being edited as an official documentary film record of the proceedings for the United Nations own archives. The footage also is being catalogued as a basis for building up a film library for the Film Section of the United Nations. In addition, a short film on the nature, structure and meaning of the United Nations General Assembly is being produced, to be available before the next meeting of the Assembly.

Filming Facilities

The care taken to make this film record adequate is evidenced by the provisions which were made for filming both the London and New York meetings.

At London an international newsreel pool was set up. British Paramount News filmed the Conference (including meetings of the Executive Committee, Preparatory Commission, General Assembly, Security Council, and Economic and Social Council) for the pool. This footage was available to all the United Nations, a number of whom made use of the service, including Canada, Australia, China, India, Poland, Czechoslovakia, Great Britain, and the United States.

The Crown Film Unit, working in cooperation with the British Ministry of Information, filmed additional footage, over and above the newsreel coverage, in order to make a full documentary film record. This coverage included closeups of speeches by committee chairmen, summarizing various technical aspects of the work of the Preparatory Commission and the General Assembly.

All facilities for filming in London were carefully planned to achieve an intelligent balance between the necessity for obtaining full coverage and for doing so in an unobtrusive, discreet manner in keeping with the dignity and gravity of the occasion.

In New York installations of filming facilities at Hunter College were planned and built in along with other installations in the Council Chamber. An inter-

national newsreel pool was set up on the same basis as in London, except for the fact that arrangements were made for the five local newsreel companies to work on a rotation basis, each company covering for a two-weeks' period.

Plans for the Future

Various methods of distribution now are under consideration. A survey has been drawn up on the values of rental and purchase in both 16mm and 35mm, as well as possible channels of distribution. An information and liaison service plans to supply information, documentation and film footage to existing film companies who are interested in making films about the United Nations. This service also is concerned with supplying information about documentary films dealing with United Nations subjects or countries in response to inquiries from non-theatrical users throughout the world. It is expected that this will be an informational service, rather than the distribution of actual films.

The above brief survey evidences the intelligent and progressive point of view of the Film Section of the United Nations regarding the use of films as instruments for documentation and education for better international understanding.

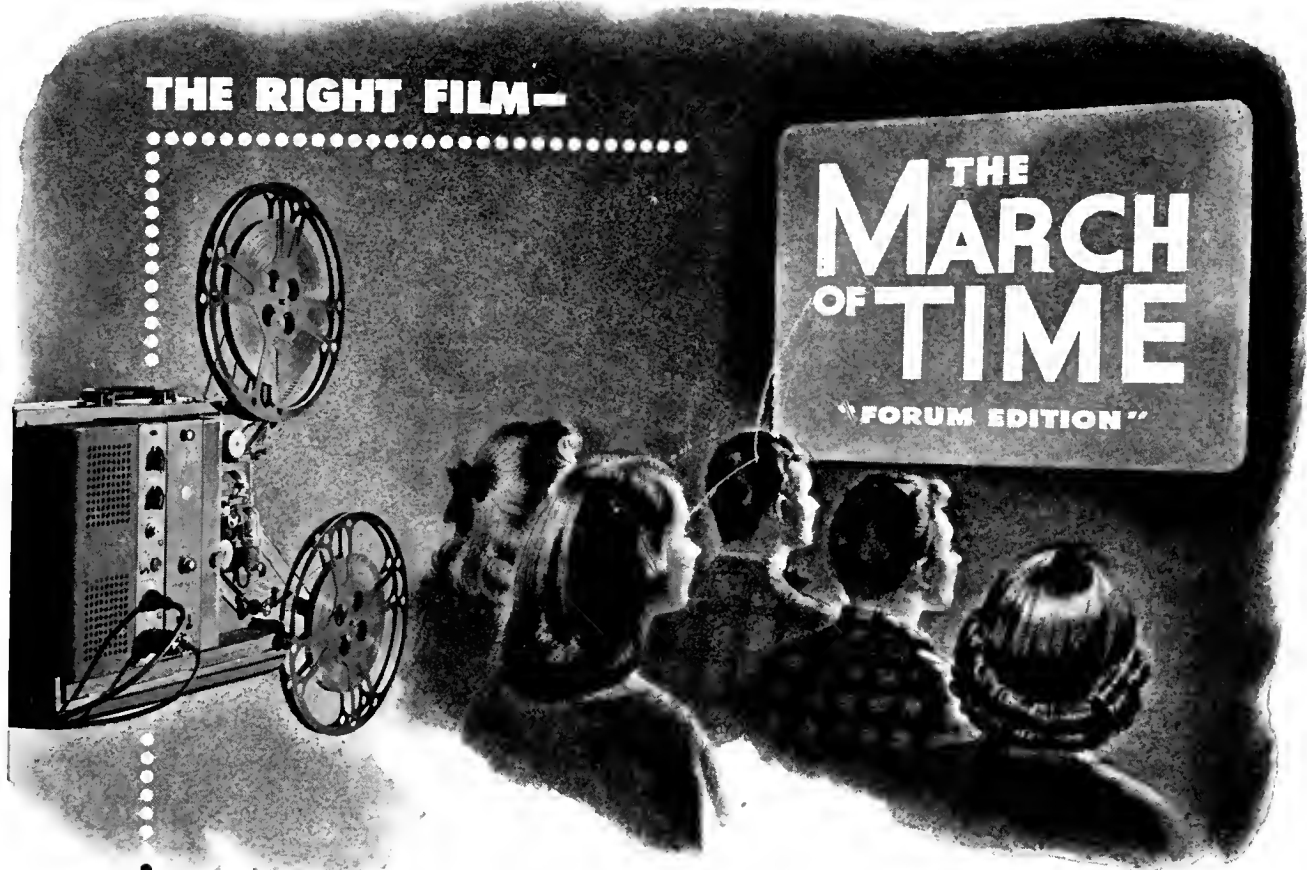
Series of Discussion Films And Filmstrips Planned

A series of international discussion films and filmstrips, entitled "Your World," has been announced by Film Publishers, Inc. Films will be ten to twenty minutes in length, and will be accompanied by study guides, bibliographies and other related materials. Subjects will range from general film statements on individual nations to the analysis of international problems, social, economic, and political. It is planned to make available for each subject one documentary film and one slide film, to be used separately or to complement one another, the former being useful to provide an interest and a better grasp of the overall facts, while the latter lends itself to audience participation and discussion.

Five filmstrips, the first in the series, already have been released. They are: *The People of France*, a presentation of the background and current problems of France and its relation to the United States; *United Nations Charter*, which explains the organization and functions of the UN; *Forward—All Together*, a presentation of the nature and reasons for discrimination and what can be done about it in America; *Foreign Trade—It's Good Business*, a cartoon slide film explaining international trade in terms which high school students can understand; *American Counterpoint*, a picture commentary on what makes an American.

Pearl Buck, famous author and Nobel Prize winner, is writing the script for three further filmstrips now

(Continued on page 320)



THE RIGHT FILM—

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AN IMPORTANT COMBINATION

THE proper choice of sound films for classroom use is vitally important—subject matter, orientation, and quality of presentation, are all basic factors for careful consideration.

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The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

- **Administration of the Audio-Visual Program.**—S. C. Morgan, Principal, Concord High School—*Virginia Journal of Education*, May 1946 p. 386-9.

An excellent article, giving practical details for carrying on an efficient audio-visual program in a school building. In this article, it is assumed that there is one person in the school responsible for the program, and that the necessary equipment has already been purchased. The author recommends three forms: 1) a teachers' weekly requisition form, filled in preferably a month in advance, showing the titles needed for each week. The director can then assemble all requisitions and coordinate or modify as the situation demands. 2) an order form, filled out preferably in duplicate, to be mailed to the film library. 3) a confirmation card. 4) a weekly schedule which summarizes the projection program of the school.

In addition to the routine of ordering and using films and other aids, the author recommends that the administrator assume responsibility for in-service training of teachers and for an on-going system of evaluation to assure best results.

- **Ten Questions on Sound Conditioning and the Answers**—Celotex Corp., Chicago. *Film and Radio Guide*, 12:57 April, 1946.

Valuable information on acoustically treating classrooms for best sound reception.

- **Virginia Steps Out in Audio-Visual Education**—James W. Brown, supervisor, Bureau of Teaching Materials, State Dept. of Ed., Richmond, Va.—*N. E. A. Journal*, 35:176 April, 1946.

Description of one of the most progressive of state-wide audio-visual film bureaus. The Bureau of Teaching Materials of the State Department of Education of Virginia began its long-range program in 1940 when \$20,000 was voted to begin a regional distribution service in the teachers' colleges of the state. In 1945 the appropriation was \$1,112,530, or \$2.00 per child. The state program has four distinct phases: the state functions, carried on by the Bureau of Teaching Materials, Division of School Libraries and Textbooks from Richmond; regional functions, conducted by each of the four cooperating teacher-training institutions; county and city functions, where 50 of the 110 school divisions have already established bureaus of teaching materials and the rest are under way; and the work of the individual schools, where such materials as filmstrips, 2" x 2" slides, maps, globes, recordings and the like are being purchased and used. In each school the librarian is recommended as the school representative to maintain and distribute the teaching aids, and the principal is urged to provide leadership in training teachers to use these materials effectively.

UTILIZATION

- **Some Ills of Film Instruction**—Gray Barker, student, Glenville State College, West Va.—*West Virginia School Journal*, 74:5 May, 1946.

A very clear evaluation of what is wrong with the use of films in the school by a teacher in training. He is convinced that the motion picture is an important tool for education, but that teachers must know how to use it. Among the weaknesses noted are: 1) that the average teacher or administrator is untrained for the efficient use of the motion picture; 2) that expense has hindered the full development of film education programs; 3) that projection facilities are poor, especially with respect to lighting, ventilation and acoustics; 4) that films are transitory and superficial; 5) that they are too short to accomplish their purpose; 6) that they are made by producers who

do not know how to make effective use of the medium; 7) that teachers and students still look upon classroom films as diversion.

Note to the author: The picture is not so black, nor has utilization been quite so neglected. Read, for example, the study by Wittich and Fowlkes here reviewed.

- **Films Can Fight for Democracy**—Charles G. Spiegler and Esther L. Berg—*High Points*, 28 no. 5 p. 44. May, 1946.

Describes a recent meeting of the New York Society for the Experimental Study of Education at which three types of films were shown on the subject of education for democracy.

Representing the documentary type were *The Cummington Story* (OWI Overseas) and *County Agent* (Julien Bryan for OIAA) and to illustrate the subject-centered film were *Democracy and Despotism* (Encyclopedia Britannica). Speakers included Helen Grayson of the OWI, Mr. Bryan and Dr. V. C. Arnsperger.

- **Introducing Classroom Films in a Small School System**—L. L. Hagie, Supt. of Schools, Osceola, Iowa—*Film and Radio Guide*, 12:25 March, 1946.

The techniques developed in a small school system after the purchase of a sound projector interestingly described. All films used to date are rented, and utilization is noted on a card file system for permanent reference. The original article should offer useful items of interest.

ARMED FORCES TRAINING AIDS

- **Swords into Ploughshares: What Civilian Education Can Learn from the Training Program of the Armed Forces**—Administrators of the state of Michigan—Published by Eugene B. Elliott, Supt. of Public Instruction, Lansing, Mich. 1946. 44p. illus.

The report is based on a field study of the schools of the Armed Forces by a group of 26 Michigan superintendents and principals enrolled in a graduate course at the University of Michigan in 1945 under Dr. Raleigh Schorling, Professor of Education. Many schools were visited in each of 17 installations of the Army, Navy and Coast Guard.

The report is enthusiastically recommended in its entirety for the observations and conclusions it contains, and the important implications noted for postwar civilian education. One section is devoted to "A New Program for Learning Aids." This will have special appeal for visual education workers.

It was natural that the Army and Navy should go all out for training aids, for the use of the senses is the foundations of the method used by the Armed Forces in the training program . . . The pedagogical guide is: whatever is to be mastered should be learned in its natural setting, or in a situation that is staged as close to the real situation as possible.

One of the striking features of the G.I. method is the wide use of a great variety of training aids which provide realistic learning situations. The hundreds of classrooms visited were serviced with a wealth of instructional aids. The classrooms looked very different from our academic classrooms. Roughly one might say that the principle underlying the settings of good first-grade activities has been utilized for adult education purposes.

A significant observation was that both the Army and Navy had developed their training aids programs very similarly without much cooperative planning . . . The rapid development of the training aids program by the military was not a miracle—it came direct from civilian education. For example, the Navy gathered together about 200 men

(Continued on page 318)

ABSORBED...CREATING



- *The look of a busy, happy class that makes one glad to be a teacher*

Have you tried Handmade Lantern Slides? The pupils work out the pictures themselves (with the aid of specially prepared base drawings)—and also project them.

Enthusiastic pupil participation is easily achieved with retarded groups—while the response of average and above-average classes is fully as gratifying.

The possibilities of this method can only be appreciated by the teacher who has used it. We suggest a trial.



Write for this book — 192 base drawings for **HANDMADE LANTERN SLIDES** for the Lower grades

As a service to teachers, we have prepared this book of drawings—to teach Holidays, Seasons, Good Manners, Safety, Health, etc.

At trifling cost, handmade lantern slides afford an unsurpassed means of obtaining pupil participation. Mail the coupon for this new book.

KEYSTONE VIEW CO., Meadville, Pa.

Please send "Handmade Lantern Slide Copy for the Lower Grades," price \$1.75 (which I may return after examination, if desired).

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SINCE 1892—PRODUCERS OF SUPERIOR VISUAL AIDS

who in civilian life had had wide experience in visual aids. These men were given the very challenging problem of providing realism in the classrooms of the Navy. They were given plenty of money and adequate personnel to do the job.

The basic recommendation for civilian education is that greater use be made of sense experiences when staging learning situations. With special reference to the schools of Michigan, there are several very valuable recommendations.

TEACHER TRAINING

- **A Syllabus of University Film Courses**—Sydney Kaufman—*Film News*, 7:15 April, 1946.

Brief notes on five courses on the university level: a general course on the cinema, the film in education, the documentary process, a research seminar, and a film production workshop.

- **In-Service Training in Audio-Visual Aids**—Kingsley Trenholme, Portland, Oregon—*See and Hear*, 1:33 March, 1946.

The in-service training program might begin with a local conference, serving as motivation to further interest. In each school, the more effective use of visual aids can be encouraged through faculty meetings and teacher-conferences. Finally, there are the courses in visual education which are given after school or during summer session. In Portland, the supervisor of the Dept. of Audio-Visual Education gives an in-service course, comprising 12 two-hour sessions; half the time given to lecture and half to laboratory practice.

- **Oklahoma Education Conference**—W. R. Fulton, Oklahoma Southwestern Institute of Technology—*Film World*, 2:222 May, 1946.

A series of conferences held throughout the state of Oklahoma on visual education revealed that teachers are actively interested as the following examples show: in Bechkahm County, most schools have visual equipment; in Elk City, the faculty and superintendent held a four-day workshop to learn techniques of use and sources, and climaxed this with attendance at the county teachers' institute where the theme of the program was visual education; in other counties of the state teacher-conferences where visual aids were demonstrated, were fully attended.

RADIO

- **Radio Education in the St. Louis Public Schools**—*St. Louis Public School Journal*, 1: no. 3, May, 1946.

This magazine is a storehouse of practical information on radio in the classroom. St. Louis, while awaiting an FM station, has been using time (at no cost) on the local broadcasting station. The radio activities are centered in the Division of Audio-Visual Education, with a teacher committee under the direction of the radio member of the Division, Miss Dorothy Blackwell.

The radio activities of the school system have given teachers and students an opportunity to learn by direct experience how to write, produce and use radio program in school. There are four regular series: Newscasts for Students, Journeys into Storyland, Our Country, and The Story of Old St. Louis. In addition there is an extensive professional library for teachers, a monthly listening guide, a course on radio in the high schools, and in-service training of teachers.

The magazine contains articles by those persons who have helped produce and utilize the radio programs. It ends with a list of radio equipment needed for schools, and a list of books. This bulletin reveals great planning and fine success on the part of the radio division of the St. Louis Schools.

- **Visual and Other Aids**—D. E. Gibson, Columbus, Ohio—*The Social Studies* 37:178 April, 1946

A critical appraisal of the use being made of radio in education. The author cites the arguments given by I. Keith Tyler in his article, "Is Radio Educational?" (reviewed here in *March*); and then follows a listing of standards or 'guideposts' recommended by the National Committee of Education by Radio: standards for choosing programs for educational purposes; and standards for the preparation of programs in terms of audience interest.

SPONSORED FILMS

- **The Educational Motion Picture Field**—J. Walter Thompson Co., New York, Jan. 1946.

A report for industry on the feasibility of investing in sponsored educational film production. The report should be useful to all who want a summary of evidence that the educational film is a useful medium. It also provides useful conclusions on the nature and type of sponsored films that should be made: The report recommends: 1) that films be designed for a homogeneous audience. . . . that films be aimed at the greatest amount of learning rather than for the largest number of people at each screening; 2) that the film cover only one subject, utilizing the teachers' manual and study guide to supplement; 3) that titles should clearly describe the film; 4) that the picture teach a useful lesson which has tangible value in the curriculum; 5) that advertising be clearly identifiable. Educators are more likely to be apprehensive that a point-of-view will be advanced than they are of clearly identified advertising. Education cannot take sides in political, social or economic problems; 6) that sponsored pictures run 10 to 15 minutes, never over 20. A useful reference work.

HUMAN RELATIONS

- **Aids in the Teaching of Intercultural Understanding**—Conn. Interracial Commission, State Office Building, Hartford, March, 1946 revised. 15c.

A selected list of films, filmstrips, recordings and radio scripts, compiled by Joseph P. Maguire. Topics in the classification of 16mm. films include: attitudes, social and economic backgrounds, the democratic ideal, the Negro, the American Indian, Japanese Americans, and international.

- **Toward a Better World: Modern Aids for Interfaith Education**—Etta Schneider Ress—Interfaith Affairs Committee, Women's Division, American Jewish Congress, 1834 Broadway, N. Y. C. 12p. May '46.

The scope of audio-visual aids that might be used to promote closer interfaith understanding. The handbook suggests ways and means, but does not list sources of films.

PHOTOPLAY APPRECIATION

- **Christmas in Connecticut**—Dean Lobaugh—*The Clearing House*, 20:421 March, 1946.

A protest against the standard of ethics which certain Hollywood films propound. In the case of *Christmas in Connecticut*, the story resorts to glamorized dishonesty. Such themes are an obstacle to the honest efforts of community groups in their fight against juvenile delinquency. We must raise the tastes of our audiences to the point where pictures which subtly or openly violate our basic moral concepts cannot be shown successfully.

ADDITIONAL SOURCES

- **Motion Pictures**—Norman Woelfel—*Progressive Education*, 23:146. February, 1946.

Points out the social responsibility which the film industry must accept.

An inventory of the films available to the junior high schools of New York City, and keyed to the curriculum bulletin on the teaching of science.

- **They Learn Faster by Seeing**—Darrell Huff—*Liberty Magazine*, February 16, 1946.

The accelerated teaching program for the armed forces has taught us that the screen in the classroom promises faster and better teaching to match the new and faster age.

- **Audio-Visual Aids Supplement to the Science Handbook**—Board of Education, 110 Livingston St., Brooklyn 2, N. Y.—Curriculum Bulletin Series 1945-6. No. 3.

- **Some Questions and Answers on Auditory and Visual Aids**—H. Arnold Perry, Division of Instructional Service, State Dept. of Public Instruction, Raleigh, N. C. 14p. mimeo. 1946.

A concise bulletin for teachers, indicating the most basic

(Concluded on page 320)

Scene from
"JUNIOR PROM"



Scene from
"DINNER PARTY"



Recent SIMMEL-MESERVEY releases

EDUCATIONAL FILMS

1. "Junior Prom", 16mm, color and sound, also black and white, 22 min.
2. "Dinner Party" (and Review) 16 mm, color and sound, also black and white, 22 min.
3. "State Capital Series", color and sound, 6 min.
4. "Death Valley National Monument", color and sound, 11 min.
5. "The Yosemite National Park", color and sound. Two Editions: 11 min. and 22 min.
6. "The Story of Niagara Falls", color and sound, 11 min.
7. "Primary Reading Series", color and sound, 5 min.
8. "African Fauna", color and sound, 12 min.
9. "African Tribes", color and sound, 12 min.
10. "Woody Grows Up," (bird picture) color and sound, 12 min.
11. "Monarch Butterfly", color and sound, 11 min. One narrative for elementary classes—another for science classes.
12. "The Upper Amazon", color and sound, 11 min. (Soon to be released.)
13. "The Land of the Incas", color and sound, 11 min.
14. Palomino—the Golden Horse, color and sound, 11 min.
15. "The Blooming Desert", color and sound, 11 min.
16. "The Canadian Rockies", color and silent, 11 min.
17. "More Dangerous Than Dynamite", black and white, sound, 11 min.
18. "One Match Can Do It", black and white, sound, 11 min.
19. "Bread from Acorns", black and white, silent, 11 min.
20. "Humming Bird Home-Life", black and white, sound, 11 min.
21. "Burtan Holmes Subjects", (soon to be released)
22. "Redwood Saga", black and white, silent.
23. "Men of Fire", black and white, sound, 11 min.
24. "Ski Thrills", color and sound, 11 min.

EDUCATIONAL TRANSCRIPTIONS

25. "The Three Little Pigs"
26. "The Little Engine That Could"
27. "The Laughing Jack O'Lantern"
28. "The Shoemaker and the Elves"
29. "Johnny Cake"
30. "The White Easter Rabbit"
31. "Nut Cracker and King Mouse"
32. "Annabelle Lee" and "Dover Beach" (two sides)
33. "Evelyn Hope" and "Sonnets from Portuguese" (two sides)
34. "The Day is Done" and "A Denial" (two sides)
35. "The Perfect Woman" and "The Bridge of Sighs" (two sides)
36. "Barbara Frietchie" and "The Charge of the Light Brigade" (two sides)
37. "Out of the Old House, Nancy" (two 10" records).
38. "Dances of Many Lands" (for three age groups: elementary, Junior and Senior High School)
39. "Operatic Stories"
40. "Classical Dance Rhythms"
Selections from Pilgrimage Play:
41. "Serman on the Mount"
42. "The Last Supper"

AUDIO-VISUAL EDUCATORS

have placed their "OK" stamp of approval on these two outstanding SIMMEL-MESERVEY cultural 16mm color and sound films. They are unsurpassed in teaching techniques and sustained, during and after, classroom interest.

"DINNER PARTY" is a guide for teen-agers to better table manners. The November, 1945 issue of Educational Screen contains a most favorable review of this picture by Indiana University authorities.

"JUNIOR PROM" helps solve the problems of "dating". The same university also goes on record in praise of "Junior Prom" in the April issue of Educational Screen.

----- so that you may -----
be more completely informed of the scope of our productions, please fill out and mail this coupon:

- I've received your Junior Prom Brochure and catalog.
- I'm authorized to purchase.
- I'm interested in further details on subjects whose numbers I've circled below, corresponding with numbered subjects listed at right—

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 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28,
 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42

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FOREIGN DISTRIBUTORS: Anmex, Export Division, Haarlem, Holland.

information on types and sources of audio-visual aids, with a very useful bibliography appended. Of general usefulness to educators in North Carolina and other states.

BOOK REVIEW

Audio-Visual Paths to Learning—Walter Arno Wittich and John Guy Fowlkes—Harper, 1946. 135p. \$2.00.

A summary of the findings of an experiment to determine how important were the planned introduction, follow-up and testing in connection with educational sound films. It was believed by the authors that children tend to regard motion pictures in the classroom as fun and relaxation because of their experience with entertainment films. When they were shown that educational movies are an important tool of learning and need to be treated as such, they expressed their approval not only of the films, but of the study materials that helped them get the most out of each film.

The experiment was then conducted in 1942-43 at the Marquette Elementary School, Madison, Wisconsin. There were three classes each from the fourth, fifth and sixth grades. The classes were equated numerically for size, but further pairing for intelligence, reading ability, etc. was not deemed necessary because the rotation method was used.

Three experimental methods were used; first, a film was shown after only a casual, brief introduction and test questions answered; second, the teacher read a description of the film to convey a general impression or mood, to teach difficult words and to discuss certain leading questions; then the film was shown and the test given immediately after. The third, and most effective method, was to introduce the film as in the second method, with the addition of a discussion period 24 hours later, and the second showing of the film. The test was given at the end.

Each grade saw nine films (produced by Encyclopedia Britannica Film), all directly related to the social studies and science units being studied. Each group was rotated three times in the process of seeing the nine films. This meant that the average amount of time spent under the first method was 35 minutes per film; for the second method, 45 minutes; and for the third, 90 minutes. All films were shown in the auditorium.

Special Learning Guides for the pupils were constructed, including: a) an introduction to the film; b) what to look for; c) words and phrases to understand; d) a 50-item test for facts and social situations; and e) discussion questions.

The results showed without any doubt that the third method led to greater understanding. The groups made double the gains in that method over the gains in the first. Most important for teachers is the conclusion that through the use of the second and third methods children became increasingly able observers. . . . The attitude that movies were fun and relaxation gradually gave way to a realization that educational sound films constitute an interesting, effective, understandable method of learning about new ideas, processes, modes of living, and social customs.

The authors conclude, from their study of the pupil reactions and from the statistical evidence, that the method of using educational sound films in the classroom must be subjected to evaluation. Like good books, maps and other learning materials, good sound films must be used in a manner which will fully anticipate their value to the pupil. To use them casually is to waste a primary learning source and to deprive pupils of experience that can be gained otherwise only by living. The book includes a summary of previous research on educational method, and a chapter quoting pupil reactions.

The study here described should stimulate further informal experimentation on the part of classroom teachers. For, although a rigid conformity to film titles, types of film, and methods of introduction, follow-up and testing were here necessary, the creative teacher will be challenged to try other methods, using the abundance of other film material as well as the many other types of educational experiences which make for better learning. This experiment has shown what educators have urged again and again, viz: that educational tools and methods, whatever they may be, must be carefully studied and planned to assure their maximum usefulness. The greater the amount of planning and follow-up, the greater the returns in better education.

The Film and International Understanding

(Concluded from page 314)

in preparation, covering China, India, and the Soviet. Immediately following production of the slide films will be release of motion picture documentaries on related subjects. A film on France is currently in production.

Striving for impartial presentation, the producers of this series of films are working in close collaboration with representative national institutions, including the Carnegie Endowment for International Peace, Public Affairs Committee, East and West Association, Council Against Intolerance, and others. In the case of specific films, the advice of experts and citizens of respective nations is likewise sought.

American Council on Education Hemispheric Filmstrips

International understanding among the nations of our hemisphere is a reciprocal matter. It must take place in both directions. In order to promote this mutual understanding, the Filmstrip Project of the American Council on Education sponsored two series of filmstrips: one to give us a better understanding of our southern neighbors, and one to give them a better understanding of us. Each series was quite comprehensive, including thirty-three filmstrips.

The series on "The Other American Republics" is entirely in color, and is made up in 2 x 2 slide form. There are thirty-three units, varying in size from fourteen to ninety-one slides. There are a total of 1526 slides in the series. The materials, compiled by Florence Arquin, include only slides of high quality. Each unit is accompanied by teachers' notes, including background material and identification and comments on each slide.

The series on "Life in the United States" is made up in filmstrip form. The strips vary in size from thirty-eight to seventy-five frames, with a total of 1632 frames in the entire series. Copies of these filmstrips, with accompanying teaching scripts in Spanish and Portuguese, were sent to all of our sister republics to the South to further, through knowledge and understanding, the Good Neighbor policy.

On the recommendation of the committee of educators who advised on the production of these filmstrips, the American Council on Education has now arranged to release this series of thirty-three filmstrips in the United States. It is felt that these filmstrips will help our own children, as well as adults, to learn of the varied aspects of their own country—that those who live in the East may know and understand those who live in the West; that those who live in the cities may know and understand those who live in small towns or rural areas; that we all may better understand the problems and achievements of our own country.

Both series—the 2 x 2 filmstrips on "The Other American Republics" and the filmstrips on "Life in the United States"—now are available to schools and other interested groups in this country. Complete information can be obtained from the American Council on Education, 744 Jackson Place, Washington 6, D. C.

International Film Foundation

announces its initial offering of

Eight JULIEN BRYAN Productions On RUSSIA and POLAND

Never has the need for good films on International subjects been so urgent as it is today when public opinion on International questions of far reaching consequence is being formulated . . . All over America, schools, clubs, libraries, churches, labor unions, have been seeking good films on International subjects, particularly on Russia . . . they have urged us to produce them.

Six films on RUSSIA and two films on POLAND have been produced as the first contributions of the International Film Foundation, a non-profit organization established late in 1945 to "promote better understanding between peoples of different nations, races, and religions . . . through the production of motion pictures . . ."

This series of eight subjects has been produced from footage shot by Julien Bryan and his crews just prior to World War II.

As is customary in all Julien Bryan productions it is the people who get the emphasis—people in a timeless sense—people living, playing, working, for life itself.

*

Order your copies of these films TODAY through your Visual Education dealer or directly from us.

*

Contact your film rental library for rental of these subjects.

*

Show them while they are new!

Ready for Immediate Distribution

MARY VISITS POLAND

Mary, an American elementary school girl, describes to her class her experiences in visiting her grandparents in Poland. In her own language she takes her class into a Polish school, into Polish homes, and into the fields where agricultural activities are seen. She shows them the beautiful costumes and colorful dances of the Polish people and gives her class an insight into the cities of Lowicz, Krakow, Zakopane, and Gdynia. *Screening time: 10 minutes.* *List Price, \$35.00*

POLAND

This is an over-all picture of Poland—as it existed prior to the destruction wrought by the German invaders and as it will exist again when the current reconstruction program is completed. The primitive methods, so common in agricultural and manual labor are contrasted with the modern methods of construction in Warsaw. This contrast is typical of the pictures drawn between the old and new Polands throughout the film. An insight into Polish historical backgrounds as well as into the varied business, agricultural, educational, religious and social life of the Polish people is afforded by this film. *Screening time: 18 minutes.* *List Price, \$70.00*

A RUSSIAN CHILDREN'S RAILWAY

Over on the other side of the world in the U.S.S.R., is a land called Georgia, the capital of which is Tbilisi. Here the Bryan cameras have recorded for American children the story of the fifteen Children's Railways built by the Soviet Government, not as a pure entertainment device, but as a motive for furthering interest of youngsters in railroads, thus helping solve one of Russia's major problems—transportation. The film is primarily for elementary schools but older students and adults will also enjoy it. *Screening time: 7 minutes.* *List Price, \$30.00*

CHILDREN OF RUSSIA

You wouldn't expect to see a dramatization of our American Huck Finn in this film but it's there because it is included in the Russian school curriculum. In this film we see how the Russian children go to school . . . garden . . . play . . . parade . . . visit museums and art galleries . . . and live in the summer Pioneer camps, comparable to our youth camping programs. *Screening time: 13 minutes.* *List Price, \$50.00*

Ready for Distribution July 1

PEOPLES OF THE U.S.S.R.

SOVIET WOMEN

HOW RUSSIANS PLAY

THE REINDEER PEOPLE

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Each of the above listed films is in 16 mm., black and white, with narration and music.

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The ABC's of Audio-Visual Equipment

Survey Review of 16mm Sound Equipment, Present Use, and Future Needs

Edited by
ROBERT E. SCHREIBER

THE survey forms printed in the April issue have been returned from a number of individual schools and school systems across the country. Reader use of and preference for certain kinds of equipment are far from startling in view of the apparatus currently in use and the personnel operating it. The editor, having been directly or in-directly stimulated from various quarters with respect to the extreme weight, high cost, and complexity of current motion picture equipment, decided that it would be a good idea to secure a consensus of opinion from you, the readers of the ABC's Department, with respect to these various matters. Now, you have spoken, and here are the results:

- 1.—Amount of equipment and age:
 - Number of projectors per school..... 3½.
 - Projectors less than a year old, 21%; 1-2 years, 28%; 3-4, 15%; 5-5, 16%; 7-8, 9%; 9-10, 11%.
- 2.—Type of use made of equipment:
 - Auditorium only..... 5%
 - Classroom only.....20%
 - Both Classroom and Auditorium.....75%
- 3.—Type of personnel operating equipment and hours of training given:
 - 80% of schools report use students, who receive from 1-100 hours of training with an average of 10.8 hours per student.
 - 50% of schools report use of teachers, who receive from 15 minutes to three hours of training, with an average of 1.7 hours each.
 - 5% of schools report use of other paid help, who receive 4 hours of instruction each.
- 4.—Most satisfactory operating personnel:
 - 80% have found students most satisfactory and intend to continue using them.
 - 20% have found teachers most satisfactory and intend to continue using this type of personnel.
- 5.—Personnel used to move equipment from room to room:
 - Students 65%; Teachers 25%, Janitors 5%, Other paid help 5%.
- 6.—Characteristics insisted upon as ideal equipment:

Briefly, those schools reporting mentioned most frequently 1000 watt illumination, sound and silent operating speeds, sufficient volume for classroom and auditorium use, and motor rewind. A detailed breakdown of specific items by percentages of schools follows:

Lamps: 1000 watt	60%	Weight: 50-75 lbs.	30%
750	30%	25-50	50%
500 or less	5%	25 or less	20%
Speeds: sd. only	20%	Blimp case	50%
both	80%	Microphone attachment	55%
reverse	20%	Motor rewind	80%
still	20%	Micrometer tilt	50%
Volume: classroom	20%	One case	25%
auditorium	80%	Two cases	45%
		Special safety devices	35%

7.—Interest in purchasing low priced (\$250.00) equipment having their specifications as indicated:
70% of the schools reporting evinced an interest in such equipment, indicating that from 1-10 such machines might be secured during the next 12 months if available, or an average of 2.5 machines per school.

Similar equipment surveys will be undertaken from time to time. If you, as readers, feel that additional important information has not been asked for in the present survey and should be included in the future, drop the editor a line. These columns are for YOUR information.

DeVry Comments on Projector Parade

“IT seems that your addenda in the March “Projector Parade” stating that the amplifier and speaker ratings were not absolute factors of comparing equipment performance has . . . not been read . . . and that much confusion exists as to why the various manufacturers utilizing the same essential tube complement have different power output ratings for their amplifiers. . . .

“To amplify on the preceding, I should like to present you with an analysis of methods of rating amplifiers, as taken from standard practice, some of which has been reduced to generally accepted specifications:

- 1.—Power rated at a single frequency usually 400 cycles with 10% distortion.
- 2.—Academy of Motion Picture Arts & Sciences—power rated at all frequencies for which the equipment is usable at less than 2% distortion.
- 3.—Navy—power rated at a single frequency at less than 6% distortion.
- 4.—Joint Army-Navy specification P-49 and U. S. Treasury Dept. specification—power rated at less than 2% from 100 to 2000 cycles and less than 4% from 2000 to 4000 cycles.

“Now, as you can see from the preceding, the same amplifier is capable of several power ratings—for example, the amplifier listed in your rating as measured under Method 1, develops 32 watts, whereas under Method 2, develops 18 watts, and for complete comparison, develops 29 watts under Method 3, and 26 watts under Method 4.

“All of the preceding adds up to mean that you cannot evaluate an amplifier on a wattage basis without specifying the per cent distortion and the method of measurement.”

E. W. D'ARCY, DeVry Corporation

Editor's Note:—Readers of this department, having negotiated the foregoing, may well understand that the Editor's major concern in preparing “Projector Parade” was to present a lucid, usable account for the average purchaser, technically safeguarded by stating in the article that “Amplifier rated output and speaker rated capacity in watts are not an exact measure of useful power available. . . .” Electrical engineers in our ranks will appreciate Mr. D'Arcy's helpful clarification.

EQUIPMENT QUERIES

"When projecting slide-film in our projector, the focus seems to change during the exposure, so that two changes of focus are necessary for each frame of film. Am I operating the machine correctly?"

In most of the 35mm film projectors, the film passes between two glass plates set in the aperture. These glass plates fulfill the functions of holding the film flat and thus maintaining the same focal position for each frame. It may be that one of these plates has dropped out. If so, the film is being buckled by the heat of the lamp, thus effecting the change in focus as the frame is exhibited.

R. E. S.

"I am learning to operate our new portable recorder and am having considerable difficulty turning out acceptable recordings since changes in pitch occur when playing these back. This seems to be especially noticeable with musical numbers."

Your dilemma may be due to one of several things or a combination thereof. If the recordings seem more high pitched or low pitched than the original sounds, you may be playing these recordings on a phonograph who's turntable is operating at a slightly different speed than your recording machine's. Turntable speed may be regulated on conventional phonographs through a brake on the governor or, if no speed adjustment is to be found, by having some resistance inserted in the motor circuit. If the recording seems to "wow" when played back (i.e. an irregular variation in frequency), it may be that you are exerting too much pressure on the recording turntable in removing the threads cut from the surface of the blank. A soft brush, delicately applied, will reduce the possibility of slowing the turntable during the process. Lastly, there is the possibility that your recording turntable is not being driven at constant speed. This may be due to poor tension on the drive rollers or governor trouble with the motor itself. Either of these may be coped with by skilled help.

R. E. S.

To Veterans Seeking Jobs In Visual Education

According to a recent NAVED announcement, the permanent peace-time Army Air Forces center for the production and distribution of training aids is now being set up at Wright Field, Dayton, Ohio. Civil Service jobs are or shortly will be open in several classifications, including script writers, photographers, lab. men, film librarians and projectionists.

If you are interested, obtain a standard "Application for Federal Employment" form from your nearest Civil Service office and send it directly to Lt. Col. H. T. Cowling, c/o Headquarters, Air Technical Service Command, Wright Field, Dayton, Ohio. If a copy of the form cannot be secured locally, Col. Cowling will send it upon request.

Summer Courses in Visual and Audio-Visual Education, 1946

The following list, with those previously listed in April and May, completes courses offered for the current summer sessions. Full data are given as far as supplied. Figures in parentheses show semester or quarter credits. Final totals for comparison are:

In 1945 ... in 32 States ... 107 Colleges ... offered 139 courses.

In 1946 ... in 38 States ... 136 Colleges ... offered 186 courses.

Connecticut

Teachers College of Connecticut, New Britain June 24-July 26
Audio-Visual Aids in Education (3) Joseph T. Nerden

Michigan

University of Michigan, Ann Arbor July 1-August 10
Visual-Auditory Aids in Education (2) Ford Lemler
Wayne University, Detroit August 5-16
Workshop in Audio-Visual Education (2) Arthur Stenius

Oklahoma

Okla. A. & M. College, Stillwater June 3-July 27
Visual Education, Elem. Ed. 403 Dr. G. C. Muerman
Introduction to Visual Education, Sec. Ed. 303; Special
Problems in Visual Education, Sec. Ed. 430 Haskell Pruett

Ohio

Ohio State University, Columbus June 17-July 24
Radio in Education (3) I. Keith Tyler
Visual Instruction (3) Norman Woelfel and others

Oregon

Oregon State College, Corvallis June 18-July 26
Organization and Supervision of Visual Instruction,
Ed. 531s (3) George Eby
Seminar in Visual Education, Ed. 407, 507 (3) George Eby
July 27-Aug. 30
Individual Projects in Visual Aids, Ed. 505 July 27-Aug. 30
Southern Oregon College of Ed., Ashland June 10-July 18
Construction and Use of Visual Aids Ed. 431s (3)
Eastern Oregon College of Ed., La Grande June 10-July 18
Audio-Visual Aids in Education Ed. 435 (3)

Pennsylvania

Lehigh University, Bethlehem July 1-Aug. 10
Visual Instruction, Ed. 190 (3) M. Lincoln Miller
State Teachers College, West Chester June 24-Aug. 3
Visual-Sensory Techniques (1) Thos. J. S. Heim

Texas

University of Texas, Austin July 2-Aug. 27
The Use of Visual Aids in Primary & Secondary Teaching, Ed. 359; The Use of Visual Aids in Secondary Teaching, Ed. 359; Research in Visual Education, Ed. 82 All conducted by B. F. Holland
Problems in Educational Broadcasting, Ed. 360R
A. L. Chapman

Virginia

Hampton Institute, Hampton June 18-Aug. 16
Audio-Visual Aids in Education (2 or 3) 6 and 9 weeks course
Workshop on Audio-Visual Aids in Education. (6)
July 9-Aug. 16
Both conducted by E. Carleton Moore and B. S. Rowe

▲ ▲

The University of Wyoming is holding an Audio-Visual Institute in connection with its Summer School during the week of June 24 to 28. The purpose of the Institute is to train teachers in the use of audio-visual material in the classroom situation.

Teacher Committee Evaluation of New Films

L. C. LARSON, Editor
Ass't Prof., School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by CAROLYN GUSS
and KENNETH B. THURSTON
Extension Division
Indiana University, Bloomington

Mary Visits Poland

(The International Film Foundation; Julian Bryan, Executive Director; 1600 Broadway; Suite 1000; New York 19) 10 minutes, sd. List price \$35 less 10% discount to accredited educational institutions. Apply to producer for rental sources.

Mary, an American seventh grade school girl, describes to her classmates her visit to her grandparents in Poland in 1934 when she was six years old. Relating her experiences in her own language and in the first person, Mary tells how because her father wanted to see his parents again she was taken on the trip to Poland. Her grandmother lived on a farm near the Polish village of Lowicz where everyone worked hard to raise enough food to eat. The wheat was threshed in a primitive fashion by Uncle Thomas and his horse. On Sunday everyone "dressed up" to go to church. Children walked by themselves; some who lived a great distance from the church came in horse-drawn carriages or on bicycles. No one had an automobile. Many of the children wore old Polish costumes. On one Sunday while Mary was visiting her grandparents a young couple were married. After the ceremony several of the young people enjoyed an old folk dance in the open air. The next day when the children went to school, they played games, danced, drew, and learned to write. The games they played were similar to the ones American children play. Before returning to America, Mary also visited Krakow, Zakopane, and Gdynia. A ride in a cable car in the mountains, samples of exquisite woodcarving and hand painting, and folk dances in costume highlighted this part of Mary's visit.

Appraisal:

This is one of a series of films to be released by The International Film Foundation to promote a better understanding of all people by all people. Mary's natural and interesting commentary, the appropriate background music, the friendly and intimate views of Polish people, the simplicity and genuineness of treatment, and the significance of film content combine to make the film a delightful and worthwhile experience. The film emphasizes some of the ideas and understandings about the life of Polish people appropriate for study by pupils in the intermediate grades. The committee recommended it as excellent for introducing on this level a unit in social studies dealing with Poland and coordinated with related activities in oral and written composition, music, art, and dramatics.

Freedom and Famine*

(U. S. Department of Agriculture, Washington, D. C.) 11 Minutes, 16 mm, sound. Produced by RKO Pathe, Inc. Apply to Department of Agriculture for rental sources and terms governing purchase.

Eight months after our celebration of VE Day a Dutch town near the Zuider Zee remained flooded and many cities on the route of the Allied march of freedom lay in the rubble to which they had been reduced by our guns and planes. Can we, now, just as effectively and wholeheartedly undo the work once done by our bombers? This, in substance, is the question with which *Freedom and Famine* opens; and it is apropos to the film's portrayal of how seriously the wrecked transportation and industrial systems in war-torn countries have affected their food problem. Using as a case study the daily experiences of a middle-class French family, the film shows how the lack of transportation throughout their country forces the mother

and daughter to spend their days searching far and wide for a quantity of food constituting for us a good family meal, but for them a whole month's ration. As Elaine, the fifteen-year-old daughter, bicycles over the countryside in search of food, she sees depleted land and neglected farm tools; and her mother patiently waiting in long lines formed before shops contents herself with the most meager of purchases. Meanwhile the father, a minor railway official, labors day and night in an unheated office to discover ways and means of supplying more engines and repairing more rails and bridges—bridges haunted by the cry of babies in Paris hungering for the milk of the Meuse Valley. The twelve-year-old son of the family is deprived of schooling as he remains at home to care for his baby brother, thereby freeing his mother and sister for the important task of shopping. At night, with her own children well sheltered and comparatively secure, the mother is haunted by the plight of other children sleeping in rooms or camping out—children whose faces, often revealing disease, are "masks of stupefaction until they smile." It is with a plea to us to return this smile that the film closes.

Appraisal:

This rather unusual treatment of a timely subject comprises a dramatic appeal for humanity and world-mindedness. At first some of the material in the film seems extraneous, but when the picture is considered and re-considered as a whole, it seems to relate effectively the several facets of the European food problem. The commentary, subtle and mature, represents a skillful combination of factual and attitudinal material, and combines with well-selected photographic sequences in a film recommended for editorial purposes among adult groups and for direct teaching in current events, government, and other social studies classes in the senior high school.

Suffer Little Children*

(U. S. Department of Agriculture, Washington, D. C.) 11 minutes, 16 mm, sound. Produced by the National Film Board of Canada, Ottawa, Canada. Apply to USDA for rental sources and terms governing purchase.

This film documents the need for the work of UNRRA. It explains that children in starving Europe suffer not only from hunger and disease, but also because they do not understand the clashes which take place among their people—people who only recently fought side by side against a common enemy. Many youths, the film points out, are already beginning to look back, not to the horror of bombed cities, but to the glory of Nazi ceremonies and order. Twenty-five million children in Europe are homeless. Schools likewise have been destroyed on a large scale. Under UNRRA's leadership these and hospitals have top priority in the building program and the work of these institutions is being extended to the youth camps now available to all too few of the orphaned children of Europe. The film surveys this problem and treats also at some length the problem of clothing distribution among Europe's suffering people. In contrast to those who benefit from UNRRA there are pictured in the last sequence of the film groups of the many children yet without care. The commentator warns that even these shall someday meet our children, but expresses the hope that when that day comes, they will meet as friends.

Appraisal:

Presented as an argument for the continuance and expansion of the UNRRA program this film is recommended for a variety of audiences interested in post-war problems. Its point that children are confused by the conflicts and disorder which they see and its portrayal of the great

*Selected by the Department of Agriculture for use in the National Famine Emergency Program.

variety of goods and services provided by UNRRA are among its chief contributions. While most generally useful in lay and civic groups of adults, its presentation of the concepts just mentioned recommends it also for junior and senior high school social studies classes.

Huckleberry Finn

(Teaching Film Custodians, 25 West 43rd, New York City 18) 45 min., 16 mm. sound. Produced by Metro-Goldwyn Mayer. Lease price \$100 for three years. Apply to distributor for rental sources.

The opening scenes of the film remind us of Huck's combination of ne'er-do-well tendencies with a lovable character. The story proper begins with the extortion from Huck's aunts by his father of \$800 without which Pap will take Huck back to the life of squalor and ignorance from which his aunts have tried to rescue him by adoption. When Huck tries to run away so as to relieve his aunts of this payment, he is caught by his Pap. But he soon escapes, leaving behind evidences that he has been murdered. In his flight Huck meets Jim, also running away lest he be sold by Huck's aunt, who needs the money to meet Pap's demands, and thus fall into the hands of slave traders. Proceeding down the river together toward a free state, Huck and Jim rescue two gamblers who are thrown overboard by the Captain of a river boat for unfair dealing in cards among the passengers. When Huck and the Captain, a few days later, attempt to interfere in the efforts of these gamblers to get control of an estate just left by a friend of the Captain's, the would-be swindlers expose Jim as a runaway slave, and once again Jim and Huck are forced to flee together. While in hiding Jim reveals to his young friend that his Pap is now dead, thereby making unnecessary Huck's flight from home. At first Huck is heartbroken at Jim's failure to tell him previously, and he is about to desert the slave when a rattlesnake bites Huck. Endangering his own freedom Jim takes Huck back to the Captain's home for medical care. By this time the swindlers have been so thoroughly exposed as to be tarred and feathered out of town, but evidently not before they had made known that Jim was not only a runaway slave but also that he was wanted back home for murder. Therefore the Captain, while Huck is recuperating, turns Jim over to the authorities for trial. As soon as Huck learns of this, he once more takes to the road, still in a weakened condition, bent on returning to his home town as living evidence that Jim is not a murderer. He is overtaken in his flight by the Captain who takes him the rest of the way on his river boat. Sailing under full steam they reach the jail just in time to save Jim from execution. Soon afterward Huck's aunt agrees to release Jim so that he might rejoin his family in a free state, all on the condition that Huck try to stop smoking and keep his shoes on. The closing scenes, then, show Huck waving goodbye to Jim aboard the Captain's boat; and as Huck and his aunt walk away together from the docks, we see in his back pocket a pipe and on the wharf his shoes.

Appraisal:

Recommended especially for use in American literature courses to (1) provide additional satisfying experience for pupils who have read the original story, (2) gain an idea of the way in which Hollywood producers adapt a famous story to the screen, (3) provide backgrounds for a study of writing done on the expanding West in pre-Civil War days, and (4) show how Mark Twain's characters arose out of his own boyhood friendships and experiences. Incidentally the subject is also suggestive of points of correlation between the American literature and American history courses when both are concerned with the development of the West. It is excellent material for elementary, junior, and senior high school convocations. While this version of the Mark Twain story omits the role of Tom Sawyer, minimizes the role of the widowed aunts, and condenses greatly the events following the snakebite incident, this condensation of the Hollywood feature does give the spirit of the original writing and so represents a distinct

contribution to the growing list of famous stories made available on the screen.

Kitchen Come True

(National Film Board of Canada, 84 East Randolph Street, Chicago, Illinois) 15 minutes, 16 mm sound. Produced by National Film Board of Canada, Ottawa, Canada. Apply to distributor for terms governing purchase and a list of rental sources.

The film shows the family life of a Canadian farm family which centers in a kitchen that lacks modern conveniences. It shows this family planning to modernize the kitchen. The mother, who has waited fifteen years for this event, offers many reasons why they might not be able either to afford it or to want to do it now. The family's final decision is that the project should go ahead and that it will be financed by cashing a \$500 bond. The commentary indicates that the bond will cover all expenses except the stove and the refrigerator, both of which are to be bought on time. A combination electric and wood stove is chosen. The film shows many of the features of the kitchen which makes it especially practical for country life—a chute arrangement for directing wood from the out-of-doors into the kitchen, a utility room where outdoor wraps are deposited and preparation of vegetables is carried on, and units concerned with similar activities being planned closely together to save steps. The film ends by showing the new kitchen which is convenient and attractive and yet not too expensive.

Appraisal:

Recommended for stimulating an interest in modernizing older houses, especially kitchens. The emphasis placed on planning the practical features in the kitchen, discussing reasons for and against modernizing, co-operation of all members of the family in such a building project, plans to meet the specific needs of the family unit make this film useful for general adult groups and home-economics classes. Even though produced for Canadian audiences, the film is sufficiently general and applicable to districts in this country.

Which Way This Time?

(Office of Price Administration, Washington, D. C.) 11 minutes, 16 mm, sound. Apply to OPA for rental sources and terms governing purchase.

From the pages of a history book pictured by animated drawings one sees and hears explained by this film, arguments for continued price control in these post-war days. Using the Napoleonic Wars as a first example of the tremendous cost of war on both the military and home fronts the film charts the rapid price rise during these wars up to the Battle of Waterloo, immediately after which there was a sudden onset of inflation. Our own Civil War is described by a similar picture, but for World War I the line charted by prices during and after that conflict is much less regular. The film shows that while the inflationary tendency was checked briefly after 1918, there was soon an unprecedented upswing in prices because of (1) the increased markets stemming from the needs of returning veterans and the demands of starving Europeans, and (2) the careless buying habits of American consumers. Subsequently, according to the film, there was an increased number of farm foreclosures, business failures and unemployed workers.

Appraisal:

This film will prove useful for adult groups desiring a simplified and interesting analysis of inflation and for high school classes in business, social studies and mathematics concerned with identifying the elements and causes of inflation. The historical periods mentioned should have been more carefully delineated, particularly for the period of reconversion and inflation, following World War I. The direct treatment of the subject, enhanced by good animation and excellent incidental music, makes the film a useful one in discussing such theoretical and yet practical questions as "From what and how soon may we lift price controls?"

News an

Two More Film Councils Formed

The Film Council of Louisville, Kentucky, which has been organized under the leadership of Miss Lillian McNulty, Consultant, Visual Education Division, Louisville Board of Education, becomes the fourth local Council to be formed in the National movement, having been preceded by Washington (D. C.), Atlanta and New York.

Following closely the Louisville action, last month, The Bay Area Film Council came into being at a meeting conducted by Francis W. Noel, Chief of Audio-Visual Education of the California State Department of Education, who is the California Chairman of the Film Council of America. Major Joseph W. Burke, recently released from the United States Army, was elected Chairman of the Bay Area Council.

C. R. Reagan, president, Film Council of America, has announced that the Council is cooperating with the National Committee on Atomic Information in a survey of production plans for films and filmstrips on the atomic bomb. The object of the survey is to determine what films are planned by the motion picture industry, and educational and documentary film producers, on the social and political implications of the atomic bomb. When the information has been assembled the two organizations will cooperate in planning additional films if needed and securing production and maximum effective distribution for materials which give information on this urgent problem.

A national audio-visual conference to discuss the forthcoming program and work of UNESCO has been called for June 14 and 15 in Washington, D. C., by the American Council on Education and the Film Council of America, according to a joint statement issued by Dr. George F. Zook and C. R. Reagan.

It is expected that about 100 American educators and motion picture and recording specialists will join with representatives of the State Department and delegates from major civic organizations in formulating recommendations to be presented to the UNESCO Preparatory Commission which meets in London in July. Observers from other governments of the United Nations are being invited to attend the conference.

UN Film Plans

An aggressive campaign for peace through the medium of the screen is the immediate objective of the UN, Benjamin A. Cohen, Asst. Secretary-General of Information of the UN, told 150 members of the New York Film Council at their monthly luncheon meeting, April 10, at which he was the guest speaker. Thomas Brandon, Chairman of the organization, presided.

The UN official declared that the UN Department of Public Information would call upon producers and distributors of the newsreels, documentaries, and feature films for their cooperation in order to pursue such a campaign for world peace. He said he would like to see in the near future a day when in every motion picture theatre in the world there would be a five or ten-minute short presented by the UN. This film would

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Notes

not necessarily be produced or distributed by the UN but would be made with the approval of the UN because of the particular emphasis on the idea for world peace it contained.

War always has made the headlines, but peace never makes the headlines, Mr. Cohen said. "Why can't we attempt to make peace important to the peoples of the world?" To do that, he recommended that "we use an essential instrument, the documentary film, which is more effective than any other medium of communication".

He reported the following progress of his Department: it is now preparing a documentary about the London Conference for the UN archives (approximately 67,000 feet of film were shot at the Conference); a short film of the structure and aims of the UN General Assembly which is scheduled to be held in New York September 3rd, is being produced; the Department plans to establish a cataloging system preparatory to building a permanent UN film library; the film on the Conference at Hunter College will be edited and prepared as an official screen record of the proceedings. The Department also is investigating various methods of 35 and 16mm distribution and, following this survey, will make certain recommendations.

Mr. Cohen proposed that the UN Department of Public Information set up a liaison who would supply information and film footage to all existing film companies that desire to produce motion pictures about the UN. This liaison, he added, also would supply information (presumably film stock shots) dealing with specific facts about the member nations in the UN.

He definitely declared that the UN Department of Public Information should "retain control of the dissemination of factual information pertaining to the aims, purposes and scope of the UN". This function, he said, was established by the San Francisco Charter. He pointed out that the distribution of visual material about one country to go to another country in order to make all the peoples of the world better understand each other may be the field of the United Nations Educational, Scientific and Cultural Organization.

Sloan Foundation Grant to College for Project in Economic Education

The Alfred P. Sloan Foundation for Economic Research and Education has awarded to Montclair State Teachers College a grant of \$75,000 for the remainder of the year for the purpose of carrying on and expanding the New Tools for Learning Bureau, a project in economic education. Prof. Edgar C. Bye, director of the Bureau of Field Studies and associate professor of social studies, has been designated by President Sprague as director of the Bureau.

Montclair State Teachers College (N. J.) has been selected by the Foundation to develop this service because of the fact that it has already created and has for many years successfully operated two unique services of its own in the same fields, the Teaching Aids Bureau and the Bureau of Field Studies.

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H-803	Tricks of the Trade for Typists	(16 mm. silent)
HS-810	Typing Shortcuts, "Part I"	(16 mm. sound)
HS-811	Typing Shortcuts, "Part II"	(16 mm. sound)
HS-812	Typing Shortcuts, "Part III"	(16 mm. sound)
HS-813	Take a Letter, Please	(16 mm. sound)
HS-814	Basic Typing: Methods	(16 mm. sound)
HS-815	Basic Typing: Machine Operation	(16 mm. sound)
HS-816	Machine Transcription: Machine Operation	(16 mm. sound)
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The New Tools for Learning Bureau conducts three separate projects designed to promote a wider understanding of basic economic problems among the general public. It prepares kits of audio-visual aids on various economic topics, designed to assist teachers, group leaders, program chairmen and forum directors in presenting programs. These kits, which may be bought or rented from the Bureau, provide film strips and lantern slides and discussion material, in printed form and on recordings, to accompany the illustrative matter. They cover such topics as foreign trade, full employment, inflation, sound investments versus idle savings, and other subjects under preparation.

The Bureau also owns and carries on a radio serial, "Keeping Up With the Wigglesworths," which is broadcast regularly over WOR and thirty-five other major radio stations in all parts of the country, and which, through the experiences of a boy, "Snuffie," and his family and friends, is designed to teach fundamental economic principles in entertaining form. The recordings are written and produced by Laurence Hammond under the direction of the college, which controls their distribution.

The third department of the Bureau is a continuation and extension of the college's own field studies program, organized by Professor Bye in 1932, which has been known as the pioneer project among the colleges of the country in the establishment of field study courses given separately for credit instead of as occasional supplements to classroom work. Professor Bye's 12,000-mile transcontinental field trips, offered as a means of learning through direct observation and contact with real situations, have been resumed this year after an interruption due to wartime travel restrictions.

The Alfred P. Sloan Foundation is a private, benevolent organization, conducted without bias or propaganda in the interest of public economic education. During the past seven years it has contributed over two million dollars to the task of bringing a better understanding of economic life to the American people and encouraging more effective instruction in economics in our schools and colleges.

Educational Film Research Institute

In August of 1945 over a hundred educators and producers of educational films met at Occidental College to discuss the need for establishing in Los Angeles, the heart of the motion picture industry, a central clearing-house or research center which would assemble and coordinate all of the existing surveys, plans, statistics and film needs of education, at all levels and in all fields, and which would initiate further projects and investigations so that film producers might know what the educational world needs and the extent of its demands.

A planning committee of about twenty-five persons was appointed under the Chairmanship of Mr. James McPherson, President of the Audio-Visual Education Association of Southern California, and over the ensuing six months many meetings were held to clarify objectives.

The fifteen original directors elected the following as officers of the new corporation, called Educational

Film Research Institute: President, Prof. Albert Croissant, of Occidental College; Vice-President, Mrs. Alice E. Field, of the Motion Picture Association; Treasurer, Mr. Chas. M. Jones, and Secretary, Mrs. Ruth B. Hedges. At the last meeting of the Board of Directors the By-laws were amended to increase the Directorate from fifteen to twenty-five, representative of the educators, producers, motion picture talent group, business and public affairs.

The first annual members meeting of the Institute was held April 20, 1946.

Educators who are on the new Board include: Dr. Arthur Coons, President of Occidental College; Mrs. Irene T. Heineman, Assistant Superintendent of Public Instruction, California State Department of Education; Dr. Mark A. May, Director, Institute of Human Relations, Yale University, President and Chairman, Teaching Film Custodians, Inc.; Dr. Edwin E. Lee, Dean of School of Education, University of California at Los Angeles; Francis Noel, Director of Audio-Visual Education, California State Department of Education.

A statement of the objectives of the Institute, and specific enumeration of the activities which will naturally arise out of these objectives is available to those who may be interested.

MGM Teaching Film Plan For Foreign Countries

Metro-Goldwyn-Mayer is ready to launch its widely discussed 16mm educational film distribution program outside the United States and Canada. According to the announcement by Arthur M. Loew, president of Loew's International Corporation, the main features of the new plan are a proposal for long-term financing of film costs to schools and other organizations and a new system of annual leasing of prints, with cost adjusted to the number of pupils in a school or the number of members in a club or trade union.

One of the chief purposes of this venture, Mr. Loew declared, is to make classroom, documentary and fact films "as readily available as the textbook is now," not only to schools and colleges throughout the world, but also to trade unions, farm groups, clubs and all other organizations that are potentially an audience for films of cultural and instructional content.

Under the supervision of Orton H. Hicks, head of the Loew's International 16mm department, and R. Haven Falconer, chief of the educational division, the new program will actually get under way with the coming school year this Fall.

Paving the way for this activity, Metro-Goldwyn-Mayer has just issued a 16-page illustrated pamphlet entitled, "The M-G-M Budget-Service Plan," which discusses the practical details of the plan, and also stresses the broad implications of using the potent device of the motion picture screen as a means of educating the peoples of the world on how to get along with each other.

Many M-G-M shorts and features will be adapted for educational purposes. In addition, pictures made by specialists in 16mm cultural and school subjects will be used. More important than this, however, he said, is his proposal to purchase documentary and

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educational films made abroad, as part of a "cultural exchange" plan. In this way, countries that have developed the art of the educational and documentary film will be able to find world-wide outlet through Metro-Goldwyn-Mayer, achieving wider dissemination of their national customs, literature and contributions to science and the arts than might otherwise be possible. Some of the outstanding films bought abroad will be made available to schools in this country.

All sound tracks will be made in the language of the country of distribution. Secondly, special arrangements will be possible whereby the commentary can be written by the Minister of Education himself or by an educational authority designated by him. And thirdly, in cases where no suitable films are available, M-G-M's technical experience and know-how will be utilized to have such a film or series of films made for use abroad as *this project is a foreign activity only*.

S. M. P. E. Honors Inventor of Projector

A Scroll of Achievement honoring Thomas Armat for his invention of the motion picture projector was presented at the semi-annual dinner-dance of the Society of Motion Picture Engineers at the Hotel Pennsylvania on May 8.

The ceremony, highlighting the society's 59th semi-annual technical conference, in progress all week, was held in commemoration of the twentieth anniversary of sound films and the fiftieth anniversary of the first exhibition of motion pictures in a theatre.

In presenting the Thomas Armat scroll, Don E. Hyndman, President of the S. M. P. E., recalled that it was on April 23, 1896, that the first theatre exhibition of film was given in Koster and Bial's Music Hall in New York. On that occasion, he said, Mr. Armat personally operated the projector he had designed. This was the first projection machine employing a loop-forming means and giving the film longer period of rest and illumination than the time required for movement from frame to frame.

In a report submitted at one of the S. M. P. E. sessions, the Society's Committee on Motion Picture Instruction deplored the lack of specialized professional courses on cinematography and modern sound recording in American institutions of higher learning. The results of a survey of 155 universities, colleges, and technical schools conducted since the committee was

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formed last October indicate very clearly that the technology of motion picture making has not been given serious consideration in institutions of this calibre. "It would appear," the report said, "that the industry has advanced to a point where training for it should be recognized as calling for special instruction in our schools and colleges."

University of Wisconsin Holds Institute in July

The fourth annual Visual Education Institute will be held July 15-19 during the 1946 summer session of the University of Wisconsin. Morning sessions will take place at the Washington School and all afternoon meetings will be held in the Memorial Union Play Circle.

Out-of-state audio-visual educators who will participate in the program include: Francis Noel, California State Department of Education; L. C. Larson, Indiana University; Kingsley Trenholme, Portland Oregon Public Schools; William H. Bristow, New York City Public Schools; Harry E. Childs, Providence, R. I., Public Schools; Arthur Stenius, Detroit Public Schools.

Audience participation in discussion following formal addresses and classroom demonstrations, will be encouraged. Following the closing of each afternoon meeting, new films of current interest will be shown.

For a copy of the complete program, write to Mr. W. A. Wittich, Director, Bureau of Visual Instruction, University of Wisconsin, Madison.

14th Annual New England D.V.I. Conference

The New England Section of the Department of Visual Instruction of the N. E. A., in cooperation with Boston University, Harvard University and the Massachusetts Department of Education, held its 14th annual conference on May 18 in the School of Education, Boston University. The theme was "Looking Ahead in Audio-Visual Education." On the General Session Program, Lt. Colonel Thomas Abernathy, Principal of the Westfield, Mass. High School, and Mr. Paul C. Reed, Director of Audio-Visual Education in the Rochester, N. Y. Public Schools, spoke on the subject "What Have We Learned from the Army Audio-Visual Education Program and How Can We Incorporate These Experiences into our Schools," and Mr. Neville C. Gardiner, Film Officer of the British Information Services, presented the British Government's Postwar Film

Program. Panel discussions and demonstrations on the selection and effective use of teaching aids were held in various sectional meetings for primary grade teachers, intermediate grade teachers, junior and senior high school science teachers, junior and senior high school social science teachers, guidance teachers, and teachers of religious education.

Second Annual Lake County Audio-Visual Conference

Mr. W. C. Petty, superintendent of Lake County schools, opened the second Lake County one-day Audio-Visual Conference in May at the Waukegan, Illinois, Township High School. Over 700 educators attended the interesting program which was planned by Orlin D. Trapp, Director of Vocational and Visual Education at the Waukegan High School.

Speakers were Dr. Stephen M. Corey, Director of the University of Chicago's Visual Aids Center; Dr. John Guy Fowlkes, Dean of the Summer Session, University of Wisconsin; O. H. Coelln, Publisher of Business Screen, Chicago; and C. R. Crakes, Educational Consultant, DeVry Corporation, Chicago. Demonstrations and exhibits of visual aids were additional features.

Audio-Visual Institutes

Virginia. A series of six two-day audio-visual instructional materials institutes is planned by the Bureau of Teaching Materials, State Department of Education, and the following institutions:

July 8 & 9: Virginia State College, Ettrick; July 11 & 12: College of William and Mary, Williamsburg; July 15 & 16: Farmville State Teachers College, Farmville; July 17 & 18: Madison College, Harrisonburg; July 19 & 20: University of Virginia, Charlottesville; July 22 & 23: Radford College, Radford.

Oklahoma. The University of Oklahoma, Norman, will hold its 7th Annual Audio-Visual Aids Conference July 9-11. Highlights of the program will be an address on "Building an Effective Audio-Visual Aids Program," and a demonstration of the "Possibilities for Pupil Participation in the Preparation of Classroom Materials." It will also include reports of outstanding School Audio-Visual Aids programs and an explanation of Oklahoma's Audio-Visual Aids utilization project for the school year 1946-47.

Adamson Joins National Film Society of Canada

Gordon Adamson, formerly Supervisor of Urban Distribution for the National Film Board of Canada, has been appointed Executive Secretary of the National Film Society. During his three years with the Board Mr. Adamson promoted the organization of community projection services and film libraries, which are now bringing films within the reach of teachers in many Canadian centres. In response to a greatly increased demand for specialized educational films, Mr. Adamson is planning a rapid expansion of the National Film Society's library to meet the needs of teachers of all grades and subjects.

NAVED Summer Convention

The first postwar Convention and Trade Show of the National Association of Visual Education Dealers, scheduled for August 5-7 at the Continental Hotel in Chicago, promises to be well worth the trip for even the most distant pilgrim. With wartime restrictions removed, this will be their first opportunity to display equipment and films incorporating war-born advances in technology and technique. The Association not only invites, but urges, the attendance and participation of all persons interested in visual education. This includes educators, religious workers, industry representatives, and the like. NAVED's officers believe they have planned a program in every way worthy of the anticipated audience. There will be sessions on the following topics:

"The Square Deal," with an address by John W. Anderson, President of the American Fair Trade Council; also a discussion including representatives of manufacturers and producers, visual education dealers, and consumers—"Serving the Public," a discussion including participants from church, school, industry, and others—"Whither Classroom Visual Aids," an inquiry into present trends and prophecies for the future—"Literature, Criticism and Evaluation," a discussion of the professional literature of visual education—"Community Councils," dealing with the formation of local Film Councils.

High points of the convention will be the Annual Banquet at which NAVED's new officers will be introduced and various awards presented.

Report on Audio-Visual Program in Canada

Mr. Charles R. Crakes, Educational Consultant for the DeVry Corporation, recently returned from a series of conferences with the provincial educational officials of five Canadian provinces—Nova Scotia, New Brunswick, Prince Edward Island, Quebec and Ontario.

In addition to conferring with educational directors, Mr. Crakes spoke at the Provincial Normal College at Truro, Nova Scotia. He also addressed the teachers at Halifax, Nova Scotia, at Moncton and at St. John, New Brunswick. Schools were dismissed in order that all instructors could hear Mr. Crakes discuss greater utilization of audio-visual materials. He urged that teachers incorporate audio-visual materials into their teaching techniques and he stressed the fact that these modern tools of learning will bring to the youth of North America better understanding and appreciation of peoples of other countries, and thus aid in the preservation of the United Nations Organization and weld together the family of nations.

Mr. Crakes reports that all the provinces he visited had started central film libraries and had appointed provincial directors of audio-visual aids, and that an intense interest was indicated by the educational leaders of Canada in the need for providing audio-visual tools of learning for the rural areas and small villages of that country. "Cooperative film libraries", Mr. Crakes said, "seem to be an immediate need in Canada. We in the United States must give every possible assistance to our neighbors to the north in their efforts to further the audio-visual movement."

Current Film News

■ **THE INTERNATIONAL FILM FOUNDATION**, Inc., 1600 Broadway, New York 19, recently established as a non-profit, membership corporation to further peace and understanding among all peoples through the medium of documentary motion pictures has ready for immediate distribution the following Julian Bryan productions:

Mary Visits Poland—10 min. An American elementary school girl describes to her class her visit to Poland. An insight is given into Polish schools, Polish homes, agricultural activities, the colorful dances and costumes of the Polish people.

Poland—18 min. An over-all picture of Poland—as it existed prior to the Nazi invasion and destruction, and as it will exist again after reconstruction. Primitive methods, so common in agricultural and manual labor, are contrasted with modern methods of construction in Warsaw. An insight into Polish historical backgrounds, and into the varied business, agricultural, educational, religious and social life of the people.

A Russian Children's Railway—7 min. Records the story of a children's railway in Tbilisi, capital of Georgia. This is one of several such railways built by the Soviet Government, not purely for entertainment, but as a motive for furthering interest of youngsters in railroads, to help solve one of Russia's major problems—transportation.

Children of Russia—13 min. How Russian children go to the school, garden, play parade, visit museums and art galleries, and live in summer Pioneer camps.

The following subjects will be available on July 1st:

Peoples of the U. S. S. R.—33 min. Pictures the many racial groups which make up the Soviet Union. Believed to be the first film offered to American education which gives a truly over-all concept of this vast country with its many separate and distinct peoples. Beginning with the people of Moscow and Leningrad, there follow pictures of the Karelians, the Armenians, the Georgians, the Tartars, the Buryat-Mongolians, the Jews, the Ukrainians, the Uzbeks and others, showing how they fit into the pattern of life in the Soviet Union.

How Russians Play—14 min. This film was made in the belief that a study of the way people spend their leisure time, of their own free will, often reveals a great deal about their character. It pictures the Russians in their many recreational activities.

Soviet Women—14 min. Shows the important role of Soviet women in the economic and agricultural life of Russia. Their work in factory, in the

fields of medicine, science, welfare, farming, and many others, are pictured.

The Reindeer People—8 min. The peoples of Siberia—the Tungus, inhabiting the region from Yenissei to the Sea of Okhotsk, who live primarily by reindeer breeding, fishing and hunting.

■ **KNOWLEDGE BUILDERS FILMS**, 625 Madison Ave., New York 22, reports the following recent additions to its classroom film productions:

Jungles of the World—1 reel. A comparison of the jungles of South America, Central Africa, Burma and the East Indies, showing similarities in vegetation, animal life and the methods adopted by man to fit human life into a tropical environment.

Life in a Jungle Village—1 reel. Shows the establishment of a native village in Central Africa, the building of homes and granaries, the raising of grain, vegetables and livestock; the games and manner of life of inhabitants.

North Pole Explorations—1 reel. Opens with dramatization of the ill-fated Franklin expedition to the far north. Shows Perry's discovery of the North Pole and concludes with Byrd's

flight from Spitzbergen, encircling the pole and back again.

■ **YOUNG AMERICA FILMS**, Inc., 18 E. 41st St., New York 17, has obtained 16mm distribution rights to the RKO production—

The House I Live In—10 min. This short subject, starring Frank Sinatra, has received a special award



from the Academy of Motion Pictures, as well as citations from other organizations in recognition of its powerful contribution to the cause of racial and democratic tolerance. The song of democratic thought by Earl Robinson which gives the film its title is sung by Frank Sinatra to the group of youngsters who appear with him in the film. It will be available for sale to schools and other interested groups through Young America's nation-wide distributing organization.

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■ OFFICIAL FILMS, Inc., 25 West 45th St., New York 19, offers a new series of three musical short subjects, to be known as DeLuxe Musical Classics, each approximately 350 ft. in length, and featuring the great composer-pianist, Paderewski, in performances of *Chopin's Polonaise*, *Beethoven's Moonlight Sonata*—with Paderewski's own *Minuet in G* in the same reel—and *Liszt's Hungarian Rhapsody No. 2*.

Also newly acquired by Official is a series of three sports subjects, each approximately 10 minutes in length, as follows:

Swimming for Beginners—instructing a ten year old child in the fundamentals of swimming—from the conquest of fear, to breathing, kicking, arm strokes and coordinated deep water swimming.

Advanced Swimming—perfecting the style and strokes of the average swimmer. Correction of common swim faults. Proper body alignment, arm action, leg action, breathing, and all the "musts" that make for champion swimmers.

Fundamentals of Diving—balance, coordination, rhythm, and the basic fundamentals of the proper approach to this sport. Covers many types of diving, importance of footwork, arm and leg action, etc.

Produced under the supervision of Fred Cady, nationally recognized as one of the outstanding aquatic coaches of the country, and narrated by Ken Carpenter, these films employ, in addition to straight photography, the use of slow motion, stop action and animation and are designed as aids for learning the basic as well as advanced techniques of swimming and diving.

■ EASTIN PICTURES COMPANY of Davenport, Iowa and Colorado Springs, Colo. has acquired exclusive U. S. 16mm rights from British Information Services on the two motion picture dramatizations of key scenes from the Shakespeare tragedies:

Julius Caesar—19 min. Presents Act III, Scene 2, depicting the stirring events in the Roman forum immediately following the assassination of Caesar, with first Brutus and then the eloquent Antony, swaying the Roman populace.

Macbeth—16 min. Presents Act II, Scene 2, in which the ambitious Macbeth abetted by Lady Macbeth, murders Duncan, King of Scotland, and Act V, Scene 1, in which the conscience-stricken Lady Macbeth appears in her dramatic sleep-walking scene.

These subjects, announced as the first two releases of the new Eastin School Film series, have attracted much favorable comment on the part of school film reviewers and evaluating committees for their unique value in English, drama, speech and Latin



Upper scene: Antony tells the Romans of Caesar's will. Lower: Brutus tells them Caesar died because he was ambitious.

classes. The distinguished casts include Wilfred Lawson, Leo Gem, Cathleen Nesbit, Catherine Lacy, Felix Aylmar, and others who are respected on both sides of the Atlantic for their able stage and screen performances. Excellent musical scores played by the London Symphony Orchestra add to the dramatic impact of the presentations, as do the authentic settings and costumes. Eastin Pictures Company will offer the subjects for both rental and sale.



Upper scene: Macbeth and Lady Macbeth immediately after Duncan's murder. Lower: the sleepwalking scene.

■ **BELL AND HOWELL COMPANY**, 1861 Larchmont Ave., Chicago, by special arrangement with British Instructional Films, Ltd., is making available a large group of educational films for rental and sale through the Bell and Howell Film-sound Library. Many of these films are not unknown to American schools, prints of some having been in use for years by leading university and city educational film centers. During the war when source of supply was cut, representation here became dormant. The Bell and Howell Films Division will revive active distribution, importing the necessary negatives and other originals to assure prompt service, and enlisting the collaboration of a committee of American visual teaching authorities in selecting and adapting the subjects best suited for use in our schools. The first three series to be released will be in the field of physical education, where accent difficulty is said to be practically non-existent. In other subject fields new sound tracks will be made wherever necessary.

■ **HAWLEY-LORD, Inc.**, 51 West 56th St., New York, announces the release of its first film:

Pheasant Fever—1 reel, color and sound, photographed by Thomas R. Conlon, and picturing the training of a young dog in field work.

Hawley-Lord, a new firm in the field of 16mm films and 35mm filmstrips, is also the sole sales distribution agent for the 16mm film productions of "Field and Stream" magazine, and now has available for national distribution fifteen of these sports shorts covering many spectacular phases of hunting and fishing in North America. The 35mm filmstrips just completed and ready for release include the first of the color Nature Studies series, *Game Birds and Dogs*, based on the collection of paintings on this subject made by "Field and Stream", and *Malaya*, the first of their Global Geography series.

Andre Lord, the founder of the company, was formerly in the banking and investment business and served during the war in the Combat Intelligence Section of the Army Air Corps and as Air Intelligence Officer to the U. S. Military Mission to Moscow. Mr. Lord plans thorough coverage in sound films and filmstrips of the field sports, hunting, fishing and wild life, using color in all of his productions. There will be specialization, also, in color and black and white filmstrips with a curricular treatment of global geography and nature studies.

Now in process of completion is *Blue Geese*, 1-reel color and sound film on the hunting of geese, photographed by Van Campen Heilner. Mr. Heilner is now in Mexico doing several films on Mexican sports and amusements, planned for Fall release. Other pictures in production include four subjects photographed by Dr. A. E. Laszlo, recognized

authority on hunting and wild-life in Alaska. Color filmstrips on Iran and India, especially topical at present, are also now being completed.

Production Director of Hawley Lord is Zella G. Young, who has produced and edited educational filmstrips and recordings for the audio-visual aids program of Popular Science Publishing Company in New York.

■ **FILM HIGHLIGHTS, Inc.**, 330 West 42nd St., New York 18, is making available for classroom use, a group of 16mm sound and silent films of the series on Living Natural History produced by the internationally famous zoologist, Dr. Raymond L. Ditmars. Sound sub-

jects currently available cover *Anthropoid Apes, New and Old World Monkeys, Cat Animals, Bear, Canines, Smaller Carnivores, Smaller and Larger Rodents*. Additional subjects in the series are in process of completion.

■ **SUN DIAL FILMS, INC.**, 625 Madison Ave., New York 22, has just completed a 16mm. sound film for the Flay Schools Association, called:

Play Is Our Business (2 reels)—a documentary film dealing with integrated work-play programs for children in congested areas. Dr. Alice Keliher served as consultant on the film, which was directed by Samuel A. Detlowe.

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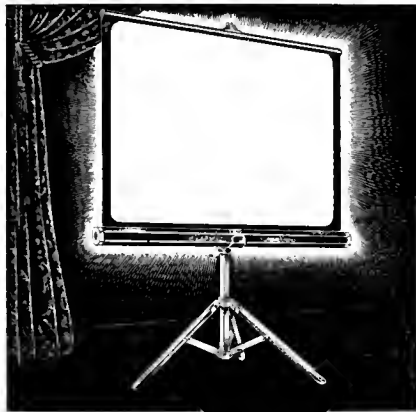
AMONG THE PRODUCERS

New Da-Lite Screen

Da-Lite Screen Company, Inc., 2723 North Crawford Avenue, Chicago, Illinois is introducing a new Challenger Tripod Screen, which has many new features.

"Slide-A-Matic", a new and exclusive inner-locking system in the new Challenger completely eliminates external locking devices, such as thumb screws, etc. To adjust the height of the screen, it is necessary merely to pull back on the square elevating tubing, raise or lower it to desired height, release the tubing, and it automatically locks in place.

One simple motion opens the tripod legs of the new Challenger and their



The new Da-Lite Challenger screen.

"Slide-A-Matic" locking device automatically locks them in place. A new four-sided "roof-top" shape makes the new legs more rigid. No rubber tips are needed for the feet of the new Challenger. The leg itself is formed into a rounded foot which provides a firm grip on any surface, yet will not scratch floors.

The new, octagon-shaped case is stronger than the former round case and prevents screen surface from rubbing on edges of case. Other improvements are the new hanger bracket and hanger loop, which hold the screen fabric more securely and prevent it from accidentally slipping off. A new metal carrying handle conforms to the shape of the hand and folds flat against the case for compact storage.

YMCA Motion Picture Bureau Becomes "Association Films"

The YMCA Motion Picture Bureau, National Council of YMCA's, with national headquarters at 347 Madison Ave., New York 17, will henceforth operate under a new name—*Association Films*. This designation was first introduced as a title of the film production unit of the National Council of YMCA's, established to fill a need for group leadership, instructional sports, and character education films. *Ploy Volleyball*, a 16mm instructional sports film and *Play Soft-*

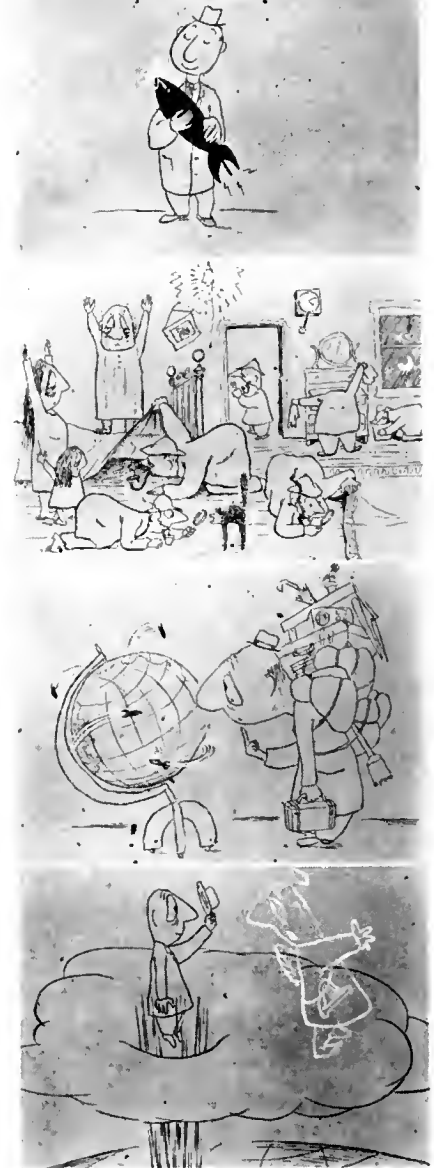
ball, a 35mm instructional slide film, have already been successfully launched, and prints on a new series of six 16mm sound films on *West Point Championship Football* will be ready by July 1st. The subjects in this series run approximately 10 minutes, demonstrate specific phases of football, with every play aptly interpreted by narration. Each film demonstrates elementary fundamentals and progressively introduces the more intricate phases. Slow motion, stop motion, optical effects and repetition of plays to focus on individual players are employed to indicate the assignment and execution by players in a given play. Other recent releases were the first two films in the *Art of Living* series—a joint production project of *Association Films* and *Look Magazine*—"You and Your Family" and "You and Your Friends", one-reel subjects designed to stimulate discussion of the personal family and social relationships of teen-age youth. The series will continue with "You and Your Health" and "You and Your Personality" to be produced in the near future.

Avoidance of World Destruction Via Atomic Warfare Discussed in New Slidefilms

In cooperation with the National Committee on Atomic Information and the American Federation of (Atomic) Scientists a new 35mm discussion slidefilm has just been released by Film Publishers, Inc., 12 East 44th Street, New York City. Convinced that only by an aroused intelligent public opinion can America be sure that its elected representatives will devise a practical solution to the atomic problem, *How to Live With the Atom* has been produced as a means to this end. Effectively employing light, satirical cartoons, the slidefilm, which consists of 58 such drawings, visualizes the various ways being currently considered to avoid world destruction by atomic warfare. Such ideas as simply keeping the atom bomb a secret, building up the biggest bomb supply, inventing a defense against atom bombs, signing treaties with other nations outlawing the use of such weapons, are depicted as false hopes for long-range security, with the conclusion presented that the only true hope for world security lies in world control of atomic energy by an international agency with power over the individual nations.

Accompanying the subjects are printed Spechnotes with the talk that the person presenting the film speaks while the cartoons are projected on the screen, and a helpful Discussion Guide.

A second 35mm discussion slidefilm, *World Control of Atomic Energy*, is being released by Film Publishers under the same auspices, on June 15. This will explain in clear visual detail the working of the plans proposed by the State Department for international atomic



Representative drawings from the slidefilm "How to Live with the Atom."

control. The two slidefilms sell outright at modest cost. A 15-minute, 16 inch electrical transcription recorded at 33 $\frac{1}{3}$ r. p. m. is available for each slidefilm at additional cost. With these transcription records the narration accompanying the slidefilm pictures may be reproduced through auditorium sound amplifying systems or on standard sound slidefilm projectors.

Boston Distributor Firm Changes Name

Visual Education Service, Inc., of Boston has become Audio-Visual Corporation of Boston, Hartford, and Providence. So announced Richard F. O'Neil, its President, and past President of NAVED, to mark his 25th year as a distributor of Audio-Visual materials. The name change will be effected gradually over the next twelve months, and was necessitated to keep abreast of the expansion in Company activities that has

taken place during the past dozen years. When all movies were silent and all 16mm film available to the Company were educational, the name "Visual Education Service" adequately described the Company's activities. With the addition of entertainment films, sound films, sound projectors, public address and intercommunicating equipment, disc and wire recorders, etc., it becomes necessary to make the Vesco Film Library a division of Audio-Visual Corporation. New branch offices and additional field representatives now bring complete audio-visual service to Southern New England. The Hartford office which formerly housed Hebert Studios, Inc., has been completely remodeled and re-equipped under its manager, Malcolm Sauer. Equally well equipped for service is the Providence office recently opened under Bill Cooper.

To publicize the 5,000 films—features and shorts, educational and entertainment—in the various offices, George Roghaar, director of the Vesco Film Library has published a 172 page catalog, including a 28-page equipment section.

134 Teach-O-Discs Ready

Popular Science Publishing Company, 353 Fourth Ave., New York 10, through its newly established Audio-Visual Division, lists 134 titles in its recent printed announcement of the new *Teach-O-Disc* series of recordings prepared as a teaching medium for school use in elementary, junior and senior high schools. These titles cover but two subjects—Literature and History. A constant flow of additional *Teach-O-Disc* titles in these subjects is planned, as well as titles in other subjects such as Geography, Biology, Foreign Languages, etc. The announcement also carries a condensed specimen of the teachers guides which are provided with each *Teach-O-Disc*.

The Rembrant Portable Electric Phonograph, a new machine designed especially for school use, is being distributed to schools exclusively by the new organization. This phonograph is described as having a 5" permanent magnet speaker; 3-tube amplification, light weight crystal pickup for minimum record wear; independent tone and volume controls; and indicator light. It plays 10 and 12 inch records at 78 r.p.m.; has built-in compartment holding 12 records; overall weight is 18 pounds; operates on alternating current only and carries a factory guarantee.

New RADIANT Screen Finder

A new, slide-rule type Projection *Screen Finder* for the users of opaque, movie, slide, and strip film projectors has been introduced by Radiant Screens.

It provides information on the correct Screen model to use and on the audience-handling capacity of a given screen, in addition to permitting the solution of such problems as the correct screen size to use, the correct distance from the screen to the projector, and the correct

focal length lens to use. This useful data is available by a simple movement of the handy slide, it is said, and will prove invaluable to all Projection Screen users.

With all this information at his fingertips in a simple form, the user need never wonder whether he has the right lens and the right distance to the Screen in order to provide clearly visible pictures for his entire audience.

For further information, write to Radiant Manufacturing Corp., 1140 West Superior Street, Chicago 22, Illinois.

Richard F. O'Neil and Wife Die in Fire

As we go to press, shocking news comes that fire which broke out in their New England summer cottage where they were spending the week-end, took the lives of Richard F. O'Neil and his wife during the night of June 1st. "Dick" O'Neil was President of Visual Education Service in Boston, a pioneer dealer and distributor firm. He was one of the founders and a past president of the National Association of Visual Education Dealers, and recently was elected one of the directors of the Allied Non-Theatrical Film Association.

ANFA Convention Report

The Allied Non-Theatrical Film Association reports a record attendance at its annual Convention held in New York May 9-11. The several hundred registrants were representative not only of the 16mm and allied photographic industries, but included many from the educational field. This year's Convention offered the first all-industry trade exhibit, combining all types of 16mm interests. One entire day was devoted to a special preview of selected 16mm motion pictures, including films for school and church, for adult discussion groups and for entertainment. Industry speakers covered various topics of policy and practice relating to manufacturer, distributor, dealer and library operations. In addition the program presented such speakers as Chester A. Lindstrom of the U. S. Department of Agriculture; Benjamin J. Cohen, Assistant Secretary-General in Charge of Public Information, United Nations; Nathan Golden of the U. S. Department of Commerce and John Bradley of the Library of Congress. C. R. Reagan of the Film Council of America.

Newly-elected officers of ANFA are President, Wm. F. Kruse, Manager of the Bell and Howell Films Division; Vice-Presidents, Stan Atkinson,

D. T. Davis Company Adds Educational Consultant

Beginning July 1st, Austin S. Durham, Director of Audio-Visual Aids in the Fort Thomas, Kentucky, city schools, will be associated with the D. T. Davis Company of Lexington and Cincinnati as Educational Consultant. Mr. Durham, who received his M. A. degree from the University of Kentucky, is well-trained in planning, organizing, financing and directing audio-visual programs. He has been a classroom teacher, administrator, and Director of Audio-Visual activities, and is thoroughly acquainted with the problems facing school systems with respect to selection and efficient use of audio-visual aids. He recently organized the Northern Kentucky Film Bureau, in which three school systems have combined resources to form their own library. Mr. Durham is the author of many articles on the use of audio-visual aids, which have appeared in educational journals. Among other duties, Mr. Durham will edit the D. T. Davis Company's new monthly organ to be called *Visual Varieties*, which will deal with matters of interest to audio-visual minded schools, churches and other groups.

General Films, Ltd. and Sam Goldstein, Commonwealth Pictures Corp.; Secretary, Harold Baumstone, Pictorial Films; Treasurer, George Cole, King Cole Sound Service; Directors, Ed Stevens, Stevens Pictures; Thomas J. Brandon, Brandon Films; Kent Eastin, Eastin 16mm Pictures Co.

ANFA Directors will hold a meeting in Chicago on August 3rd, just prior to the NAVED annual Convention. In the interim a special committee of ANFA is engaged in an exploration of the possibilities of future unity between the two organizations.

Photographed below are: Seated, W. L. Hedwig, past president of ANFA; W. F. Kruse, newly elected president; Horace Jones, outgoing president; Sam Goldstein, re-elected vice-president. Standing, left to right: Stan Atkinson, newly elected vice-president; R. F. O'Neil, Wilfred L. Knighton, Ed Stevens, Tom Brandon, Kent Eastin, George Cole and Clem Williams. All are directors, except Knighton (executive secretary) and Cole (treasurer).



A Trade Directory for the Visual Field

FILMS

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 332)

Balley Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin St., Urbana, Ill.

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on page 283)

Brandon Films, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 290)

Bray Studios, Inc.
729 Seventh Ave., New York 19

Castle Films, Inc.
30 Rockefeller Plaza, New York 20,

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 284)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Educational Projection Service
6600 Lehigh Ave., Chicago 30, Ill.

Encyclopaedia Britannica Films, Inc.
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Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Frynn Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
166 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 288)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 321)

Kurz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 326)

Modern Pictures, Inc.
1219 Farnum St., Omaha 2, Neb.
(See advertisement on page 326)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

Official Films, Inc.
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Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 326)

Stimmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 319)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.

Swank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.
(See advertisement on page 329)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 327)

United Specialists Inc.
150 E. 35th St., New York 16, N. Y.
(See advertisement on page 331)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

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Art Zeller Audio-Visual Aids
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(See advertisement on page 289)

Bell & Howell Co.
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(See advertisement on page 283)

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101 Marietta St., N.W. Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 284)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
166 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 327)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 288)

Kurz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 315)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Rynn Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
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Williams, Brown and Earle, Inc.
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Words & Music by Mallory Chamberlin
152 Madison, Memphis 3, Tenn.

Art Zeller Audio-Visual Aids
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SCREENS

Dn-Lite Screen Co., Inc.
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(See advertisement on inside back cover)

Frynn Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Curriculum Films, Inc.
RKO Bldg., Radio City, New York 20
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Popular Science Publishing Co.
353 Fourth Ave., New York 10, N. Y.
(See advertisement on pages 308-9)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Visual Sciences, Suffern, New York
(See advertisement on page 326)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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

SLIDES (KODACHROME 2 x 2)

Brooking Tatum,
Kelseyville, Cal.
(See advertisement on page 326)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Kline Color Pictures
1761 Sonoma Dr., Altadena, Cal.
(See advertisement on page 326)

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Shadow Arts Studio
1036 Chorro St., San Luis Obispo, Cal.
(See advertisement on page 326)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Western Colorfilms
3734 N.E. Chico St., Portland 13, Ore.
(See advertisement on page 327)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 288)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 317)

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 326)

Rynn Visual Aids Service
409 Harrison St., Davenport, Ia.

Slidecraft Plastic Slides
257 Audley St., South Orange, N. J.

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Rochester 2, N. Y.
(See advertisement on page 281)

Chas. Beseler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 282)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 284)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
166 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co.
Meadville, Pa.
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The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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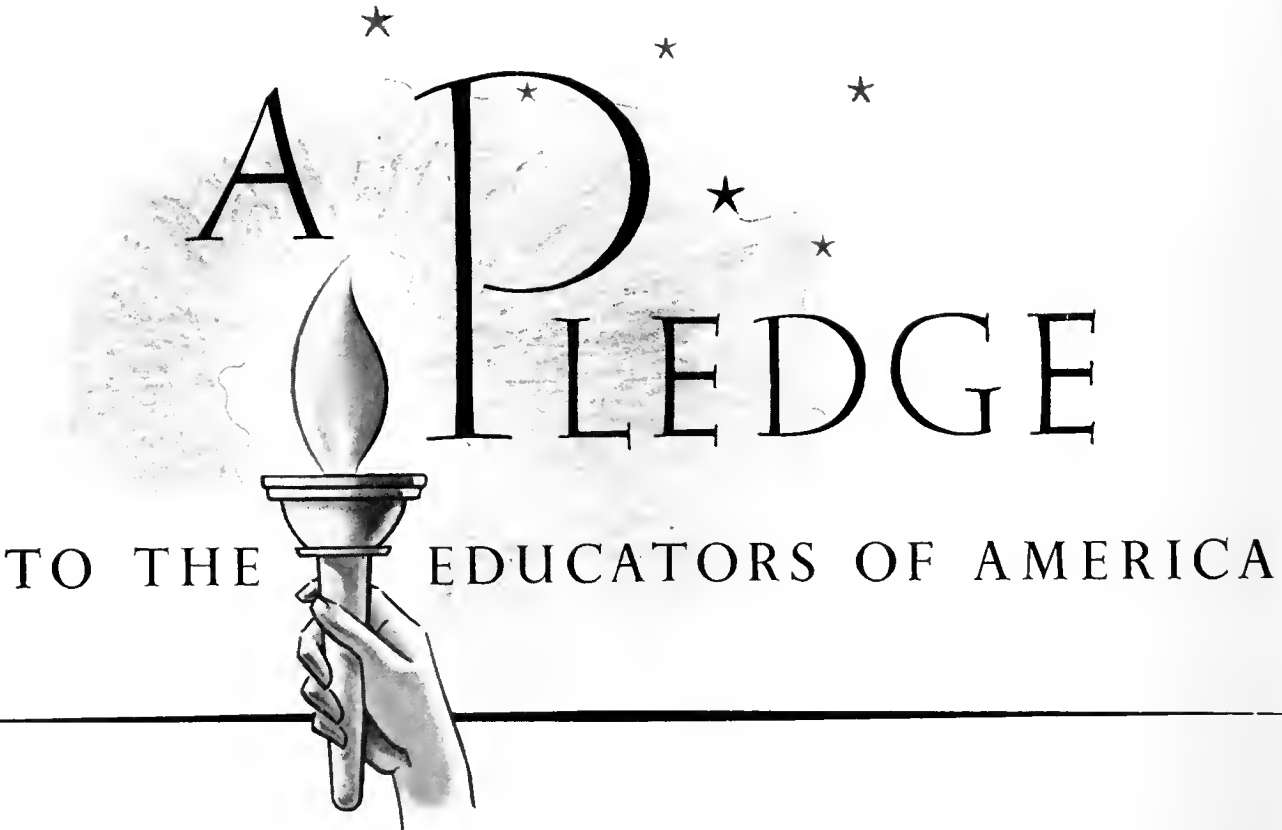
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A hand holding a lit torch, with the word "PLEDGE" written in large letters above it. The background features a map of the United States and several stars.

TO THE EDUCATORS OF AMERICA

... to the educational leaders who seek a broader understanding of the film medium ... to the men and women in whose hands rests the future of this powerful educational force ... to the schools and colleges throughout the world that have adopted Simmel-Meservey productions as an integral part of their curriculum, Simmel-Meservey addresses this timely re-statement of policy:

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... To regard the educational film as a teaching tool capable of infinite adaptation and improvement and, to welcome and be guided by recommendations of qualified educators.

... To maintain maximum interest level through well-paced realism rather than unwarranted artifice.

... To regard the classroom as the real laboratory, standing ever beside the teachers in their use of this medium.

... To assume an active responsibility in aiding the progress of educational techniques.

... To regard as an honored privilege and a sacred trust our function in aiding in the development of finer men and women to the end that a better understanding may exist among all the peoples of the world.

—SIMMEL-MESERVEY

Diversitorials

Our Expanding Program

THE EDUCATIONAL SCREEN is keeping pace with its ever-broadening audio-visual field. In mere size this September issue is a record. There are more special articles on important recent developments; the departments are enlarged; the news-gathering is stepped up; illustrations are increased; and the advertising has passed all previous marks. The expansion program will be gradual, but every issue will show advance. Change and increase in personnel are compulsory. Readers will note this on the title page, this month. In October a further announcement should make interesting reading—of a new Managing Editor who will be recognized by the entire field, both educational and commercial, not only as outstanding in things audio-visual but as peculiarly qualified to implement the larger program ahead of Educational Screen. He will also edit a special section to be known as

The Audio-Visual Trade Review

This new feature makes its first appearance in this issue on pages 407 to 416. It will offer, every month, a comprehensive overview of plans and projects, personalities and products, activities and achievements of the commercial audio-visual field. It will select with utmost care the most significant material, and present it in a manner to yield maximum informative value to the educational field.

The need for closer understanding between the two fields has been often stressed in our pages. Paul C. Reed of the Rochester Public Schools, now Associate Editor and Chairman of the Editorial Advisory Board, adds fine emphasis to this idea in the adjoining column. His interesting "proposal" for 1947 aims precisely at the same desirable goal.

The educational side of the audio-visual field cannot afford to forget that its total equipment, as of today, is the achievement of commercial producers. It could never have come from the educational field itself. The wealth and power of industry are impossibilities for education. The chemistry of emulsions and reagents, the physics of light and lenses, the engineering and mechanics of design and production—these and many other problems have absorbed for years past the energies and the millions of our commercial colleagues. Without them there could be no cameras or projectors today. Even a photographic print would be unknown to any school. The field that produced such a heritage should be better known to the field that enjoys it. THE EDUCATIONAL SCREEN means to contribute as it can toward this mutual acquaintance and appreciation, toward a more genuine and cordial understanding, as an essential part of the fuller service it seeks to render to the field. For it remains our firm belief that audio-visual education has always been, is now, and will always be more crucially

dependent upon its commercial collaborators than any other aspect or department of the educational realm.
—N. L. G.

A Great Date for 1947

NO one who attended the August Convention and Trade Show of the National Association of Visual Education Dealers could doubt that this infant industry had finally come of age. Only a half dozen years ago NAVED was little more than a visionary idea in the minds of such practical idealists as Reagan, Stackhouse, Davis, the late Dick O'Neil, and others. Now it has become a great trade association, attracting almost a thousand registrants to its annual convention, providing a thoughtfully constructive three-day program of group meetings and general sessions all aimed toward improving the materials and equipment of the industry, and improving the methods and practices that bring these materials and equipment to the users.

Every schoolman who has purchased audio-visual equipment or who has used audio-visual materials in his school knows the importance of his relationships with the representatives of equipment manufacturers and visual materials producers. School people have learned much about these newer tools of communication from those who make and distribute them. Not only have these "commercial men" brought understandings of their own particular products to educators, but they have spread the word of best practices and procedures as they have observed them. They serve a valuable clearing house function in their multiple contacts with school people. Growth in the feelings of mutual respect and confidence between the commercial men and the educators is a sign of the maturity that has come in this field.

It is unfortunate that more educators did not have the opportunity for attending the NAVED Convention, for they would have come away with greater understandings of the problems of the industry and greater appreciation of the men who are dealing with these problems. Also they would have seen one of the best displays ever presented of new visual materials and equipment. Plans should be started right now for next year to bring together every educator and every person interested in the use of audio-visual equipment and materials. Here is a proposal.

For 1947 why not jointly planned conventions of all the organizations in this field—The National Association of Visual Education Dealers, The Educational Film Library Association, The Allied Non-Theatrical Film Association, the Department of Visual Instruction of the N. E. A. and others? All would plan conventions for the same time and the same city. Each organization would retain its own identity and have its own meetings. But there would be joint meetings for a maximum interchange of ideas and experience, and there would be a single trade show to serve the interests of all. Such a combination of conventions would be so significant and important that no one interested in the field of audio-visual education could afford to miss it. **It would be the one great date of 1947 for all who are visually minded.**

P. C. R.



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Films for Tomorrow

A thoughtful study of educational potentialities of films based on the author's addresses before the Philadelphia Alliance and the Educational Film Library Association.

THOMAS BAIRD
Director, Film Division
British Information Services

TO speak with seeming authority on the future of any subject calls for some temerity on the part of the forecaster. But where angels may fear to tread, it is not necessarily folly to foretell, for only by forecasting the future can we shape it. Our thought about the future can become our plan for the future.

In tracing the graph of the future, we may use two references—the experience of the past and the requirement of the future.

The past history of film, short as it may be, reveals that film has already taken several forms; just as printing allows us to produce books on a variety of topics and subjects and in different styles, so film already has its own forms. There are story films which compare with the novel. There are non-fiction films which record history and travel. There are teaching films which compare with the educational textbooks and some which can be used as classroom aids to teaching curricular subjects in schools and colleges. In the newsreels we see a form comparable to the periodical, if not the newspaper.

Because the film has already many forms and styles, it is likely that there is not a single future for films but many different futures.

Let us try to see what has happened in the past and what is now happening to several types of film.

Before doing so, however, it were well to remember that film is an expensive medium. The writer, with a penny pencil and a sheet of wrapping paper, can retire to his garret and compose a great sonnet. With a little more paper, he may write a great novel. The painter, with paint and canvas, can paint a great picture with little financial outlay. The orator need expend only his own breath, the composer only his energy and a little ink. No such easy access to the materials of his craft lies open to the film maker. It is true, a script may be written in an attic, a production planned in a man's mind, but to translate the idea or script into a finished film is a costly venture. Even the simplest film involves the collaboration of many craftsmen and the expenditure of much money on costly materials, equipment and processing. We must, therefore, always remember that the creation of a film is not only an artistic or a creative venture, it is also an industrial project. For this reason, most films require to earn a great deal of money in their retailing. Most films require eventually to be sold to you and me and the rest of the general public and this puts the creative artist eventually at our mercy, or at the mercy of those who sell his film to us. Few producers can afford to defy public taste, or the opinion of the film salesmen and make the film which they want to make irrespective of public opinion or public taste.

The expensive cost of production is seen particularly clearly in the field of the entertainment film. A commercial entertainment film, produced for popular showing, often has a budget running into millions of dollars. The motion picture industry is, therefore, perhaps *more of an industry* than anything else, and like all other industries, it serves its retail trade. Those who rail against the lack of imagination, the poor taste and the shallow political outlook of commercial film producers would do well to remember this. They should, perhaps, be grateful that such an industry does, from time to time, produce a film which can be called imaginative or even great.

If the same critics of the film industry were to apply their same tests and criticisms to the publishing of books, or to the publishing of music, they would probably find no greater proportion of true value in these worlds. If Hollywood and the other motion picture centres of the world produce a dozen first-class films in a year, they are probably doing as well, by an artistic standard, as the book publishing centres and the music publishing centres of the world. And I submit that it is economically easier for a creative artist in writing or music to create a masterpiece than it is for a craftsman in the film industry.

Remembering then the economic situation in the world's motion picture industry, there is no reason to expect any great development of imagination in the years immediately to come. So long as the cinema-going public continues to find the films as they are to its liking, there is no good reason why the film producer should change his style. As soon as the cinema-going public reject the published films, rest assured that the producers of films will protect their fantastic investments by providing what the public want. When good taste pays dividends, the producer will be interested, but not until then. The future of the entertainment film is, therefore, in the cinema-goer's hands. If the cinema-goer will patronize what you and I might believe to be the "good" films, there will be more of them; as soon as they reject the trivial and the shallow and the vulgar, there will be less of these. But I can find little evidence that Hollywood, in its present output, is not judging well the public taste.

Let those who criticize commercial films remember this well. Let us also hope that they will go on criticizing and pointing out to the motion picture industry other possibilities of films which will appeal to the public. But it is likely that before there is any fundamental change in the public taste for films, other forces will have to work and have their say. Perhaps the war was such a force and has engendered here and there a sense of new values which will create a taste for a different and better kind of film. Perhaps, on the other hand, war experience will tend to turn people away from any



The Science School of Achimota College, West Africa, which is well equipped with laboratories, a Library and biological museum—presented in the BIS film, "Achimota."

film which brings any more reality to our difficult daily lives and perhaps will cause us to seek even more distraction and make-believe. It would certainly seem true that the tendency is for the cinema-going public to prefer singing and dancing and color rather than any glimpse of reality in the world of today. But be sure that the motion picture industry will serve the tastes of the public.

During the war we have had many examples of other kinds of film. We have seen commercial film producers turn away from their breadwinning to serve other purposes. Films have been made which have helped to inspire people through dark days; films have been made to bring real knowledge of everyday living in a wartime world to thousands of citizens; films have been made to help soldiers to become more efficient. Film makers all over the world discharged their wartime duties with high honor and we are likely to learn soon whether the wartime episode will affect films in the theatres or in the other film worlds.

Many of the commercial film directors, who turned their back on the trivialities of peacetime film production, found a freer expression in the documentary and educational field. They made great contributions to the character and quality of documentaries and many workers in the documentary field learned much from them. Many of them have, however, with equal facility, turned their back on documentary and embraced once again the commercial ideal. Faced once again with the problems of breadwinning, they have become the competent servants of the public taste. It is to be hoped, however, that some of the brilliant directors who made outstanding films during the war may yet demonstrate that the episode was not a passing phase and we may yet see more noble films if the public will pay to see them.

A great deal of the non-fiction film making during the war was directed towards helping us all to do our wartime job more efficiently. Films were made to speed up the teaching of skills and in this the record of the

U. S. Army is spectacular. I will not trouble you with statistics. It is sufficient to draw attention to the fact that many peace loving citizens, by virtue of seeing films, were able to learn to manipulate the engines of war in a much shorter time than would have been possible using the older implements of teaching. But I believe this very success tends to carry within it a great danger. It is presumed that we are serving well the purposes of education when we speed up the processes of learning. Perhaps not enough attention yet is being paid to the content of what we teach. I think it was Lord Curzon who said that the only appreciable difference popular education had made in England was that the rude remarks on lavatory walls were now lower down than they used to be. Perhaps we are making too much of this speeding up and not giving enough attention to what we are teaching. I am thinking of the kind of film which concentrates on teaching a skill. If a man can learn to work a lathe in half the time, it will serve him little if he is to be unemployed. If a child can be taught by film to read a year earlier, it will serve him little if it only gives him access to trash and pulp; it will serve him less if it denies him the experiences more fitting to his age. The old instruments of teaching serve well enough to teach us a mass of knowledge and skill for which we find little service in our daily lives. Perhaps we should pay more attention to a film which cuts across the school curriculum than to one which slavishly serves it. Perhaps, even better, we should examine our curriculum and see how far it serves our needs as citizens. I think we would find that it serves us ill. Teaching us skills we never use, teaching us content which is invalid in our daily life.

I foresee that the success of the teaching film in wartime will burden our teachers with proposals to make films which teach "how to do it" and not enough films asking the questions "why we do it".

Many articles are being written about the relation

Below: "Children of the City", a British Ministry of Information film. The theme of juvenile delinquency is further treated in another film, "Children on Trial" (right).



of the educator to the film producer. That is interesting enough.

But many of us who have been concerned with education in the period between the wars now realize how ineffective not only our teaching techniques were but how poverty-stricken was the substance of our education. We settled for the teaching of formal science and mathematics and geography and gymnastics and now and then congratulated ourselves because we had a film or two to help us tell the old, old stories. But some of us found ourselves beginning to worry less about the science film and the cookery film and the geography film. As we moved into the war, we saw children all over the world becoming adult in a degree which many adults of a previous generation had never achieved. In the war, children came to know life and death and many of them were killed, not because they did not know their science or geography or their algebra, but perhaps because their educators all over the world did not know their contemporary history and their international politics. The old, outworn curriculum was taught well enough without the new instruments of film and radio and shackling these new instruments to the old curriculum denied them the possibility of teaching the new education. It is to be regretted that so many teachers in the period between the wars made great effort to deny the new instruments their opportunity to teach a new subject. And now a generation of children in Asia and in Europe are growing up quicker than the limping curriculum can cope with and in America too, I suggest that new working conditions, new legislation and a new war-time way of life have had a deeper effect than formal education, and the daily newspaper and the newsreel film are teaching the adult population a geography that they never learned in their schools. The advent of a great world civil aviation scheme will ask for another geography which school curricula barely dream of. The job for the educator is, therefore, not to line up the film producers to shackle films to the old formal education, which can get on well enough without them, but to line up the new potentials

of film (and also the new potentials of every other creative medium) to help crystallize, clarify and make more real the new ideas which are flowing around the world. In the Atomic Age there may not be time to make the same kind of mistake again. The factual and dispassionate scientific knowledge of the classroom is not enough for our day-to-day citizenship. We must extend our thinking to cover the problems of the world we live in.

The business of the government providing films of world problems is of course suspect in many quarters, and before we go any further, we might look this problem straight in the face. Too long has the odium of Hitler's bludgeoning of the minds of the German people been allowed to mask the real significance of a government information service—the real necessity to inform and give understanding to the community, whether that community is living at peace or at war.

During the war this special function of film, to discover and articulate our daily life and to illumine it with new thoughts, was greatly developed. It was a time when we saw many nations and many citizens take up their responsibilities; we saw men sail abroad to fight; we saw people who stayed at home and who did not run away either from the enemy or from their jobs or from their responsibilities; we saw people carry on their work or take on new jobs with a vigour and imagination unprecedented.

The war was fought well, not only with the sweat and toil of arms but in peoples' minds, because they knew a great deal about it. Radio, press and films recorded and described the situation as no other event in history had been recorded before, and this was done while the battle still raged. But they did more, they pictured ideas—the ideas we fought for and also the ideas in the enemy's mind.

And now the problem is the conduct of the peace and it will matter little what we as individuals want of this world if we do not get peace and are prepared to settle merely for a cessation of hostilities.

It could be argued, without much difficulty, that our

record in the peace is not so good. We have brought liberation to two continents, but there are some who ask already have we brought food, have we brought hope? If we fail to bring unity not only among the Allies but to all the liberated territories, Naziism may yet live in the hope that the world will turn again to its rejected New Order. Some say that there is little hope for the world unless there is new evidence of a profound belief among all the Allies, which we can share with the liberated countries, to prove that we can save the world for the right things and for the right way of life.

Looking back on the last peace it is easy to be wise after the event and to say that we failed because we did not know. This time it will be less easy to say that we do not know. Great new powers for explaining the problems and the jobs to be done are to hand. To have an idea of how powerful and effective they are, we have only to look at what we have done in the war.



A "Country Town", one of the films on British life.

In England, we have seen the Government take up the challenge to tell the people what the war was about and what was required of people in their everyday citizenship. We have seen the Government conscious enough of its stewardship to explain its actions and explain what wartime citizenship demanded. This was done not only in the magnificent words of the Prime Minister and not only on the floor of the House of Commons but in more humble ways, in pamphlets and booklets, in the press and on the radio and in films.

In the United States we have seen the War Department conscious of its obligations to a citizen army. We have seen film after excellent film come out to explain to the soldier what the war was about and to tell the public what the Army was doing.

Many examples could be given of how in both our countries the Governments and the official organizations have described the battles and the victories. For the first time in history, through such a film as *Desert Victory*, the people of many nations could follow and understand the fight as it was being fought. This is a remarkable and unprecedented fact, and we should re-

member that the Battle of Waterloo was fought and won three days before anyone in London knew. But this is a spectacular example and not the most important one. There are many humble films which have played as important a part.

When the war came to England all of us were required to learn a new citizenship. All of us had to learn how to keep alive and how to get along in an island bombarded by the enemy and threatened with invasion. Many films were made and shown to the whole cinema-going public. There were films to teach people the pattern of their new citizenship and of their new way of life. We had to learn how to do the black-out, how to build the shelter, how to care for our gas masks, how to protect our children's health and even how to make the best of *Spam*.

At that time it was my job to see that such films were shown to people who could not readily get to cinemas: to show them to factory workers in the lunch hour break at noon and midnight, to take them to the mining villages in the valleys of Wales and to farms in East Anglia; to have them shown at shipbuilding yards on the Clyde and to the small holders in the Hebrides. In this way we learned to recognize their value. We saw how people who would normally have been remote from the danger areas get into line and realize and identify themselves with every fighter in the island or overseas. We saw being created in our hands, a new, vast and important instrument in the public's education.

The Peace calls again for every organization to take up the challenge and assume its responsibility. It won't matter much if we don't have every instructional film telling us how to drive a car or how to cook a steak, if there are no cars or steaks. It will matter very much if the people of the democratic countries, the people of the United Nations, fail to realize the challenge which still faces the peace-loving



In Cornwall, the fields run down to the edge of the cliffs. From "Cornish Valley" (British Information Services).

nations. But if every organization in its particular field will teach, and teach, and teach, the important issues which will come before men's judgment and will devote

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Two-by-Two Slides - *and How!*

MARK J. FLANDERS

Director, Audio-Visual Education
Waterloo, Iowa, Public Schools

Showing the wide range of uses by schools, and practical methods for school production of 2 x 2 slides.

SELDOM are so many good qualities combined in one powerful aid to learning as we find in the two-by-two slide. It is small, easily handled, light in weight, and inexpensive; and the projector which puts it on the screen has the same identical advantages. Through its low cost it can meet that ideal requirement,—often mentioned in talks on visual education but dismissed with “- - of course, that is impossible as yet,” - - of being deposited in each building for use by the teacher exactly when wanted.

We find a multitude of uses for two-by-two slides. A pupil may bring in some pictures, cartoons and charts which he'd like to use on slides in connection with an oral report. A set of slides may be developed on a unit of study. We may want to review a year's history-making news as told in newspaper headlines, and a hundred or more slides will do it. Our files contain sets of slides on Lincoln, the Constitution, inflation, synthetic rubber, and many other topics; collections from old files of Harper's Weekly and Godey's Lady's Book. A collection of photos taken in our community more than 40 years ago was recently “re-discovered” by the Chamber of Commerce, and is now recorded as a set of much-used two-by-two slides. A map or chart slide, projected on a large sheet of paper, can be quickly traced, then the tracing may be quickly filled in with color and desired details to give a temporary or permanent map or chart for classroom use.

There are many uses for such slides outside the classroom, also. Our Seniors at East High School have repeatedly used slides made from baby pictures or informal snapshots of prominent members of the graduating class as a part of “Senior Day” activities. Slides made from application photos have been used to introduce new teachers at the first teachers' meeting in the fall. At a party given for a retiring high school principal, a collection of 70 slides made from the school annuals through his 28 years of service brought back many pleasant memories. Slides providing six-foot images of the “fighting faces” of football stars make good pep meeting material. By means of slides shown at a Farm Bureau meeting a few weeks ago, parents were “taken on a tour” of nearby farms, viewing 4-H Club boys with their steers, rabbits, and other projects. Other uses without limit keep presenting themselves.

Any moderately serious camera fan with a 35mm. camera needs but little additional equipment (much of which he can make) and a bit of study and practice to make good two-by-two slides to supplement the excellent commercially produced slides already available. A good beginning can be made with a single home-made copying stand 10½ inches high, by means of which post-card size pictures are copied. With this stand, a half-inch extension tube is needed for the camera lens, but no supplementary lens is required. Or a start might

be made with a stand 27⅝ inches high, which covers an area about 13x19 inches when a portrait lens is added to the regular camera lens, without the extension tube. This size will cover the upper portion of a newspaper front page, showing headlines, the cartoon, etc. Other stands may be added as needs require and time permits. My collection at present includes nine stands in assorted sizes, covering areas from 13x19 inches down to 2⅝ x 4 inches when the camera is equipped with various combinations of the regular lens, short extension tube, and three supplementary lenses (-1 diopter, -2 diopter, and portrait). A chart showing working distances (height of stands from copy to camera front) and areas covered with different combinations of extension tubes and supplementary lenses has been worked out by the manufacturers of Argus cameras. Permission has been received to reproduce the chart with this article, and it should be useful with any 35mm. camera with a 50mm. (two-inch) lens.

Basic construction of the copy stands is evident from the photographs. Details and exact dimensions may be varied according to materials available and the ideas of the individual builder. A stand must, of course, be permanently rigid. Openings in the top must permit free use of all camera adjustments, and the camera must be supported firmly, lens downward, held in unvarying position by the little strips fitting snugly around the camera position.

Cutting the opening in the base is the final major step in construction. To establish the size and location of this opening, place the camera in position on the stand, lens “wide open,” shutter open on “time,” camera back opened, and a small piece of ground glass (rough surface downward) covering the film or image position. Place any convenient copy, such as a piece of newspaper, on the base of the stand. Illuminate it brightly, and focus for a sharp image. Remove the copy, and draw directly on the baseboard a rectangle slightly smaller than the area shown in the image. The ruled rectangle is then cut out, edges are beveled to reduce shadows, and the rim or whole base is painted black. It is now necessary to focus the camera again, on some fine-line copy placed *under* the base. Use a magnifier to get the sharpest possible image, then place a mark on the under side of the camera-support board to indicate the lens adjustment. This makes it possible to return to the sharp focus later, when the camera is loaded, without use of the ground glass, and to change from stand to stand for pictures of different size, on the same roll of film. This mark is not needed on stands with which the portrait lens is used, without lens-extension tube.

In use, the stand is placed directly on the material to be copied, and the part that shows through the opening is what you get in your slide. Pictures somewhat

smaller than the opening may be "framed" with strips of black paper to eliminate white margins and unwanted material.

In making black-and-white slides, two ordinary 150-watt lamps in reflectors give good illumination when placed one on each side of the picture to be copied, about four feet from the picture and at about a 45 degree angle. Even illumination is more easily secured thus than by using smaller lamps closer to the picture. With the camera loaded with positive film and the lens stopped down to $f\ 11$ (which amounts to about $f\ 14$ when the half-inch extension tube is used) an exposure of about eight seconds gives good results from average copy. Experience must be your guide for longer or shorter exposures when picture materials vary in type or tone. When in doubt, it may be well to make two or three exposures of different length, and use the positive from the one that turns out best. A weight on a string, suspended from some convenient nearby support, can be adjusted to beat seconds for timing the exposures. The pendulum will be very close to 40 inches long to swing once across in one second, and if the weight is heavy,— a pound or two—it will swing a long time when set in motion.

"Positive" film is simply a low-speed, fine-grained, color-blind film, and is used both in making the negative strips as explained above and in printing the positive transparencies for projection. It can be purchased from or through photo supplies dealers, in rolls of 50 or 100 feet, at slightly more than two cents per foot. With the bulk-film cartridge loader, rolls of around 20 exposures can be provided, and will be found of convenient length for handling.

The exposed roll of film may be tray-developed in Eastman Dektol, Ansco 103, or similar developer, in from three to five minutes. The yellow-green safelight used for enlarging papers is safe if turned so that no direct light (and only rather weak indirect light) strikes the film. When the image shows quite distinctly through the back of the film, by reflected light, development is probably sufficient. Again, experience must be your teacher. Properly exposed and developed, images will present good tone range, and the spaces between frames will be completely transparent, without fog. If your first attempts have a weak or fogged appearance, watch for stray white light, use weaker safelight if necessary, and be sure that the developer is of proper strength and temperature. The film is fixed, washed and dried the same as any other. A few drops of wetting agent in the final rinse is safer than wiping the film to prevent water spots,—and scratches.

Positive transparencies for projection may be contact-printed in a number of ways. Magazines have printed detailed plans for several devices by which one frame may be exposed at a time. In my own first attempts I used an ordinary 5x7 printing frame, with slits cut through the ends so that a strip of 35mm. negatives could be threaded between the glass and the back. On a carefully placed short piece of positive film about four frames could be printed at one time. Uncertain exposures were given by snapping a 60-watt lamp on and off quickly at about four feet distance, and frequently two or three attempts were required to produce the desired slide quality.

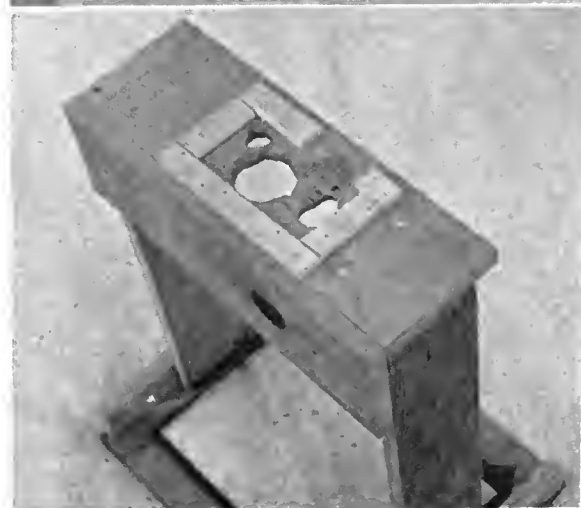
Equipment for slide-making: copy stand, pans for processing film, lamps, a bulk-film cartridge loader, can of film, film cartridge, exposure meter, lenses, lens-extension tubes.



Camera placed in position in copy stand. Stands like these can be built in different sizes.

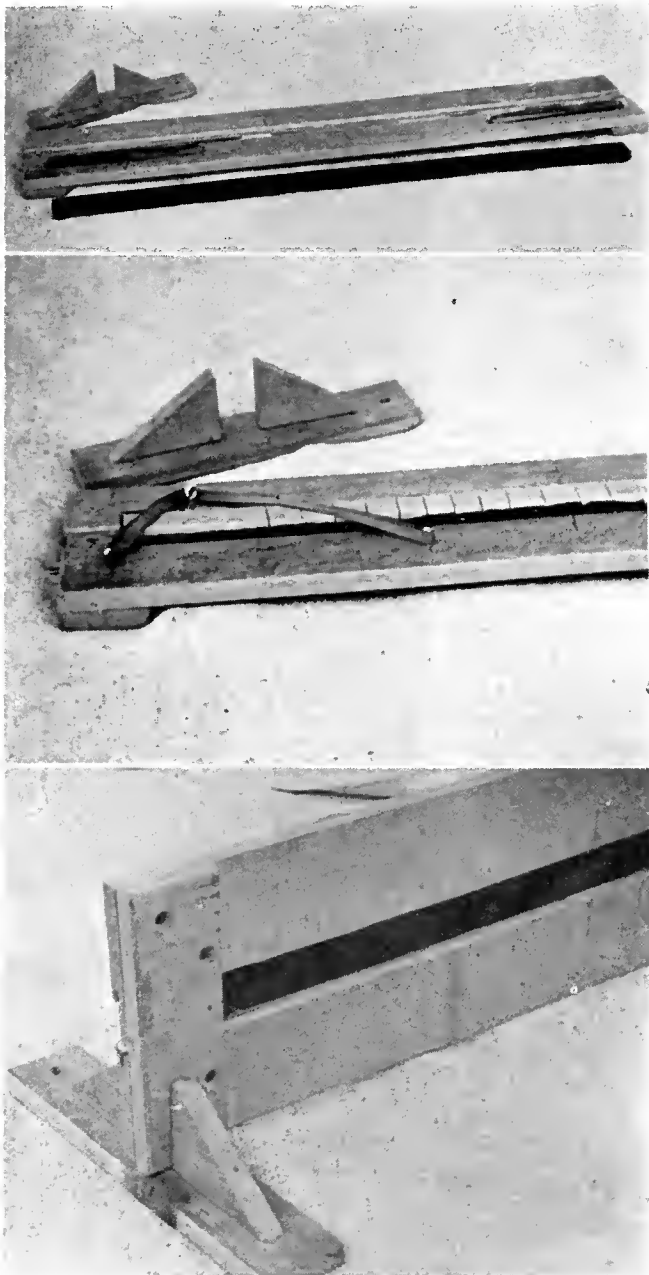


The piece nailed across the uprights and camera-support board insures permanent alignment and rigidity.



A pencil mark under camera-support board makes it possible to focus tube-and-lens combination without return to ground glass.





Top: Printing frame with back held firmly in place by heavy rubber bands. Center: Frame opened up for loading. Bottom: Supported in position for making the exposure. Below: Copy stand with heavy corner blocks eliminated and camera-support board improved.



My present printing method is not offered as the "last word" in this line, but merely as a simple method which requires but little equipment and which gives good results. I hope eventually to build a compact box type printer by which I can quickly produce strips of positives on either paper or film, but that box is as yet only in the sketch stage.

The long printing frame shown in the photographs is 42 inches long and eight inches wide, though those exact dimensions are unimportant. It is built mainly of $\frac{3}{4}$ inch stock, and some glass strips salvaged from the scrap box of window glass trimmings at a store. The 42-inch pieces are grooved to receive the glass, and fastened to the end pieces so as to leave space just the width of 35mm. film. Thin wooden blocks at the ends hold the glass strips in place. The backing strip is slightly narrower than 35mm. film, and is covered with black velvet on one side. Saw cuts about an inch apart and a quarter inch deep along the uncovered side, as shown in the picture, give the back sufficient flexibility to allow it to be held snugly against the film along its entire length. The back is held firmly in place by heavy rubber bands cut from a discarded inner tube, stretched across screw-eyes as shown.

In use, a strip of negatives is placed next to the glass, emulsion side up, and, using only weak safelight for illumination, a length of positive film is cut and placed over the negatives, emulsion side down. The back is next fastened in place, pressed down firmly along its whole length. The frame, loaded with negatives and film, is then supported on edge on a table, as shown in the illustration, with the glass facing the lamp to be used in the exposure.

The problem of even exposure of a strip of film about three feet long is solved by "distance." By the well-known laws of physics, if the lamp were only three or four feet from the center of the frame, the central portion would receive much more exposure than the ends. Two or three lamps spaced along the length of the frame would still present a complicated problem. But a single 15-watt lamp in a reflector clamped to a chair 15 feet or more away, and directed squarely toward the center of the frame, gives sufficiently even illumination along the whole strip, and properly exposes the film usually in from three to five seconds—as timed by the seconds pendulum. Copy negatives are apt to be of fairly uniform density, and a single strip of positives correctly exposed and developed should provide a good slide from each frame.

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Field of Coverage Table for Closeup Photography
With C Series Argus Cameras

<i>Field Covered</i>	<i>Working Distance</i>	<i>Auxiliary Lens Used</i>	<i>Extension Tube Used</i>
$\frac{3}{4}$ "x1"	6"	Copy	Short & Long
1"x1½"	7"	None	Short & Long
1"x1½"	7"	Portrait	Long
1¼"x2"	8"	None	Long
1½"x2½"	9"	-1	Long
2"x3" to 4"x5"	10" to 13¼"	None	Short
4"x5" to 5"x7"	13¼" to 17"	-1	Short
5"x7" to 9"x11"	17" to 29"	-2	Short
6¼"x9¼" to 9½"x14¼"	12¾" to 20"	Copy	None
9"x13¼" to 19"x28¼"	18¾" to 40"	Portrait	None

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A Three-Directional High School Program

A clear, concise description of a tested working technique for a three-fold program of motion pictures in a large High School.

IN the larger secondary schools a well rounded visual education program can be developed by building it around three separate units. 1. The classroom. 2. The department. 3. The assembly. All of these situations require adequate facilities for darkening the rooms, as well as the necessary projection equipment and electrical service outlets.

The class room program is no doubt the easiest to carry out. As a result the greatest activity has developed here. This is as it should be, since the classroom is, of course, the basic unit of instruction. Most science classrooms are equipped for the showing of pictures. Each teacher arranges his own program for his individual class. Then too, the variety of subject matter in the various science subjects makes the individual class-room program virtually a necessity. In English and History classrooms, however, virtually no provision has been made for the showing of pictures. This is indeed a real obstacle in the development of a classroom program, because of the initial expense involved. However, in these subjects, many classes even in the same hour are studying the same subject matter concurrently. This makes possible a departmental solution to the problem.

In our high school, the history department has developed a departmental program in visual education which has been very successful. The first step was to provide a suitable projection room. Two classrooms with a sliding partition between were chosen. The combined seating capacity is about 175, enough for 5 classes of 35 each. Drapes were provided for darkening the room. These are mounted on a steel track and controlled by cords. Drapes were chosen in this case

because the same room is used for P. T. A. meetings, etc., so that a matter of decoration was involved. Any method is satisfactory which produces effective darkening. Color pictures cannot be shown to advantage unless the room is completely dark.

The choice of a screen is important. It does not make sense to have a good projector and a good picture and then show it on the wall or a poor screen of inadequate size. *Good showmanship* is essential to the success of any visual education program. With color pictures and mazda light projection a beaded screen is a necessity. The size chosen was 8'x10' wall type, with metal cover, permanently mounted. The width of the screen should be at least one-sixth of the length of the room. In general no one should be seated closer to the screen than twice the width of the screen nor farther than six times the width of the screen. It is true that with a beaded screen, there is a marked decrease in the brilliance of the picture when viewed from an angle greater than 25 degrees from the perpendicular. It has been our observation that those seated beyond the 25 degree angle still see a better picture than with any other type of screen. It is only with arc light projection that any other type of screen can be considered.

The installation of a sound system is also important. It was deemed impractical to set up for each showing the portable speaker that comes with the projector. Instead a good 12 inch, 25 watt speaker was mounted per-

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manently in an adequate baffle on the wall to one side of the screen. The impedance of this speaker must be matched to the output impedance of the projector. A permanent speaker cord was run from the speaker to the rear of the room terminating in a wall socket near the projector. Another short cord with proper plugs was provided to connect from the projector to the wall socket. This makes for convenience in getting ready to show. All that is necessary is to draw the dark curtains, pull down the beaded screen, place the projector on the stand, plug in the power cord and the speaker cord, thread the projector and you are ready to go. The quality of sound produced under these conditions is satisfactory but not perfect because the acoustic properties of the room are not perfect. We hope to have the ceiling and part of the sidewalls sound treated soon. Then our sound will be near perfection.

The next step in the development of the departmental program was to arrange a schedule of motion pictures which would correlate with the subject matter studied. This was successfully done in the subject of American History and World History. Each program was planned to take about 40 minutes of a 50 minute class period. This means about four reels of ten minutes each can be shown. All reels are spliced together and put on one large reel so that the showing is continuous. All teachers of American History keep to the same schedule of subject matter. Preparation for the picture is made in the class periods before the showing. Utilization comes the day after. On the day of the showing all classes in American History meeting in a given period go directly to the projection room for the presentation of the picture. Thus the showing is repeated each period during the day as necessary to accommodate all classes. This program has been supported enthusiastically by the teachers and, needless to say, the students.

The assembly offers an opportunity for the development of a visual education program. Here the problem is to produce the satisfactory projection of 16mm. sound pictures in an auditorium seating from 1200-1800 people, and with a projection throw of 75'-90'. In our auditorium, seating about 1500 with a throw of 85', this has been satisfactorily accomplished. The brilliance of the picture was increased in three ways.

1. By using a beaded screen. Size 11'x14'.
2. By equipping the projector with a 2-bladed instead of a 3-bladed shutter. This will pass more light to the screen. Flicker is not apparent at sound speed and is not objectionable at silent speed.
3. By using a 1000 watt short life lamp at the voltage actually delivered at the projector, in our case 105 volts. This is the equivalent of about 1200 watts.

The brilliance of the picture will be further increased by the use of a coated lens as soon as it is available. This is a postwar development which at present is available only on new projectors. A coating on all surfaces of the lens increases its light passing ability about 15%. It should not be concluded from this that the picture produced is equal to commercial theater quality where an arc light is used. It is not. However, the quality is such as to make an acceptable picture.

Another problem was to provide adequate sound projection which could be conveniently used. The setting up of the portable speakers with 100 ft. or more of loose cord and providing a stand in the center aisle or over the backs of seats for each showing are indeed discouraging obstacles. The solution is the installation of a permanent sound line from the regular projection booth to the phono input of the amplifier for the public address system of the auditorium. This phono input is usually high impedance. The regular outlet from the projector is low impedance. So to prevent distortion the projector must be provided with a special high impedance outlet to match. This can be easily done by any competent sound service man. This makes it possible to show at any time with a minimum of preparation. Set the projector on the stand in the booth, plug the sound line into special outlet, turn on the public address amplifier which is always in position, turn up the phono volume control to the desired level and your sound is there.

This plan of course assumes that the auditorium is already equipped with a good public address system of adequate power and quality. In our case a 35 watt amplifier drives two 12", 25 watt speakers. These speakers are placed at balcony level on either side of the stage opening. This makes them about fifty feet apart. We were told that this arrangement would not be satisfactory when the voice from the speaker has to be synchronized with the lips on the screen, that the sound must come from one speaker placed directly behind the screen. This condition would be virtually impossible for a high school stage. This would require a perforated sound screen which would decrease the brilliance of the picture, and also the removal of the special speaker after each showing to clear the stage for other activities. It is our experience that the present arrangement is entirely satisfactory and that the wide divergence between the screen and the speakers does not seriously affect lip synchronism. The eye and the ear seem to be able to merge the two stimuli successfully in spite of the divergence. For auditoriums seating more than 1800 and with a projection throw of 100 ft. or more, the 16mm. arc projector with a higher powered amplifier is the only satisfactory answer to the problem. It should also be borne in mind that the arc projector will give much more satisfactory projection in the smaller auditoriums.

Now what about the availability of pictures that are suitable for an assembly program? Nearly every 16mm. film library has many pictures that are very desirable. English classics, lives of great men and historical films are readily available. The color pictures of Walt Disney on South America, and many other government releases are exceptionally desirable. Many industries are producing films of great educational value. Many films on travel and the air age are also excellent. In fact, the field is so rich that it is a comparatively easy matter to arrange an effective assembly program.

Our small projection room is used by classrooms and departments. The football coach shows his recruits how football is played by experts. Physical education classes are shown films on health and posture. Food classes are shown films on diet and food preservation, human

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The Curriculum Clinic

A Neglected Area

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“FROM the first lesson to the last, reading should be a meaningful process. Instruction must lean heavily upon the backgrounds of experience the children have.”¹ These words from a good practical text on the teaching of reading are repeated here to stimulate some further thinking about the relationship of visual materials to the teaching of reading. That is an area—the teaching of reading—that has for too long been neglected by us who are concerned with the use and production of audio-visual materials, and especially motion pictures.

Think about what the Bonds said: glance back and read it again. Now think of what we know from actual experience and from what we have read about the theories and use of visual materials.

If there is one thing we are sure of, it is the value of projected pictures when used purposefully with classroom groups to bring them planned experiences that approach reality. You have seen the Eastman silent film, *The Panama Canal*, or Encyclopaedia Britannica's *Adventures of Bunny Rabbit* or *Sound Waves and Their Sources*, or the Government's *Plow That Broke the Plains* used with classroom groups. And if you have seen it used well, you have seen the interest that this seeing experience developed, you have heard the meaningful discussions that this kind of vivid experience can create. You are convinced of the value of motion pictures in providing a rich background of experience. If you have read and studied some of the standard texts in the visual field like Hoban's "Visualizing the Curriculum" or Dale's new "Audio Visual Methods in Teaching", you know something about the theory of the function and importance of motion pictures in making learning meaningful.

The great variation in backgrounds of children when they enter school, and the fundamental aims of the instructional program at the primary level make it imperative for the primary teacher to diagnose those differences and to broaden the base of meaningful experiences for all the children. Yet what actually happens? Verbalisms begin early to pile upon verbalisms. Too often a teacher, even at the first grade level, substitutes a discussion for a "meaningful experience." One child may have visited a farm, and what he says about the cows added to the teacher's words about cows, passes for "meaningful experience", and it is assumed the group is ready to read about cows. Of course this is the kind of thing that happens in city schools, but substitute the word "policeman" for "cows" and the comment will typify the situation in too many rural schools.

But cows and policemen are not the only abstractions in the books. The pre-primers, primers, and readers are filled with words that are abstractions for

many children. Pigs, chickens, goats, ponies, boats, trains, airplanes, turtles, snow, bears, clowns, sandmen, brownies, Christmas, and the list can be extended in several directions dependent upon which series of readers you use. Not all of these words will be abstractions for all—but they will be abstractions for every child until he has meaningful backgrounds of experience.

Now I am not ignoring the fact that all modern readers are well illustrated. Not only has a picture been drawn for every new noun, but the verbs and sometimes the adjectives are cleverly illustrated too. But pick up a reader (I think most any one will do) and take a look at the pictures. Imagine yourself with the limited background of a six year old—a city six year old who has never seen a pig. Now, is that picture real—that picture of a happy pig, with a sun-bonnet on, talking to the old woman? Is that reality? Before you answer, remember you are a six year old who has never seen a real pig, and maybe you haven't even seen other pictures of a pig. Now this may be a slight exaggeration, but it is highly probable that too much reliance is placed upon the drawings in the book. These may help, and certainly they are better than just the words, but they fall far short in providing the background of experience that is needed.

Granted the superior value of the excursion or field trip in building meaningful experiences—actually taking the city children to the cows, and the rural children to the police station—in most cases this is just not practical, and certainly there is not time to provide field trips for all the experiences that children must have. It is at this point, so it seems to me, that the great potential power of the sound motion picture should be called into play as it never has been in the past.

Motion pictures should be used systematically and extensively throughout the primary grades for the specific purpose of building the backgrounds of experience that children must have if reading and learning are to be meaningful processes. Where are the schools that are doing this today? Where are the teachers who are making regular and frequent use of motion pictures in relation to their teaching of reading? If there are such teachers, their specific practice and experience should be set down in writing and published. This Curriculum Clinic page will welcome that kind of story.

In the meantime I should like to point specific suggestions to three groups of educators:

To Teachers of Primary Grades:

If you have a motion picture projector in your school, and if motion pictures are available for your use, why not give some special consideration this year to using them experimentally in the teaching of reading? Look over your list of films. If it is a good general list

¹Bond, Guy L. and Bond, Eva, *Teaching the Child to Read*,

you will find dozens of films that are excellent for primary grade use. Although, I haven't mentioned it before, you may find some real possibilities for using these also to develop facility in using oral language. Children have something to talk about after they've seen a picture. These are opportunities that should not be neglected.

To Professors in Teacher Training Institutions:

Something needs to be done in really exploring the potentialities of audio-visual media in the teaching of reading. If you were to make an all-out attack on this one educational problem, the chances are that education would make a record in the use of visual materials to teach that would far outshine that of the armed forces

in using visual materials to train. You have the know-how and the facilities to carry on the necessary studies and further the thinking in this field. You should not neglect this area.

To the Producers of Audio-Visual Materials:

You have already given us some materials, you should produce more. Your research, planning, and production divisions should give some new thought to this comparatively neglected area. The schools are going to continue to teach reading for a long time. Improvements can still be made in the methods and materials for teaching reading. If we are to make use of audio-visual materials in teaching reading, you have a job to do, too.

Films for Tomorrow

(Concluded from page 361)

all their energy to the discussion of these issues as they appear in their own specialized fields, we may yet bring the democratic idea into all men's minds and purge from their thinking for all time the diabolical idea which Hitler has for a brief period dangled before men's eyes.

With hostilities stopped and with world-security in infancy, a new educational problem arises and film will have its part as an instrument of perspective and focus.

So let us get rid once and for all of this bogey of propaganda. Call it what you will, an information service which creates in men's minds and hearts a feeling of responsibility and citizenship is a necessity in any state which would be democratic and in any world which seeks to be one.

It could be argued without much difficulty that the public has a right to an account of the stewardship of its public servants not only as it is recorded in *Hansard* or in the *Congressional Record*, not only in the often unreadable White Papers, Annual Reports and Balance Sheets which issue from government printing offices, not only in the newspaper reports of government speeches but by every lively means that lies open to official spokesmen. Why should the public be content with the word symbol when the image is available in film, with the spoken word without the content which film can bring. The public has a right to this accounting; it has also the right to ask for it in modern, easily assimilable terms.

The future of documentary films may lie mainly in the hands of governments and official agencies. In Britain, the government has decided to continue to produce documentary films to promote the discussion and at times to point directions in the trying days of a post war reconstruction. The Ministry of Information has now passed out of existence as public expositor of current ideas and problems and its place has been taken by the Central Office of Information, which has already scheduled some 200 films for production. Among those soon to be completed are films on military government and the problem of Germany, a film on the overwhelming problem in European countries of the displaced person. For the Ministry of Education, the COI will pro-

duce films on child psychology and on the parent-teacher relationship. The history of writing and the development of printing are additional subjects planned for general education courses. Juvenile delinquency, recently treated in a film called *Children of the City*, will be further developed in a film called *Children on Trial*. Life in our colonies will be explained in films dealing with native villages and life on the Gold Coast. British life will be explained to the colonies in a series of specially produced films. The function and structure of Parliament will provide another subject and from the Scottish Office will emerge films dealing with local government and education. In this country, I understand the State Department is seeking authority to make films specially to explain United States ideals and ways to other countries.

But it would be unfortunate if the weapon of the documentary film lay solely in the hands of governments. Governments may at times have their own special purposes and all sides of a question might not always be discussed. There is evidence, however, that films produced by private sponsorship will not be lacking. In England there is a new movement to make films especially for children and to organize children's cinema going on a new level. In this country there have already emerged a number of organizations which promise to represent many different approaches to film making.

It is natural for us at this time, in looking to the future, to imagine the United Nations Organization utilizing film. It is to be presumed that UNESCO will endeavor to secure the circulation of many films throughout the world and perhaps to produce its own films on international problems. Here lies one of our greatest hopes for the future. It is presumably U. N.'s job to keep the peace, but that is not enough. The absence of war does not guarantee any more brotherhood in the world. Knowledge of other nations is essential if the democratic ideal is to have world currency. We can no longer rely on our purely national ideals; we must have access to the ideals, intentions and aspirations of other countries and it is to be hoped that UNESCO will be able to circulate films emanating from many countries, so that all of us may have the benefit of a variety of points of view. Given access to many diverse opinions and to the many different national ideals throughout the world, we shall have a freer air in which to develop the Truth and the Peace.

The FCA---A New Channel for Community Action

DURING the war, while C. R. Reagan headed the 16mm motion picture activities of our government's Office of War Information, he called into life the "National 16mm Advisory Committee," composed of representatives of the seven national professional and trade associations most directly concerned with motion picture as a means of communication. These were the Allied Non-Theatrical Film Association, the American Library Association, the Educational Film Library Association, the National Education Association (NEA), the National University Extension Association, the National Association of Visual Education Dealers, and the Visual Equipment Manufacturers Council.

This committee guided, implemented and evaluated the various motion picture projects of the OWI; its constituents were among the most important participants in the Army-Navy Incentive and the War Finance campaigns. In January 1946, in Washington, a final meeting was held at which the war service chapter was closed. But the need for a national coordinating center was just as great in the face of the problems of peace as it had been in wartime. Accordingly, the organization heads agreed to continue to function as they had been doing. Out of the National 16mm Advisory Committee the Film Council of America was born.

There could be no other first president than C. R. Reagan. He accepted reluctantly, solely from a sense of duty in the face of a vital social job not quite done. No man had made greater personal sacrifice of private business interests than had "CR," and no man was more entitled to rest on his well earned laurels. But he was finally prevailed upon to take on the job just for the first critical year.

Other officers were David Strom (University of Connecticut) as first vice president, I. C. Boerlin (EFLA) second vice president, Vernon G. Dameron (DVI-NEA) secretary, Merriman H. Holtz (ANFA) treasurer.

Operations on National Level

A very simple statement of purposes was worked out, an equally simple national organizational structure was formulated. The Governing Board consists of the head of each constituent national organization plus one additional representative. It meets thus far usually in conjunction with some other national gathering at which most members will be in attendance in the course of their own activities. Thus one meeting was held in conjunction with the War Finance windup at Washington, another at the site of a five-organization joint meeting on Adult Education, another at the ANFA convention, still another at NAVED's, and another at the UNESCO conference.

From all parts of the country, leaders in the field, professional and commercial alike, have been drawn into functional committees. As these committees begin to function in their respective fields and pass their recommendations along to local film councils for implementation, the effective use of audio-visual means

WILLIAM F. KRUSE
Member, FCA Governing Board

of communication, for community enlightenment and motivation, will be vastly expanded and improved.

Operations on the Local Level

Parallel with this national activity, local organizations pursuing substantially similar aims are making their appearance. One pattern source has been the Washington Visual War Workers Council, also originally fathered and fostered by C. R. Reagan, which throughout the war held weekly Dutch-treat luncheons at which experiences were exchanged by audio-visual staff members in various government departments. This individual membership, knife-and-fork-club type of organization seems to be the most readily usable one in towns where there are a number of individuals vitally interested in films and other audio-visual media.

The national governing board does not attempt to fix any local pattern of organization, however. In other localities, especially where one or more existing organizations or groups are already well established in active use of films for community purposes, an actual "council" representing such existing film-using organizations may be preferable. Such a pattern is said to work very well in Hamilton, Ontario, where college, government, labor, church and other bodies are represented on a joint committee. Again, it is entirely possible that in areas where there is an active Better Films Council operated by local women's clubs, churches, etc., the interests of such bodies can be expanded beyond the limits of the theatrical film review, to take in all the purposes of the current film council movement.

Aids in Formation of Local Councils

In order to help interested individuals through the first steps of local organization, a manual is in preparation by a committee headed by Thurman White, of the University of Oklahoma, chairman of the FCA's committee on local organization. This job was started by NAVED executive secretary Don White; and has drawn in a number of active collaborators, including C. R. Reagan, Gordon Adamson (Canadian Film Council), H. Otto Coelln, Jr., and several more. It will set forth the functions of the local council and outline how to form and maintain it. Several local organization patterns will be set forth, sample by-laws and programs will be published, and the relations between local and national levels will be made clear.

This relation at present is a loose and informal one. Any local film council that accepts the aims and purposes of the national body can obtain a charter from it. No dues are paid to the national office, this being kept up at present by contributions from its constituent national organizations. As soon as twenty or more local councils exist they will be invited to send delegates to a national conference where representatives will be elected to the national governing board.

Any individual willing to undertake preliminary organizational work for the formation of a local council need but communicate with president Reagan, secretary Dameron, or local organization committee chairman, Thurman White. If no other is making the same effort in the same area, the volunteer's name is sent to the headquarters of the constituent bodies so that their affiliates in the area can be asked to extend local co-operation.

The potential community services that can be rendered by the Film Council, locally, nationally and internationally, can hardly be envisaged. Already now we find the Lexington council a superlative vehicle for better inter-creed relations. Collaboration in film matters is sure to result in more constructive and harmonious relations in all the other fields that film can touch. There are very few that it doesn't.

How the "Blue Grass Film Council" Was Formed

A GOOD example of the simple procedures involved in the formation of an effective local film council can be taken verbatim from a letter sent out by D. T. Davis, as temporary chairman of a group of Kentuckians in the Lexington area. The first seven paragraphs of his invitation letter follow:

"On May 3, a number of representatives from local organizations and educational institutions met at the University of Kentucky. The purpose of the meeting was to discuss the formation of a Lexington Branch of the Film Council of America.

"Miss Mary Reese Land, Assistant in the University Extension Department, spoke on the use of 16mm films as informational media during the war. We now more fully realize that films can be used for a better understanding of ourselves and other peoples and countries.

"I gave a brief summary of how the Film Council of America operates and of the many organizations that it aids, and of how a Lexington Film Council might help in our city.

"We had a brief period of discussion, and the members present decided to postpone organization until we had the opportunity of hearing Mr. C. R. Reagan, national president of the Film Council of America.

"We next met on May 14 to hear Mr. Reagan and to complete our organizational plans. Most of the people who attended our first meeting were present, in addition to representatives of other organizations and schools.

"Mr. Reagan outlined for us in detail the purpose and functions of the Film Council of America; also, information regarding the organization of local Film Councils in Atlanta, Washington, New York, Cincinnati, Louisville, and other cities, and of how these groups serve their communities.

"His address was followed by a discussion in which it was decided that Lexington should form a Film Council. It was moved and approved by those present that the Chairman appoint a nominating committee to meet and nominate officers; these nominations to be presented at the first official meeting of the Film Council. The Committee was also empowered to present a Constitution and By-Laws at the meeting."

After the committees had had a chance to function, the first meeting was called. It was a 6:30 outdoor dinner, at \$1.25 per plate, in the garden of Adath Israel Temple. The meal was served picnic style by the Rhodes Addition Home Makers Club, and the advance announcements stated that in case of rain the meeting would be held in the vestry. Two current documentary films on famine relief were shown. The

speaker was Mr. M. D. Royse, of the U. S. Department of Agriculture field service. In the business session simple local by-laws were adopted, and the following officers were elected: President, Rabbi Albert Lewis; Vice President, Bruce Poundstone (University of Kentucky Experiment Station); Second Vice President, Miss Laura Marlin (University of Kentucky Library); Secretary-Treasurer, D. T. Davis. Four committees, each of four members, were elected—to deal with membership, program, publicity and arrangements respectively. On each there is a fine balance of school, church, community, government, industrial and commercial people. University campus, high, elementary and vocational schools, the YMCA and the utilities company, Department of Agriculture and Community Chest, Central Christian Church and Temple Adath Israel, projector, film and office equipment vendors, all share in active leadership. The "Blue Grass" pattern is one that can be followed in many communities.

Film Council Hears Emily Taft Douglas

AN outstanding feature of the NAVED convention was a public meeting held by the Film Council of America in the Grand Ballroom of Chicago's Continental Hotel. Principal speaker was Emily Taft Douglas, Illinois Congresswoman-at-Large. Mrs. Douglas spoke of her work in Washington, where she had become more than ever convinced of the great role of the motion picture as a means of mass communication, unique in its power to leap over language and other barriers of international understanding. Her own Library Service Extension Bill, which provides for federal grants for such extension work, and for state-matched federal funds, has the backing of the American Library Association and similar groups.

Mrs. Douglas paid tribute to the work that can be done by community groups like the local Film Councils. Each state will determine the extent, character and contents of its library extension services, when her bill is passed, and it will be up to interested citizen groups like the Film Council to influence the program of their own state. In Canada, it was pointed out, both the "bookmobile" and the mass circulation of informational films are recognized as everyday educational procedures.

C. R. Reagan, president of the Film Council of America presided. Other speakers included Chester Lindstrom (U. S. Department of Agriculture), Arch Mercey (OWMR), and Thurman White (University of Oklahoma). Mr. White spoke in some detail on organizational routines and activities of a local film council. Wm. F. Kruse, temporary chairman of the Chicago Film Council, stressed the importance of complementing and co-ordinating rather than competing with existing film activities. In Chicago there are already such activities conducted by the Film Workshop, church bodies, schools, libraries, Red Cross, American Medical Association and similar professional centers, Park District, women's clubs, trade unions, fraternal organizations and many more. Each has much to give to a community film council, as well as something to gain by active participation.

The Church Department

A Monthly Service

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How Verbal Should a Visual Aid Be?

IF the story of the Good Samaritan is told by the use of ten miniature slides and 960 words, do we have a visual aid to the teaching of the story? If a children's version of the Twenty Third Psalm has 13 slides and 1200 words, do we have a visual aid or a verbal aid to the understanding and appreciation of the Psalm? If a filmstrip averages over 100 words per frame, is it a visual aid or a lecture punctuated by pictures? If a certain slide presentation has 66 kodachrome slides and 2000 words, is it built upon the principle of the psychological dominance of the visual element in a well-constructed visual aid?

Bible stories are now being told by the use of from four to 15 highly colored miniature slides and a veritable downpour of words. Is this visual religious education? How long will children and youth tolerate this kind of so-called "visual teaching"? When we bring before our children and youth a loose-jointed sequence of motion picture photography exclusively devoted to "nature shots", and supplement this with a high-velocity, high-tensioned, over-packed commentary from the soundtrack, have we a visual aid to something, or are we misunderstanding and mis-using one of the media for religious education? In such a film the ears are so preoccupied with the sermonic-commentary that the mind has no time for dealing with the meaning in the pictorial sequences. If the mind tries to find the relevant meaning in the pictorial, the dominance of the auditory is simple and unalloyed annoyance. Yet, we are being given such films, and their makers wonder why the church is stingy with praise.

The church is being offered sets of kodachrome slides which completely visualize the more important bible stories. The Good Samaritan story has 7 slides; The Prodigal Son has 11; the Lord's Supper 22; the Christmas Story 28. The remainder have under ten slides each, and many no more than 4 or 5 for the story. The church is supposed to buy these sets, write a script for them, and "tell visually" these wonderful stories. The children of the community are supposed to be attracted to the church schools employing such visual materials and methods.

When some of the scripts for these sets are examined we discover that the dominant element in these materials is verbal, not visual. The story is told verbally, not visually. The children hear the story, do not see it. Let us not label this kind of teaching visual education. It is the same old "word education" we grew up on. The pictures are little more than bait.

A study and analysis of six miniature slide presentations selected at random from a great many illustrates

the failure of the pictorial content to maintain psychological dominance:

The Program	Total Slides	Total Words	Words Per Picture	Most Words Per Slide	Fewest Words Per Slide
I	10	1232	123	290	33
II	13	1287	99	200	12
III	13	1320	131	153	59
IV	62	2070	33	85	3
V	7	960	135	216	24

What is wrong in the above? There are too many words per picture. If there is meaning in the pictures, why all the words? If the pictures have no or little meaning, why the pictures? Are these pictures to be considered as so much psychological punctuation for stories which would have been more interesting if told, and for sermons that would have been more effective if they had been preached in words alone?

The word-ratio in many of the filmstrips being turned out for church use is very high. Until we have thought through the fundamental character of the filmstrip as a medium for education, we will not be in a position to determine the word-saturation point for it. We do know already that the integrated filmstrip, where the commentary is reduced to a few highlighting words and phrases which divert the mind to the meaning of the picture rather than to themselves, is a more pleasing and powerful medium than the various types of un-integrated filmstrips.

The word-ratio in the filmstrips produced for the Coordinator of Inter-American Affairs in 1944 by the American Council on Education for use in Central and South America is considerably lower than in most filmstrips for church use. The wordiest script has approximately 51 words per picture, while the least words has only 27 words per frame. Only three of the 12 scripts average in excess of 40 words per frame, and the remaining nine average from 27 up through 38 words per frame. Yet, even in these less verbal visual materials the mind is more than ready to move on to the next picture before the commentary on that frame ends.

The essence of power in a good visual aid resides in its *visualness*. This principle is not appreciated in any except program IV in the table above. When 100 or more words are used per picture we are not depending upon the visual element to carry the burden of meaning and the visual content will not dominate the psychological processes and our *visual* education will be an illusion. It will be an illusion that no amount of enthusiasm can make into solid reality.

It should be pointed out here that the artist-created pictures contain more meaning than do photographically-created pictures. Why? In the former the arrangement is psychological while in the photograph it is accidental. The artist packs meaning into his picture far beyond the limit of the most skillful and artistic photographer. And, because there is more meaning in the art-picture, the mind needs more time to comprehend

and assimilate it, and will welcome such well-selected words as help it to do so. In the photographically-created kodachrome slide the depth of meaning is slight and the mind comprehends it quickly and is ready to move on to the next. Therefore, since the increment of meaning in any one (photographic) miniature slide is small they must be used plentifully if the total meaning carried by them is to be sufficient to justify their use. One small slide cannot be given a shower of words! That is to misunderstand the fundamental character of the miniatures. They must be plentifully used, and the supporting words must be integrated with this pictorial content. Otherwise the mind is attending to one set of stimuli and being irritated by the other, or, it is oscillating between two competing sets of stimuli. This induces feelings of frustration and blocks comprehension.

How wordy, then, should a visual aid be? A great deal less wordy than many present materials!

In a program utilizing the miniature slides on *The Prodigal Son* there are 123 words per picture for the whole. The seventh slide gets 294 words; the tenth 266. Number five gets 32—a better ratio. Since these pictures are photographs of posed individuals and groups there is not in them sufficient meaning and content to keep the mind occupied for the duration of 266 or 294 words. If the pictures had a story to tell, why all the words? If they were of no value to the sermon, why not preach without all the bother of projection?

In a kodachrome presentation worked out by Professor Frank A. Lindhorst, *Teaching the Bible to Boys and Girls*, the average time each slide is on the screen is from 10 to 20 seconds. In a worship service, *Hands*, by Rev. Serge Hummon and as yet unpublished, the ratio of pictures to words is 1 to 26 for the entire presentation of 96 pictures. On many pages it drops to 1 to 20. In these programs there is psychological dominance of the visual and they are, therefore, effective as visual aids to instruction and worship.

The opposite of this is found in a version of the Shepherd's Psalm for children. The ratio of pictures to words is 1 to 100. Slides 9, 10, 11, 12 and 13 are given 200, 149, 150, 164, and 125 words respectively. The script out-talks the pictures seven-eighths of the way. The visual does not carry the burden of meaning. It carries very little. The words have it. We have an AUDIO-visual aid and not an audio-VISUAL aid. The children are drenched with words while they look at pictures. There must be a name for it, but it cannot be visual education.

Visual Institute for Catholic Schools

In late July Saint Louis University acted as host to a Visual Education Institute for Catholic Schools of the area. It was the purpose of the institute to create interest in visual aids in religious education, and to give guidance in their use. Stress was laid upon the advantages which accrue to the schools through close cooperation in improving and extending the visual aids program. The institute was directed by Father Cosmas Herndel, O. F. M., Quincy College, Quincy, Illinois, who is widely acquainted with the utilization of visual aids in Catholic education in the Mid-West.

Use Slides at Christmas

GOOD Christmas films are scarce, and when available are not too easy to use. Therefore, dust off that school or church stereopticon projector and plan to use some of the excellent programs which have been worked out on the Christmas theme.

Now is the time to plan. Fortunately, you do not need to make your own slides nor build them into programs. Audience-tested programs are available at reasonable rentals.* If you desire to create your own program, then you can turn to the above stereopticon slide resources for high-fidelity hand-colored stereopticon slides. (Rentals from 2 to 6 dollars per set per day.)

Madonnas is a program for youth or adult worship. The manuscript is complete and the picture interpretations are by Dr. Albert E. Bailey, one of America's foremost interpreters of religious art. It requires advance preparation, but no rehearsal. (26 colored slides; 35 minutes.)

Changing Conceptions of the Christmas Story is another Dr. Bailey program which reveals how the artists in different epochs have interpreted the Christmas message. The manuscript interprets some of the best known Christmas pictures. Here is a program which will appeal to all above the fourth grade in school or church. (28 slides in full color; 45 minutes.)

The Christmas Story is simply told through art, song, Scripture, poetry, and readings arranged by Dr. Bailey. This program requires advance preparation and at least one rehearsal. (35 color slides; 60 minutes.)

Christmas Is Jesus' Birthday is a program for children asserting through art, song, Scripture, and picture appreciation a basic and neglected truth in these days of commercialization. The children may take part in this program. The manuscript is complete. Preparation plus one rehearsal is all that is necessary. (8 color slides; 45 minutes.)

If you are looking for a special program for your school, or for some special group in your church, the above programs are more than worthy of your investigation. The slides used in them are from the finest and most extensive library of art slides in the United States, receiving the highest praise of objective and disinterested educators and critics.

*From the Educational Film and Slide Library, Evangelical and Reformed Church, 1505 Race Street, Philadelphia 2, Pa.

Well Spoken . . .

"The motion picture can become the greatest aid in the propagation of the Christian truth since the printing press," writes Rev. John W. Gable, of Religious Film Service, Richmond, Illinois, in a recent news letter to his customers. "That it should emerge at a time of world crisis is certainly God's providence. Rise, ye children of salvation! Be as wise as the children of the world. Let us use this new medium of interest, to teach and inspire."

New Films on India

The Board of Foreign Missions of the Presbyterian Church in the U. S. A., 156 Fifth Ave., N. Y. 10, is producing a new film, *Heart of India*, a 16mm., 22-minute, sound film in color. It will be available from this board, and other denominational boards and agencies which are purchasing prints, about the first of October. It tells the story of an Indian youth who, upon graduating from a Christian college, decides to give himself in Christian service to village life—the heart of India.

The Color of Man is a 16mm., 20-minute, sound film in color which is being produced by the Missions Council of the Congregational Christian Churches, 287 Fourth Ave., N. Y. 10. The release date has not been announced.

Ganges Farmer is a 16mm., 20-minute, silent color film showing the daily life and activities of an Indian farmer in the Punjab region. It was photographed by a teacher in the Allahabad Agricultural Institute and edited and titled by the Presbyterian Board in New York.

A mimeographed booklet, "Sound and Silent Films on India and Race", by the editor of this Department and available from him at fifty cents a copy, or in quantities, lists nearly 200 films on these two subjects. Each film is annotated as to content and the sources from which it is available are given. A large number of the films listed were previewed by the writer, and a great many have been used in his educational program.

Slides in Spotlight

At a meeting of the Eastern District of the American Lutheran Church in June at Birmingham, Pa., slides and flannelgraphs occupied the attention of those concerned with parish education. The new filmstrip, *The Visiting Teacher*, favorably impressed the previewers as did certain slides made from the religious masterpieces. The emphasis for the coming year will be on the *integration* of visual aids into the Sunday School and the vacation Bible school. Certain churches will carry forward experiments in the effective coordination of visual aids and lesson material and report back at the next convention. (From a report by Rev. Wilson C. Egbert, Youngstown 5, Ohio.)

Film on Missionary Praised

The great Buenos Aires newspaper, *La Prensa*, has recently designated the Argentine-produced motion picture, *When the Roll is Called Up Yonder*, as the best film ever made in that country. The film depicts the life of William Morris, early Methodist missionary, who established and directed six schools, an orphanage, and a manual training school through which more than 200,000 Argentine children have passed. It is remarkable that the story of this missionary should receive such high praise in a country where clerical reaction has seriously interfered with the programs of such schools as those founded by Morris. However, the democratic spirit is integral with the on-going processes of the universe and reaction always plants the

Scripture Passages on Records

The church will find use in its educational program for standard phonograph records which carry the great passages of the Bible. When these selections have been narrated competently, they can be used to add new interest, appeal, and meaning to visual and other services. A promising beginning has been made, and one of the latest recordings is from Simmel-Meservey. It is *The Sermon on the Mount* and *The Last Supper*, narrated by J. Carrol Naish. His reading is expert and pleasing, and his interpretation brings new meanings to the mind of the listener. The musical background is subdued and generally in the mood of these great passages. This type of recording can be used to present the Scripture lesson in departmental worship services, youth meetings, and mid-week services of devotions and prayer. The attitude of the user toward this material must be keyed to the type of service and the purpose of its use. Otherwise, he will induce an objective and critical attitude in the group.

Wooster Visual Workshop

A workshop in visual materials and methods was conducted by Rev. Harold L. Clark, of Brick Presbyterian Church, Rochester, N. Y., in connection with the annual Leadership Training School of the Presbyterian Church U. S. A. which was held on the campus of The College of Wooster (Ohio) the last two weeks of July. Mr. Clark reports that projected visual materials were more popular with the group than the non-projected visual aids. The current Bible comics were evaluated by one group which pointed out that the child may tend to regard Biblical material as comic and unreal. Another project was the listing of the basic materials, equipment, and procedure needed in getting a visual program under way in a local church. This report will be mimeographed and may be secured direct from Mr. Clark.

Seminary Course Popular

During the second term of this year's Summer Session Union Theological Seminary offered its first course on the use of audio-visual aids in religious education. More than 70 seminary students, ministers, directors of religious education, professors, rabbis and other religious leaders from all parts of the U. S. and Canada enrolled for this course and the majority of them completed the work for postgraduate credit. It was conducted by the editor of this Department.

New Cathedral Films

How to Teach With Religious Films, the first Cathedral Film on utilization, is to be released soon. If this film has educational insight as well as a technical excellence, it will be in great demand by the educational leaders of the church who are eager to promote the sound and effective utilization of motion pictures in the total program of the church. The other titles announced for early release are: *Go Forth, For All People*, *The Unfaithful Servant*, and *The Calling of Matthew*.

A Film Review and Evaluation

*Child of Mother India**, 3 reels, 16mm., 30 minutes, black and white. Produced by Central Films; directed by Philip M. Brown. Semi-documentary; photographed in Trinidad, population center for 100,000 East Indians living in the Western Hemisphere.

Contents: The dramatic story of the infatuation of a Hindu fisherman for a little girl of nine years and his betrothal and marriage to her. After seeing the child playing on the beach the fisherman visits her parents and asks for her in marriage; the parents are reluctant; visit the Hindu priest who reads the ancient scriptures making child marriage mandatory; the betrothal ceremonies; the escape of the girl and her playmate; their wanderings and their return from hunger; the wedding preparations go forward at an accelerated pace; the day-long marriage rites and ceremonies; the tying of the wedding knot; the little bride paraded by her lord and master before the wedding guests; the pitiful child following her husband to her new home a few days after the wedding to take up her new life which will bring her middle age at 25 and old age at 40 years.

Appraisal: The photography is excellent, with enough close-ups to satisfy the mind's desire for detail. The commentary is informative, well paced, and well integrated with the pictorial sequences. The condition of the print is fair to good.

Utilization: Do not use this film with children. It can be used with youth and adult groups as a background for a discussion of such questions as, Is One Religion As Good As Another?, Can Christianity Meet the Challenge?, What Can Break the Power of Religious Tyranny? It can be used to initiate a study course on India. It can be used in meetings of church women, and club women outside the church. It could be used in a Sunday evening series. Whatever the type of utilization, those in charge would do well to preview the film carefully and prepare their program thoroughly.

*Available from Ideal Pictures Corporation.

Episcopal Institute Features Visual Aids

The third annual training institute for key leaders in the church school, sponsored by the Department of Christian Education of the Diocese of Texas and held at Camp Allen in late July, had for its theme, "Christian Education Through Visual Aids". This four-day institute emphasized the enrichment of worship and instruction through the careful and integrated use of visual media. Miss Mary L. Palmer, of the International Council of Religious Education, spoke on "The New Day in Visual Religious Education" and "Visual Aids in the Worship Program", and conducted a workshop session on the use of visual aids in worship. It is in this type of institute that the local church receives help in understanding the fundamental character of visual materials and gets practical guidance in their use in the classroom and chapel.

College of the Pacific Workshop

The first Audio-Visual Workshop for church leaders on the College of the Pacific campus, Stockton, California, closed July 20 after six days of intensive study, research, demonstration and project work. Representing 17 denominations, 120 church school teachers, community leaders, and ministers, studied the opportunity of applying modern audio-visual teaching devices to the educational program of the church. A staff of 15 experts in radio, film slides, fine arts, puppetry and other specialized devices formed the faculty.

The Workshop was staged jointly by the Christian Community Administration project on the Pacific campus, headed by Frank A. Lindhorst, and the interdenominational Council of Churches of Northern California and Nevada of which the Reverend Abbott Book of San Francisco is executive secretary.

Religious and teaching films were prominent in the workshop program. Previews of many productions were evaluated; equipment and exhibition techniques were displayed and demonstrated. Similar projects developed the making and use of slides and film strips, non-projection picture use, and radio broadcasting techniques.

The Workshop was significant as an impetus toward new and more effective teaching techniques for the educational program of the church and a demonstration of inter-faith cooperation.

Although the workshop chiefly represented California and the Pacific Coast States, delegates came from as far as Illinois and Michigan. The Conference closed with recommendations that it become an annual service event on an expanded program.

Bible Society Releases

According to Mr. H. H. Ragatz, Secretary of the Visual Materials Department, the American Bible Society (450 Park Avenue, N. Y.) will release this fall the first of three motion pictures which were produced this summer in Hollywood under an arrangement with the Anson Bond Production Company. The titles are: *The Parable of the Sower*, *The Woman of Samaria*, and *The Nativity*.

Question Box

Q. We used some Old Testament films and our people complained about their poor technical quality. Are church films going to improve in technical quality?

A. We hope they will. Even the best can improve. The films you refer to are British-made. The soundtrack is poor. The velocity of commentation and dialogue is too great for ears unaccustomed to English-English. Our American-made films are superior, generally, in these matters, but may be weaker in casting and dramatic action. Yes, films will improve in scenario, photography, and sound *if the church insists*. In the meantime, we must make the best use we can of what we have, and be patient with the distributors.

Meeting the Problem of Visual Education Opportunists

DURING the next few years, American education and educators will be faced with the great challenge of selecting educationally reliable audio-visual materials of instruction.

Because of the proved value of the audio-visual approach to learning, especially as a result of the successful war training experience, many organizations and individuals of unknown merit and educational standing have rushed headlong into the visual field to take advantage of the ready market. The way that the audio-visual leaders deal with these new developments will greatly influence the success, or failure, of audio-visual education throughout the United States during the next decade.

True pioneers in the audio-visual field, for years have been working closely with the schools of America toward a goal. That goal has been to help boys and girls better interpret their world by developing aids to instruction that bring the world into the classroom in an understandable interesting manner. The goal was to fire the minds of boys and girls with ideals for more effective individual and group living by means of instructional tools that helped them better to approach the reality of an experience.

After years of patient growth through the uncertain years of infancy, then childhood and adolescence, the audio-visual approach to learning is now coming of age. We are aware of the ever greater acceptance by the leaders of American educational thought of the importance of visualization in the learning process. The development of modern projection equipment has led many to believe that audio-visual education is at the threshold of maturity, with the ever-present goal of the pioneers of the field finally in sight!

But what has happened? The truth is that the audio-visual field is faced with the problem of "visual education opportunists." Announcements of new individuals and groups that hope to produce new visual materials and equipment for the educational field appear regularly in educational journals.

We all know that among the new groups now being organized for various purposes in the audio-visual field, there will be those who will make a fine educational contribution. Those teachers interested in the promotion of audio-visual programs should become acquainted with these new groups. New producers and distributors that are doing a commendable job should be welcomed and encouraged, for their efforts will assist the pioneers in working toward the goals which have been set up by visual educators over the last three decades.

Good judgment in the selection of equipment and instructional materials on the part of teachers will help audio-visual education come of age. Educators owe it to themselves and to the boys and girls whom they teach to place "fly-by-night" organizations and instructional materials under close professional scrutiny. The audio-visual "opportunists" should be weeded out lest

THURMAN WHITE, Head
Department of Visual Education
The University of Oklahoma, Norman

they do irreparable harm to education. One thoughtful superintendent said recently, "What we need is a Better Business Bureau for schools."

As a matter of fact, each school system can establish its own Better Business Bureau by setting up a set of standards when the procurement of new audio-visual equipment and materials is contemplated.

The following questions concerning organizations which are now entering the visual field can serve as a guide for building this set of standards:

- 1.) What is the organization's main motive in producing visual materials?—
- 2.) What, in the organization's past record, gives it the "know how" concerning the production of audio-visual equipment and materials?—
- 3.) What is the standing of the organization and the individuals in the organization as far as the new audio-visual and general educational field is concerned?—
- 4.) What assurance exists that the equipment which is offered is technically sound?—
- 5.) Do you feel that the company, in terms of its past records, will be in the audio-visual field five years from now?—
- 6.) Is there a nearby reputable audio-visual education dealer willing to stand behind the equipment or materials offered?—
- 7.) Is an organization or individual willing to sell you inadequate equipment for a given function in visual education just to make a sale, or use up an allocated amount in a budget?

Only after the true answers to these and other questions are received should one consider working with, or doing business with, a new audio-visual organization. The truth which is uncovered will cast the necessary light so one can judge the organization to be considered.

The fulfillment of the great promise of audio-visual education is in the hands of the American educator. An important phase of the improvement of instruction by means of the audio-visual approach is the selection of reliable equipment and materials. If this challenge is met wisely, we can look with assurance in the visual field to a brighter, ever-broadening future.

A Three-Directional High School Program

(Concluded from page 366)

science classes on first aid and nursing, etc. In the assembly the events of history, the best in literature, art, music and science, the manners and customs of our neighbors throughout the world, all are brought before our young people, to the end that their lives will be greatly enriched and that they will experience a more enjoyable and yet more effective process of education.

In keeping with the IDEAL policy of con in Educational films, we are happy to anno

We now have sale and rental rights on the *Films of the Nations*

comprising scores of subjects on such countries as THE NETHERLANDS, NETHERLANDS INDIES, SWEDEN, SWITZERLAND, NORWAY, DENMARK, POLAND, INDIA, CZECHOSLOVAKIA, and others. These up-to-date films show how people in other countries live—their customs, industries and arts, their particular problems in the post-war world, and their position in international relations.

For those who wish to purchase prints of these films, we have secured the EXCLUSIVE SALES RIGHTS for *all the United States* except 13 Eastern States. However, we *rent* this product *throughout the entire country*, through our nation-wide distribution network. All subjects are 16mm sound, with many in color and also in silent. Representative subjects in this series are:

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Toradja, 1 reel
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Macassar, 1 reel
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Dutch Next Door, The, 1 reel
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UNION OF SOUTH AFRICA

Kruger National Park, 1 reel
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Worcester, Life in a South African Town, 1 reel
In and Around Capetown, 2 reels
Jan Christian Smuts, Statesman-Pioneer, 1 reel

SWEDEN

Child Welfare in Sweden, 1 reel
Colorful Sweden (color), 1 reel
A Day with a King, 2 reels
Productive Sweden, (color), 2 reels
Sofia Girls, 1 reel
Swedish Industries, 2 reels
Swedes at Work & Play, 2 reels
Physical Training In Sweden, 1 reel

HOLLAND

Friesland, Holland's Northernmost Province, 2 reels
Gateway to Germany, 1 reel
Holland Carries On, 2 reels
The Landbuilders, 2 reels
New Earth, The, 2 reels

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School Made Motion Pictures

EVERY school, in particular every high school, occasionally plays host to some outstanding personality in the community, local or national. The more fortunate schools preserve for posterity the record of such visits in the form of snapshots or newspaper reports and let it go at that. But not at Philadelphia's Northeast High School. There the guests are made to perform over again and again for the benefit of the rest of the student body as well as their parents, who could not be accommodated in the school's auditorium at the initial show. All this has been brought about because of the foresight of the authorities and the filming ability of one of the faculty members, Mr. Nelson A. McGowan.

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

To Mr. Paul E. Duffield, chairman of Northeast High School's Music Education Department, we are indebted for this interesting account of the Celebrity Assemblies. Mr. Duffield is not a newcomer to the pages of the EDUCATIONAL SCREEN. Last December he gave us a vivid account of the highly successful fusion of music—mainly an audial subject—with the visual arts, films, slides, maps and charts, into that very popular course, Global Music.
D. S.

"Celebrity" Assemblies at Philadelphia's Northeast High School

PHILADELPHIA's Northeast High School, for over fifty years exclusively a boys' school, now has the largest pupil enrollment in the city, and is also the largest boys' high school east of the Mississippi River. For the past fifteen years, Northeast's principal, Dr. Theodore S. Rowland, has sponsored the most unique "Celebrity" assemblies in the United States,—personal appearances in the school's auditorium by noted stars of the Metropolitan Opera Association, as well as by outstanding figures of the stage, screen, radio, literary and political life.

Two thousand students crowd the auditorium for each "Celebrity" assembly, while an additional two thousand hear the program in sixty-five classrooms over the school's public-address system installed ten years ago by Philco. A typical "Celebrity" program begins with an overture by the school orchestra or band, followed by the national anthem and pledge of allegiance to the flag. The principal then reads the Bible selection, and after briefly sketching the career of the visitor, presents him to the eager audience.

Singers from the Metropolitan Opera Association invariably bring their accompanist and give a short song recital; James Melton and Paul Robeson not only sang generously but also told amusing experiences

encountered in their screen and radio work. Walter Huston conducted an impromptu "quiz" program answering many queries about his stage and screen career. Thomas E. Dewey and J. Edgar Hoover brought to the students fascinating anecdotes and glimpses behind the scenes in their battle with crime; Frank Speaight, the English actor, gave excerpts from his greatest stage successes.

Delightful to both faculty and students was the annual visit of William Lyons Phelps, with his penetrating observations on contemporary books and plays. Professor Albert Einstein spoke modestly of his difficulties with our language, charming everyone with his sincerity and simplicity. Ann Sheridan and Jane Withers recalled their own school days and offered excellent advice on the value of secondary education.

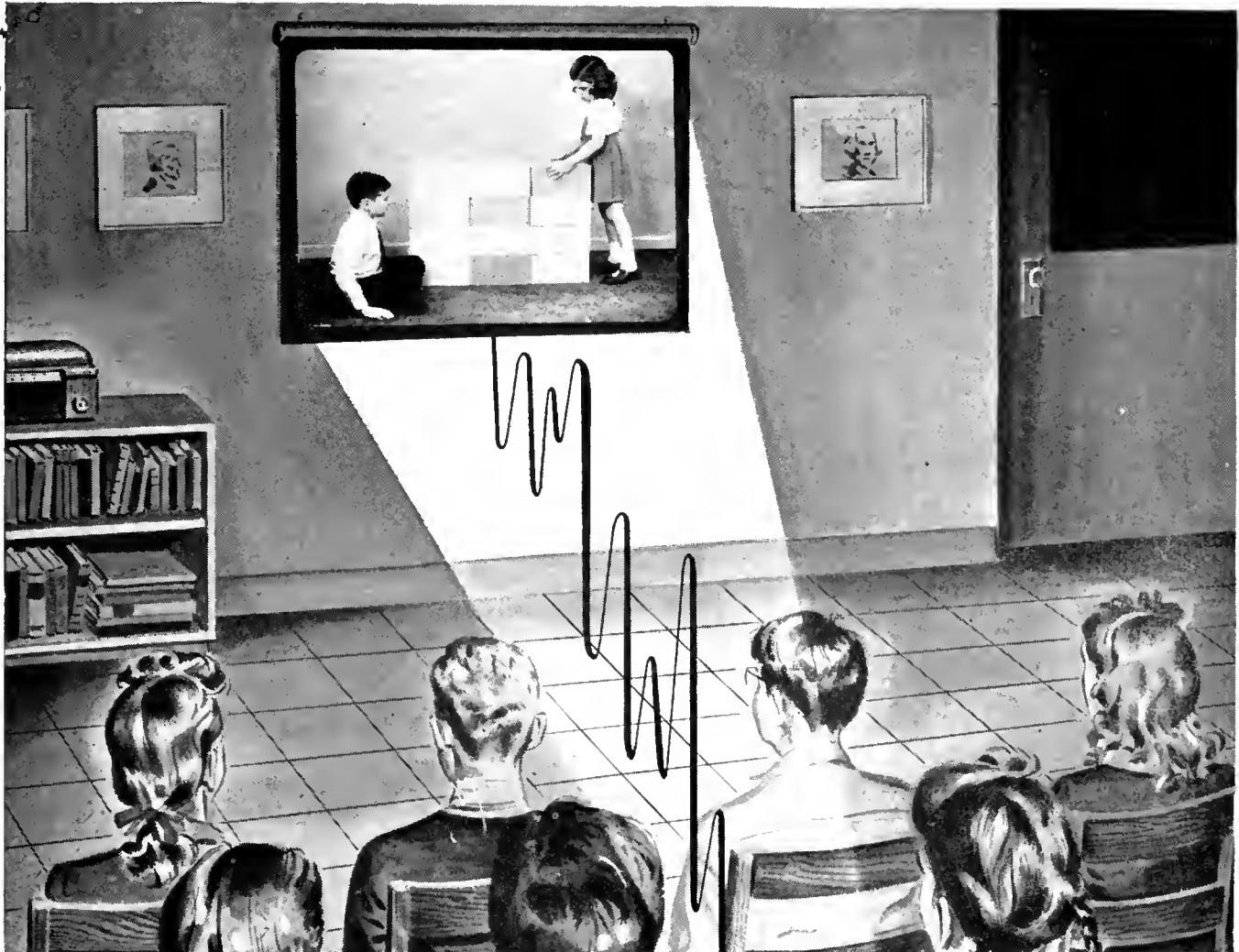
Treasured in the school archives, is a complete pictorial record of the assemblies on 16mm. silent film, as well as in a collection of over one hundred newspaper and news service photographs. Faculty member, Nelson A. MacGowan, has filmed the entire series using a Victor 16mm. camera with turret head lens. About one thousand feet of film are used to record all important school events during the school year including athletic contests, classroom activities and "Celebrity" assemblies. Once a year this is cut to a standard 400 foot reel, edited and titled and displayed at the six annual performances of the school's musical revue. During the screening, a student reads a carefully synchronized commentary over the auditorium amplifier, producing in effect, a commercial newsreel. Musical background is played on the school organ. In this way, over 100,000 people have seen Northeast's assemblies on the screen.

Dr. Rowland's discerning philosophy that the experience of actually seeing and hearing famous personages will constitute a lifelong memory for Northeast students, is verified by the frequent reference made to the assemblies by visiting alumni members. And as an experiment in public education, the "Celebrity" assemblies have paid incalculable dividends in helping to mould adolescent ideals and character.

PAUL E. DUFFIELD



Professor Albert Einstein and Mrs. Einstein with school officials and student officers.



Scene from "What is Four?", Young America Films, Inc. Production.

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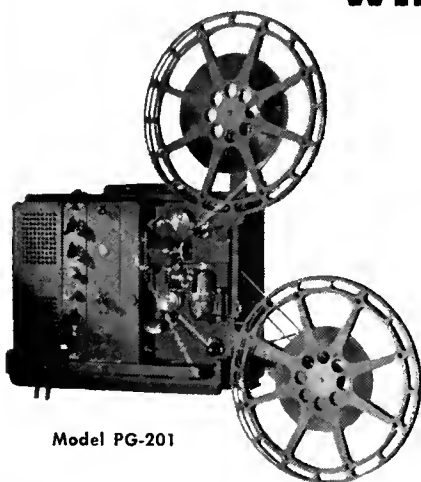
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College-Produced Safety Film

The best film on traffic safety produced in the United States in 1945 was made by the Motion Picture and Recording Studio of The Pennsylvania State College under the direction of Frank S. Neusbaum, studio head, who wrote the script and directed the picture.

Teach Them To Drive, sponsored by the American Legion, was produced to encourage the establishing of planned driver training courses in schools and communities in the interest of highway safety. It is a 22-minute dramatization of what driver training is and why one man secured such a program for his town's schools.

The Legion released the film early in 1945 and submitted it in the contest conducted annually by the National Committee of Films for Safety of the National Safety Foundation where it took first place. There are over 200 prints of the film now in circulation in every state in the union.

I. C. Boerlin, supervisor of Audio-Visual Aids at the College, served as production supervisor. Paul H. Seitzinger was in charge of sound recording and film editing and Luther F. Kepler was photographer. Amos E. Neyhart, administrative head of the College's Institute of Public Safety, was technical adviser.

Producers of School-Made Films: Have you a good film on some school subject that you have found very useful in your classes? If the photography is excellent, the continuity pedagogically correct, and the original in a good state of preservation, it may pay you to investigate the Educational Film Library Association's plan for distributing your film. This may be the opportunity you have been looking for to recoup your investment in your film venture. It may even bring you a handsome profit to turn out bigger and better films. If you have been shooting school events merely for the sake of recording school events, may we suggest that you now "focus your cameras on learning"? Ask your subject teachers. They'll only be too glad to point out curricular areas badly in need of film treatment.

Remember, if you plan to include a sound commentary with your film, to shoot at 24 frames per second. And don't forget to make a work print with which to play around.

EFLA provides a clearing house service for 16mm. films produced by member educational institutions and agencies. For complete details of its "Plan for Distribution of Educationally Produced Films", write to Educational Film Library Association, Inc., 45 Rockefeller Plaza, New York 20, N. Y.

Question Box on Film Production

QUESTION: Are there any studies on sizes and styles of types best suited for projection?

Surely by this time somebody knows whether lettering should be three or six or eight inches high on a fifty inch image for third grade, for example. Also, whether sans-serif types are better. From what I have seen of projected materials, lettering sizes and styles used are pretty much whatever has been handy in the studios. I should be grateful to you if you could refer me to sources of information.

ANSWER: Your observations about the varieties of sizes and styles of letters are true not only about amateur film producers. Professionals are equally guilty.

As far back as 1918 a book called, "The Textbook" by Hall-Quest advocated shorter lines and larger letters for young children.

The British Association for the Advancement of Science specifically recommends the following:

- 24 to 30 point type for children under 7 years
- 18 point type for 7 to 8 year olds
- 14 point type for 8 to 9 year olds
- 10 point type for children 12 years and older.

After twelve years of study involving reading tests given to 33,031 persons, Donald G. Patterson and Miles A. Tinker published a book, "How to Make Type Readable" (Harper 1940). In this book the authors make the following recommendations:

- 1.—All modern type faces are equally legible.
- 2.—Readers prefer a type that borders on the bold face.
- 2.—American Typewriter type definitely retards speed of reading.
- 4.—Old English seriously retards speed of reading.
- 5.—Ultra-Modern (Kabel Light) retards speed only slightly.
- 6.—Reading italics is accompanied by eye strain.

7.—Material in capitals is read much more slowly than identical material in lower case.

8.—Bold face is preferred for posters since it's most legible at a distance.

9.—Readers prefer type sizes from 10 to 12 points. Below 8 and above 12 points are unsatisfactory.

Since all these studies deal mainly with the printed rather than the projected letter, it would be appropriate to reconsider the Snellen Chart, the nearest approach to distance reading. According to Snellen, a person with good eyesight should be able to read block letters about $\frac{3}{8}$ inch high at 20 feet away. In proportion, at twice the distance he should be able to discern a block letter twice the height.

The experiences gained with the Navy Training Film Program led Mr. Frank Nastasi to the conclusion that the best size for adult audiences is a letter $\frac{1}{36}$ th the height of the frame. For children Mr. Nastasi recommends $\frac{1}{20}$ th of the height. These figures are much more liberal than those used on the Snellen charts and probably take into consideration those spectators with poorer vision. Shall we show you just how liberal these figures are? The average 2 inch lens on the 16mm projector in the classroom gives us a picture about 33 inches high on a screen twenty feet away. On the Snellen Chart a letter would be $\frac{3}{8}$ inch high. According to the Navy calculations the letter should be $\frac{1}{36}$ th of 33 inches or $\frac{11}{12}$ of an inch. For children in the primary grades the letters would reach a height of about 1.65 inches.

As for style of letters, the Navy found the block type best. This almost agrees with the recommendations of the authors of text books that readers prefer types bordering on bold face. For very young children it is important to note that many of them are brought up on a style peculiar to their immediate locality.

One final point I would like to make is this. Many good letters are lost on a poor background, especially in the use of colors. I still prefer a white letter against a dark backing. No matter what color combinations you use, it's best to heed the advice of eye specialists that artificial illumination, evenly distributed, should give a level brightness of 80 to 100 foot candles.

Films from Britain

MAN ONE FAMILY

Professors Huxley and Haldane discuss widely accepted beliefs on racial distinctions and emphasize that many so-called national characteristics are common to all mankind thus refuting the theory of the master race.

Direction and Script.....Ivor Montagu
Production and Editing.....Sidney Cole
Scientific Advisors
Professors Haldane and Huxley

TWO REELS 17 minutes



Colonial Development Films

CYPRUS IS AN ISLAND

The real Cyprus is to be found in the villages and farms, where the people till the soil in the traditional manner and only very gradually accept modern methods of agriculture.

ACHIMOTA

A co-educational and residential college in West Africa whose aim is to add the benefits of Western civilization to the best of the African tradition.

FATHER AND SON

The introduction of modern ideas on agriculture, medical treatment and navigation is broadening the views of the African young people in spite of much opposition from their elders.

PARTNERS

A partnership of the European with his skill and experience and the native African with his desire to help himself and his backward country is gradually meeting the needs of East Africa.

Pattern of Britain Films

WE OF THE WEST RIDING

The people of Yorkshire at work and at play. These solid industrial workers take a personal pride in the production of their factories and in the beauty of the hills and moors outside their towns.

FENLANDS

The history of East Anglia's marshlands from their original reclamation by Dutch engineers to their present day status as a first class agricultural area.

All 16 mm. Sound Films for sale or rent at the following BRITISH INFORMATION SERVICES offices

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Department of Visual Instruction of the N. E. A

DR. WALTER WITTICH, Director, Bureau of Visual Instruction and Assistant Professor, School of Education at the University of Wisconsin, Madison, has been elected president of the Department of Visual Instruction of the National Education Association by a mail ballot distributed this summer by Mr. Vernon G. Dameron, Executive Secretary. Mr. J. Wesley Crum, Superintendent of Chehalis, Washington, Public Schools was the other candidate for the presidency.

Edgar Dale, Research Associate, Bureau of Educational Research and Professor, Ohio State University, Columbus, Ohio, is the new first vice-president; and Lelia Trolinger, Director of Bureau of Visual Instruction, University of Colorado, Boulder, second vice-president.

Serving on the Elections Committee were Floyd Brooker, Chairman, Helen M. Riordon and Don Carlos Ellis.

Below are biographical highlights in the careers of these well-known leaders in the audio-visual field.

Walter Wittich—Native of Wisconsin.

Educated in Wisconsin public schools; two years undergraduate work, Wisconsin Teachers College; undergraduate and graduate work in physical education, economics, public administration, and educational administration, with B.A., M.A., and Ph.D., University of Wisconsin. (Doctorate thesis on film utilization.)

Twelve years teaching experience: social studies, English, and mathematics, in intermediate, junior, and senior high schools, and Education at both undergraduate and graduate levels.

Director of guidance, school psychologist, curriculum supervisor, elementary school administrator, and director of visual education.

Edgar Dale—Native of Minnesota.

Educated in public schools of Rugby, North Dakota; A.B. and M.A., University of North Dakota; Ph.D., University of Chicago.

Rural school teacher, junior high school teacher, and superintendent in North Dakota and Illinois, 1921-1926.

Member, Editorial Staff, Eastman Teaching Films, 1924-1925.

Motion Picture Chairman of National Congress of Parents

and Teachers, 1937; delegate as motion picture specialist to Child Welfare Committee, League of Nations, Geneva, 1936.

President, DVI, 1937-1938; consultant to various governmental motion picture production agencies during the war.

Co-editor of *News Letter*; author of books, including: *How to Appreciate Motion Pictures*, *The Content of Motion Pictures*, *Motion Pictures in Education*, and *Teaching With Motion Pictures*.

Lelia Trolinger—Native of Missouri.

Undergraduate work for teacher's certificate, Warrensburg, Missouri; A.B. and B.E., University of Colorado, 1920; M.A., University of Colorado, 1924; graduate study, Columbia University and University of Colorado.

Evaluation of Still Pictures for Instructional Use, a study which was to have been a doctorate thesis but which was condensed and changed into a popular study; has taught courses in visual instruction at the University of Colorado since 1929.

Organized Section of Visual Instruction of Colorado Education Association and was the first president.

Chairman, Committee of National University Extension Association on preparation of lesson guides for certain films from Teaching Films Custodians, 1941-1942.

President of Zone VIII, DVI, 1941-1942; Acting President of DVI at national meeting in Denver, 1942; Secretary-Treasurer of DVI, 1942-1945.

State Chairman, 16mm Film Section of War Finance Committee.

Prospective Program for the DVI

A prospective program of service and action for the DVI was drafted during a series of conferences the latter part of last April. Several proposals for the program were discussed, but it was the consensus that three problems should be concentrated upon. Following are the motions, all unanimously approved, upon which this decision was based:

Project I

That DVI conduct cooperative case studies, research, and experimentation for the purpose of (1) determining what constitutes adequate audio-visual programs for the various types of elementary and secondary schools,

(Concluded on page 384)



Walter Wittich



Edgar Dale



Lelia Trolinger

ABSORBED...CREATING



- *The look of a busy, happy class that makes one glad to be a teacher*

Have you tried Handmade Lantern Slides? The pupils work out the pictures themselves (with the aid of specially prepared base drawings)—and also project them.

Enthusiastic pupil participation is easily achieved with retarded groups—while the response of average and above-average classes is fully as gratifying.

The possibilities of this method can only be appreciated by the teacher who has used it. We suggest a trial.



Write for this book — 192 base drawings for **HANDMADE LANTERN SLIDES** for the Lower grades

As a service to teachers, we have prepared this book of drawings—to teach Holidays, Seasons, Good Manners, Safety, Health, etc.

At trifling cost, handmade lantern slides afford an unsurpassed means of obtaining pupil participation. Mail the coupon for this new book.

KEYSTONE VIEW CO.

Meadville, Pa.

SINCE 1892—PRODUCERS OF SUPERIOR VISUAL AIDS

KEYSTONE VIEW CO., Meadville, Pa.

Please send "Handmade Lantern Slide Copy for the Lower Grades," price \$1.75 (which I may return after examination, if desired).

Name.....

Address.....

Department of Visual Instruction

(Concluded from page 382)

and (2) determining indices of initial financial outlay and continuing financial support for audio-visual programs in the various types of schools.

(This project would involve consideration of pupil needs in terms of educational objectives and philosophy, rather than the formulation of arbitrary criteria, upon which to base the recommendations for adequacy of audio-visual programs.)

Project II

That DVI conduct cooperative case studies, research, and experimentation with trial installations, for the purpose of determining what constitutes adequate physical facilities, and the cost of such facilities, for audio-visual programs in the various types of school buildings.

(This project would deal with such architectural considerations as arrangement of rooms and problems of darkening, ventilation, acoustical treatment, etc.)

Project III

That DVI conduct evaluations of audio-visual materials in actual classroom situations and under actual classroom conditions.

(Many audio-visual specialists are extremely enthusiastic about this project, while some others are skeptical with reference either to the value of teacher evaluations as contrasted with the usual panel evaluations, or whether the time, money, and effort devoted to this Project could not be spent to better advantage on projects dealing with such subjects as utilization of audio-visual materials or teacher training in audio-visual instruction.)

The following additional motions were unanimously approved:

1. That, as a matter of policy, DVI should solicit the cooperation of other NEA departments, divisions, councils, commissions, and committees, and any other interested professional organizations, in the accomplishment of its present and future objectives.

2. That a Constitution Committee be established to study the proposed changes in the structural organization, policies, and functioning of DVI for the purpose of recommending revisions and/or amendments to the Constitution.

3. That in lieu of an annual meeting this year, business matters be voted upon by mail ballots.

The following committees have been established:

1. A Constitution Committee.

2. A Publications Committee, to explore the field of official publication problems of DVI for the purpose of making recommendations on DVI-Publication relationships for incorporation in the Constitution.

3. A special, temporary committee, to study the various proposals for a new name for the Department of Visual Instruction for the purpose of recommending a name of greater scope which includes reference to the radio, as well as the visual phases of the field.

Members of the DVI have been requested to make suggestions for changes in the Program and partially revised Constitution, the final draft of which will be sent to the members for approval as soon as it is completed by the Constitution Committee. Chairman of that committee is Paul Wendt, Director, Visual Education Service, University of Minnesota.

Two-by-Two Slides—and How!

(Concluded from page 364)

In printing from "snapshot" negatives, which are probably taken under varying light conditions and consequently show considerable variation in density, it helps to print two strips of positives, one exposed longer than the other, and thus usually get a good positive of each frame on one strip or the other.

Positives are developed, fixed, washed and dried the same as the negatives. When dry, they may be cut apart and mounted either between home-cut cardboard squares or in inexpensive cardboard mounts now sold by several firms. If home-cut squares are used, a razor blade in a dime-store handle is a big help.

Kodachrome color slides are easier to make than the black-and-white product because the company that produces the film also processes it and mounts the slides for you. In making the copies, however, light quality and length of exposure must be correct within very narrow limits if satisfactory color is to result. If the "artificial light" type film is used and the work is done at night or in a dark room, the light can be easily controlled. Two No. 2 photo-floods in reflectors, placed as described for black-and-white copying but about six feet or more from the picture to be copied, will give very even illumination and may be adjusted in position to provide proper light intensity for exposures in two or three seconds. These exposures may be timed quite accurately by a pendulum about 10 inches long, adjusted to beat half seconds. Since the "1/25," "1/50," etc. on many cameras do not always remain accurate, I consider the longer exposures, timed by the pendulum, as more desirable. A good photoelectric exposure meter may be classed as a necessity in making consistently satisfactory color copies.

The above suggestions are intended to help interested photo fans get a start in slide making. Once the start is made, interest is apt to increase, and further experimentation will result in improved equipment design and technique.

Educational Film Union

A Scandinavian union for exchange and joint production of educational films was formed on initiative of A. B. Europa Film, Sweden. Members of this union were in the beginning in Denmark—Statens, Filmcentral, Köpenhamn, owned and directed by the Danish Government, in Norway—Kommunenes Filmcentral, Oslo, owned and directed by the Norwegian municipal authorities; in Finland—Finlandia Kuva, a semi-official enterprise subsidized by the Finnish Government; and in Sweden A. B. Europa Film, Stockholm, as there exist no governmental enterprise in the educational field in Sweden. The union is not an official or governmental enterprise but of purely commercial nature.

The idea of this union is that the members shall place at the disposal of each other the films produced by themselves and in exchange receive corresponding material from member countries. In this way educational films from different parts of the world will be put at the disposal of any member of the union at cost price.

Further information can be given by the Secretary of the Union, Mr. Bertil Edgren, A. B. Europa Film, Educational Film Dept., Stockholm.

1606 Shakespeare is hailed as England's greatest playwright. His latest tragedy, *Macbeth*, is performed by the King's Men at the new Globe theater and is the sensation of London!

1946 The world pays fresh tribute to Shakespeare's genius. *Macbeth* and *Julius Caesar* are studied as classics. The screen version of *Henry V* is the sensation of two hemispheres!

Eastin Pictures proudly offers two superb picturizations of famous scenes from the tragedies of William Shakespeare



Macbeth

with Wilfred Lawson and Cathleen Nesbitt

Act II, Scene 2—Macbeth, abetted by his ambitious wife, murders Duncan, King of Scotland. *Act V, Scene 1*—Tortured by her guilty conscience, Lady Macbeth appears in her eerie sleepwalking scene. Length, two reels, Running time, sixteen minutes.



Julius Caesar

with Leo Genn and Felix Aylmer

Act III, Scene 2—Trouble flares in the Roman forum after the assassination of Caesar. First, Brutus placates the mob, then the eloquent Antony delivers his inflammatory funeral oration over Caesar's body. Length, two reels. Running time, nineteen minutes.

THESE refreshing revelations of the dramatic power and poetic beauty of Shakespeare's masterpieces were filmed in England from scripts taken straight from the original plays. Their distinguished casts include actors prominent in Laurence Olivier's monumental production of *Henry V*. The musical scores, composed by Ben Frankel, are played by the London Symphony Orchestra under the direction of Muir Mathieson. Their other noteworthy features include impressive sets, authentic costumes, brilliant photography and excellent sound reproduction.

BUY Your school's film library is incomplete without 16mm. sound prints of *Macbeth* and *Julius Caesar*. **\$37.50**
Price each.....

RENT These films are also available for classroom use under the Eastin School-Week Rental Plan, or for general use at attractive rental rates.

Macbeth and *Julius Caesar* were produced by the British Council. The 16mm. rights for the United States are owned by

Eastin Pictures Co.
General Offices DAVENPORT, IOWA

EASTIN PICTURES CO., Davenport, Iowa

- Ship us the following:
 - _____prints of *Macbeth* at \$37.50 each.... \$_____
 - _____prints of *Julius Caesar* at \$37.50 each \$_____
- Tell us how we may obtain *Macbeth* and *Julius Caesar* for classroom use under the Eastin School-Week Rental Plan.
- Tell us how we may rent *Macbeth* and *Julius Caesar* for general use.
- Send us the Eastin Guidebook to Instructional Films, describing 329 films available to schools under the Eastin School-Week Rental Plan.
- Send us your 104-page catalog of entertainment films.

Name of School _____
 Name and Title of Person Ordering _____
 Street and Number _____
 City _____ Zone _____ State _____

The Film and International Understanding

Unesco Audio-Visual Project Drafted

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

MEETING under the joint sponsorship of the American Council on Education and the Film Council of America, a national Conference on the Use of Audio-Visual Materials toward International Understanding met in Washington this summer to explore the possible functions of UNESCO (the Educational, Scientific, and Cultural Organization of the United Nations) in relation to audio-visual materials of an educational character and to formulate recommendations to the Preparatory Commission of UNESCO.

Those in attendance at the Washington conference represented all phases and fields of education, as well as civic groups and producers and distributors of audio-visual materials. The number of persons invited to attend was limited in order to keep the group small enough for a real "working" conference, yet every effort was exercised to secure wide representation and to include those who might be expected to make outstanding contributions in terms of their experience, particularly in the international field.

The conference spent the greater part of its time in discussion and deliberation. Prepared talks were limited in both number and length.

In order to supply, on the national level, the information and services necessary to implement any program which UNESCO might undertake in the field of audio-visual materials, the conference adopted a resolution which favored the establishment of a national voluntary coordinating organization in the field of audio-visual materials and recommended that the American Council on Education and the Film Council of America endeavor to set up such a body.

The conference adopted the two following general recommendations for submission to the Preparatory Commission of UNESCO:

1. That all other departments or divisions of UNESCO establish liaison officers to work closely with the mass-media and audio-visual

sections of UNESCO to the end that they will utilize audio-visual materials in their work.

2. That an international conference on audio-visual materials be called in the early future.

The other recommendations of the conference were grouped into eight categories for submission to the Preparatory Commission of UNESCO, and are presented below. These categories were chosen as ones with which the group were most familiar. There are many interrelations between the categories, and such a division of functions within the international organization was neither implied nor necessarily recommended by the conference in their formulation.

Information Services

It is recommended that UNESCO:

1. Collect and disseminate evaluative and descriptive information on audio-visual materials from competent national authorities of member nations for collation, classification, editing and circulation, including detailed information regarding methods of procurement.
2. Collect and disseminate information on audio-visual materials in production.
3. Collect and disseminate information on audio-visual materials planned for future production.
4. Collect and disseminate information on needed production.
5. Collect, compile and disseminate information on audio-visual equipment, including information relative to the standardization of equipment.
6. Gather and disseminate all other information related to audio-visual materials necessary to promote the objectives of UNESCO, including information on distribution, production, utilization, evaluation, certification, research and exchange of personnel.

(Continued on page 388)



Some of the participants in the conference on the use of audio-visual materials, at Washington.

NATIONWIDE SERVICE

- Screen Adettes Company
1709 W. 9th St.
Los Angeles, Calif.
58 Post St.
San Francisco, Calif.
- Visual Education Service, Inc.
53 Allyn St.
Hartford, Conn.
- Southern Photo & News
408 East Lafayette St.
Tampa 2, Fla.
- Colhoun Visual Company
101 Marietta St., N.W.
Atlanta, Ga.
- Indiana Visual Aids Co.
726 North Illinois St.
Indianapolis, Ind.
- Central Visual Educational Co.
Broadview Hotel Bldg.
Wichita, Kansas
- D. T. Davis Company
178 Walnut Street
Lexington, Ky.
- J. G. Ewing
725 Poydras St.
New Orleans, La.
- Stark Films
537 North Howard St.
Baltimore, Md.
- Visual Education Service, Inc.
116 Newbury St.
Boston, Mass.
- Engleman Film Service
4754-54 Woodward Ave.
Detroit, Mich.
- Film Preview Inc.
1504 Hennepin Ave.
Minneapolis, Minn.
- Swank Motion Pictures
514 N. Skinner Blvd.
St. Louis, Mo.
- Brandon Films, Inc.
1600 Broadway
New York 19, N. Y.
- D. T. Davis Company
911 Main St.
Cincinnati, Ohio
- Sunray Films, Inc.
2100 Payne Ave.
Cleveland, Ohio
- Causina Visual Education Co.
1945 North High St.
Columbus, Ohio.
1221 Madison Ave.
Toledo, Ohio
- Visual Education, Inc.
Hillis, Oklahoma
- Screen Adettes Co.
511 North Tillamook St.
Portland 12, Ore.
- J. P. Lilley & Son
277 Boak St.
Harrisburg, Pa.
- Kunz Motion Picture Service
1319 Vine St.
Philadelphia, Pa.
- Visual Arts Films
118 Ninth St.
Pittsburgh 22, Pa.
- Visual Education Service, Inc.
248 Westminster St.
Providence 3, R. I.
- Visual Education, Inc.
12th at Lamar
Austin, Texas
- 402 North St. Paul
Dallas, Texas
- 735 M & M Building
Houston 2, Texas
- Photoart House
344 N. Flankinton
Milwaukee, Wis.



The First Postwar Film on Poland

A Tribute to the Spirit of the Polish People!

Produced by
WARSAW FILMS, Inc.

Released by
BRANDON FILMS, Inc.

16 mm Black & White, Sound
11 Min.

RENTAL . . . \$1.25 Per Day

SALE \$25.00 Per Print

UTILIZATION

Program film for general community groups meeting to discuss international affairs, world peace, and aid to Europe. Classroom film for high schools and colleges in the study of modern European history, social sciences, and international relations.

Dramatic scenes of the devastation of Poland's capital city wrought by the Nazis add further coverage to the pictorial record of World War II. In Warsaw German ruthlessness reached its peak of intensity. Each abortive uprising of the inadequately armed Polish people under the occupation met with additional reprisals resulting in the almost complete destruction of the city and the deportation or murder of hundreds of thousands of civilians and partisans.

Shown for the first time in WARSAW REBUILDS are scenes of the Polish underground during the occupation, and the plans of the Polish people for rebuilding Warsaw, already underway despite acute shortages of equipment. Here is a record of total war and a testament to the Polish people whose spirit could not be broken.

BRANDON FILMS, INC.
1600 Broadway, New York 19, N. Y.

Production Services

1. Arrange for the production, or produce, audio-visual materials about the work of UNESCO.
2. Arrange effective working relationships with other international organizations in the field of production.
3. Facilitate the production of audio-visual materials relating to the objectives of UNESCO.
 - a. Discover needs and stimulate production by governmental and non-governmental producers in member nations and, when necessary, produce such materials.
 - b. Advise producers or sponsors who plan international audio-visual projects on potential needs, values, and possible distribution.
 - c. Assist producers of educational audio-visual materials to produce such materials in countries other than their own.
 - d. Stimulate cooperative production in which producers of more than one country cooperate in the production of audio-visual materials.
 - e. Aid producers in securing film footage, recordings of indigenous sound, and the like, from producers in foreign countries for incorporation in audio-visual materials of an educational character.
 - f. Study the extent to which language is barring international use of specific audio-visual materials and work out, by subsidies if necessary, means of providing needed language versions.

Evaluation Services

1. Define internationally the criteria for determining the educational character of audio-visual materials for international exchange.
2. Standardize techniques and format for the evaluation of audio-visual materials for international exchange.
3. Act as a clearinghouse for the collection and dissemination of evaluations made by member nations.
4. Stimulate, coordinate and expedite the evaluation of audio-visual materials in all countries.

Certification Services

1. Encourage the admission of audio-visual materials of an educational character by all member countries, free of duty and without quota restrictions.
2. Encourage each member nation to cooperate in a system of certification by country of entry, based upon evaluations applied by competent bodies, in order to facilitate and expedite the international exchange of audio-visual materials, duty-free and without quota restrictions.
3. Encourage all countries, in addition to other means devised to facilitate the waiving of customs charges and quota restrictions, to adopt regulations which permit the waiving of customs charges on presentation to the customs authorities of a letter from an institution or

responsible organization certifying that the materials will be used for educational purposes within the program of the institution or organization.

4. Endeavor to work out, as an ultimate goal, agreements with member nations whereby they will accept certification of audio-visual materials of an educational nature by UNESCO.

Distribution Services

1. Direct the distribution of audio-visual materials about the work of UNESCO, which are produced in accordance with Recommendation No. 1 under *Production Services*.
2. Facilitate the distribution of audio-visual materials related to the objectives of UNESCO, whether their source be international or national, governmental or non-governmental, through all existing channels, including channels developed through UN, and governmental, commercial, and educational channels within each country.
3. Maintain a non-circulating central library of sample audio-visual materials for reference purposes.
4. Encourage each member nation to maintain a reference library of audio-visual materials containing at least one copy of all audio-visual materials which have received UNESCO certification.

Utilization Services

1. Direct the attention of member nations to the importance and value of effective utilization of audio-visual materials for educational purposes.
2. Encourage member nations to study and evaluate their techniques of use and disseminate such information to all member nations.
3. Study and evaluate utilization practices of member nations in the following situations:
 - a. Mass use
 - b. Forums and small groups
 - c. Organized education
 - d. Such others as may develop
4. Make recommendations, on the basis of information gathered, on methods and techniques of utilization which will lead to the most effective use of audio-visual materials in the accomplishment of the purposes of UNESCO.

Research Services

1. Survey completed research and facilitate the compilation of a bibliography and digests of all pertinent materials in the field of audio-visual education.
2. Conduct surveys of needed research or recommend that member nations conduct such surveys.
3. Coordinate research through the interchange of information and personnel and through the maintenance of a register of research in progress.
4. Stimulate and encourage new research.
5. Undertake research activities where necessary.

(Continued on page 402)

DESIGNED FOR... good habits,
good health,
good fun...

WINKY THE WATCHMAN



... a new 16mm sound COLOR movie by



"Winky the Watchman" is a delightfully charming film which combines lessons in care of teeth with entertainment acceptable to 60 year olds as well as those only six. Although it is designed essentially to stimulate dental care, its general nature is such that it can be fitted into any health program, whether on teeth or general nutrition.

"Winky the Watchman" stresses only care and watchfulness. Boring, detailed particulars are avoided. Attention to the film is thereby assured, and the teacher may herself prescribe specific methods applicable in accordance with individual programs and needs. You really can't appreciate "Winky" until you meet him in person. In fact, he's so delightful that you can run him as a straight entertainment film.

Running Time: Approximately 8 Minutes

Purchase Price: \$100.00 - 16mm Sound Only - Technicolor

**MAIL
COUPON
TODAY!**



PICTORIAL FILMS, Inc.

RKO Building
Radio City 20, N. Y.

Please send complete details of "Winky the Watchman"

NAME

ADDRESS

CITY.....STATE.....

PICTORIAL FILMS, Inc.

R.K.O. BUILDING

RADIO CITY 20, N. Y.

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS. Editor

ADMINISTRATION

- **Planning the School Auditorium for Audio-Visual Education**—E. DeAlton Partridge and Irvine H. Millgate, Visual Education Consultants, Inc., N. Y. C.—*School Executive*, 65:48 June, 1946.

A very practical description of some of the important elements to include in equipping an auditorium for projection and for radio or central-sound reception. The article is brief, and the suggestions clear-cut: where to set up a screen, how (if at all) to fix up a projection booth, the kind and shape of screen, and some of the methods of darkening.

* * *

- **Suggestions for the Organization of a County Audio-Visual Education Program**—*California Journal of Elementary Education*, 14:163 February, 1946.

A report prepared by a committee of audio-visual education directors in California, with the collaboration and approval of the Elementary Education and Audio-Visual Education Divisions of the State Dept. of Education. Members of the committee were: Lorene Kelly (Alameda Co.), Joseph F. White (Ventura Co.), James McPherson (Kern Co.), chairman. Outlines clearly the objectives of a county-wide program of audio-visual education, what services should be rendered by the central office, and which should be left to the schools. There is a statement of principles underlying the teacher-training program, with some suggested techniques for carrying on such a program. This report should be examined by all who are working on the administration of a program on a county-wide basis.

* * *

- **Commercial Supplementary Teaching Materials: a Discussion of Aids to Teaching as Furnished by Business Institutions**—Consumer Education Study, N. E. A. National Assn. of Secondary-School Principals, 1201 16th St., N. Y., Washington, D. C. 1946.

This is not a discussion of whether or not commercial materials should be used in the classroom: it is a justification for such use, and marks the first step in the co-operation between organized educators (a department of the N. E. A.) and the organized big business agency, National Better Business Bureau, Inc. It is a smooth piece of "concealed advertising" (which, incidentally is deplored in the text), and will be innocently accepted by classroom teachers as the official approval of certain industrial teaching aids to supplement textbooks.

After a lengthy introduction regarding the advertising purposes underlying the production of teaching aids for schools by manufacturers, certain "criteria" are listed: 1) The materials must contribute positively and effectively to promoting without distortion the educational program of the school, and 2) the materials must not contain direct promotion of sales. Further considerations for selection are given. The materials should be: educationally sound, significant, timely, well-balanced, accurate, fair, concerned with principles or products and not with specific brands, adapted to the needs, interest, maturity level, economic level and locality of the students who will use it, truthful, objective in presentation, and responsible.

Arguments against the use of advertising materials are weakly, even scornfully presented. The Consumer Education Study does not mention the extent to which whole states and school systems forbid the use of advertising materials, but it has, in its own research discovered that "there is evidence that those few rules which entirely forbid the use in schools of commercial materials for educational purposes are not generally known by the teachers or in

many cases are ignored, with or without the tacit approval of the administration, because use of the materials is thought to promote the students' education and not to violate the spirit of the regulation." After presenting some 23 pages of reasoning absolutely akin to all the literature from the National Association of Manufacturers, our Consumer Education Study, representing the National Association of Secondary-Principals of the N. E. A. makes this offer: First, they will advise business when it is planning and producing materials for use by schools, giving curriculum level, suggestions for use, school people who are competent to give constructive criticism, and would use the materials experimentally. Secondly, they will transmit to business concerns through the National Better Business Bureau, Inc., suggestions by teachers of supplementary teaching materials that they want. Both of these services are offered *without charge*. The final offer in the pamphlet reads:

"If teachers will indicate what they want to enrich and to enliven their courses of study and business concerns are informed specifically of these wants, the probability is that at least some of them will be satisfied. . . . Teachers are invited to send to the Consumer Education Study a statement of their needs, both of materials and of methods of presentation. The more full and explicit the suggestions are, the more likely they will receive favorable consideration."

The implications of this pamphlet are of serious importance to the American educational system, and to the producers of educational materials other than textbooks. It means that the N. E. A., representing American education has given its support of a movement which will, among other things, flood the schools with the "concealed advertising" which will give a biased interpretation of all aspects of modern living for use by school children, and secondly, will greatly strengthen a trend which other educators (with no less regard for the good of the school children) have decried, and have even forbidden—viz. the use of commercial, "free" materials as opposed to the selection and purchase of materials especially produced for schools.

UTILIZATION

- **Free and Inexpensive Materials for Classroom Use**—Virginia G. Goldsmith, Director of Instructional Materials, Highline (Wash.) Public Schools—*College of Education Record*, 12:88 April, 1946.

A complete and very significant account of the ways in which teachers can use free and inexpensive materials. There is a directory of master lists, followed by a set of criteria for evaluating whether or not such materials are educationally sound. Some of the areas of learning where these aids could be used are reprinted from the N. E. A. Consumer Education Study, "Commercial Supplementary Teaching Materials". Then, there is a section devoted to "Examples from the Classroom," where we read how a primary group studying transportation, a sixth grade group in need of better habits of personal cleanliness, a fifth grade class concerned with the care of the teeth, etc. made use of materials supplied by industrial sources.

* * *

- **Use of Pictures in Mathematics**—Ida D. Fogelson, Bowen High School—*Chicago Schools Journal*, January-June, 1946 p.65.

This teacher uses pictures as a means of illustrating mathematical principles, a means of teaching reading in mathematics. For example, the principle of an equation is demonstrated in pictures of children balancing on a teeter board, tug of war, fire ladders, and the like. The pupils

(Continued on page 392)

FILM HIGHLIGHTS, INC.

Announces with Pride

THE EXCLUSIVE
U. S. DISTRIBUTION

of UNIVERSAL Features



IN 16MM SOUND!

Plus - 4 serials and numerous shorts

FAMOUS FEATURES • BIG NAME STARS • BRILLIANT TECHNICOLOR • LILTING MUSICALS

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TECHNICOLOR MOVIES —

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SUCH BRILLIANT STARS AS

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- Sabu • Nelson Eddy
- Susanna Foster
- Claude Rains
- Leo Carrillo
- Boris Karloff
- Nigel Bruce
- Turhan Bey
- Andy Devine
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IN SUCH EPIC MAKING HITS AS

- Arabian Nights
- White Savage
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- Cobra Woman • Sudan
- Gypsy Wildcat • The Climax
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Plus

42 BLACK & WHITE FAVORITES

Also Several Serials—Short Subjects—Cartoons

Use Convenient Mail Order Coupon for Your Free List of All Films

HAVING acquired exclusive 16MM rights from world-famous Universal Picture Co., Inc., for 50 feature pictures, 4 serials, and a large number of short subjects, Film Highlights now offers the most complete array of 16MM sound pictures in the Industry's history . . . Comedy, Drama, Mysteries, Thrillers, Musicals, Cartoons . . . all distributed by Film Highlights.



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

Please mail, without obligation, your complete list of films.

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ADDRESS.....

CITY.....STATE.....

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330 West 42nd St., New York 18, N. Y.

ENTERTAINMENT and EDUCATION

go hand-in-hand on the screen

Motion Pictures have become the world's greatest medium of expression! In the language of motion and action peoples of the world may come to better understanding of each other through the medium of the screen.

Universal Pictures company provides for education and entertainment both feature-length and short subject films, bringing to the screen the world's finest artists in fine plays and stories. Listed herewith are some attractions, either released or about to be, that you will want to watch for:—

CANYON PASSAGE
from the Ernest Haycox novel
and Sat. Eve. Post serial
IN TECHNICOLOR

ABBOTT & COSTELLO
the screen's top funny men in
"The
TIME OF THEIR LIVES"

THE BLACK ANGEL
starring
**DAN DURYEA, JUNE
VINCENT, PETER LORRE**

DEAD OF NIGHT
with
Mervyn Johns, Roland Culver
Frederick Valk, Sally Ann
Howes

Ernest Hemingway's
"THE KILLERS"
with
Burt Lancaster, Edmond
O'Brien, Ava Gardner,
Albert Dekker

LITTLE MISS BIG
with
Beverly Simmons, Fred Brady
Frank McHugh, Fay Holden

WHITE TIE AND TAILS
starring
**DAN DURYEA, ELLA
RAINES, WILLIAM BENDIX**

"THEY WERE SISTERS"
starring
**PHYLLIS CALVERT, JAMES
MASON**

Also Excellent Short Subjects

The world comes alive before your eyes . . . as ace commentators point up each interesting scene in **VARIETY VIEWS** (single reels); and interesting inventions and unusual things done by persons 'in the news' in **PERSON-ODDITIES** (single reels).

NAME-BAND MUSICALS (2 reels each) present excellent music and accomplished artists. **TECHNICOLOR CARTUNES** (1 reel each) entertain with good music and clean, sparkling comedy.

SING & BE HAPPY SERIES (1 reel) and
THE ANSWER MAN SERIES (1 reel)

UNIVERSAL "world-events" **NEWSREEL** is issued twice weekly.

UNIVERSAL PICTURES COMPANY, INC.

Rockefeller Center New York, N. Y.

CIRCLE 7-7100

are also taught to draw pictures of mathematics in application. These help to strengthen the impressions and assure retention of what has been learned. Suggests a resourceful teacher whose pupils must be enjoying their mathematics as they attempt creative art illustrations of what has been learned.

G. I. EDUCATION

- **Training Aids in a Navy Curriculum**—Lt. Comdr. Allan Finstad and Lt. Comdr. Gale C. Griswold (USNR), Training Aids Division, Bureau of Navy Personnel—*College of Education Record*. 12:81 April, 1946.

Describes the problems involved in training naval personnel as Electronic Maintenance Technicians. A committee of representatives from the various sections interested in this program helped to plan the training aids to be produced and visited the schools for follow-up. Some of the educational implications are:

1. Planning for the use of training aids should be concomitant with a development or revision of curricula.
2. Teachers should be enlisted in the evaluation, selection and development of the program.
3. The use of training aids in the classroom must be carefully planned, with the help of printed guides.
4. Teacher training programs should give adequate instruction in teaching methods.

The article concludes with four well-rounded questions for thought:

- a) How can teachers really become an influence in the production of training aids by central education or commercial agencies?
- b) Should the audio-visual program be an independent department, or should it be an integral part of a program for curriculum development and in-service teacher training?
- c) What should be the educational experience and background of the personnel that supervises audio-visual programs?
- d) The successful integration programs of the armed services be applied to senior high and junior college levels?

EQUIPMENT

- **The Problem of Projector Maintenance**—Don L. Kruzner, director King County (Washington) Visual Education Department—*College of Education Record*. 12:86 April, 1946.

Describes the beginnings of an excellent idea to have the local projector companies submit contracts to guarantee the maintenance of projection equipment during the school year. The final details of the contract had not been worked out when this article was written, but the idea had been accepted as highly desirable by the equipment companies.

BOOK REVIEW

- **Building an Audio-Visual Program**—Schreiber, Robert E., University of Chicago, and Calvert, Leonard, Director of Vocational Guidance, Des Moines, Iowa. Science Research Associates, Chicago, 1946. 103p.

Another handbook has been added to the bibliography in the field, its chief original contribution being a listing of films, filmstrips and recordings in vocational guidance.

The brochure devotes the three first chapters to an introduction to the scope and values of the various devices. Then follows a fairly useful section on administration. A large section (pages 63-103) has been given over to source lists and bibliography.

It is obvious throughout that the authors are experienced in vocational guidance. Would that they had really written a hand book useful for teachers and counselors that would have devoted more space to *utilization*. Teachers want to know how a given film treated a given subject—how a given group of young people used a selected film, and how they were influenced by it to do something meaningful.

The time is long past for new writings that tell the same "films are useful, slides are useful, museums are useful, filmstrips are useful" . . . ad nauseum. A section called "successful audio-visual guidance programs" is disappointing first, because it is too brief, and secondly, because it draws upon some of the references in the literature and offers nothing that is new, refreshing or (what is most important) stimulating.

As for sources of materials, these have been arranged as follows: federal, state, college, associations, commercial, industrial. On pages 88-95 will be found a list of titles of motion pictures and filmstrips that could be used in vocational guidance.

Teachers of vocational guidance will still be greatly aided in their reading in audio-visual education by: a) any of the standard textbooks in audio-visual education, and b) the section on audio-visual education in Gertrude Forrester's "Methods in Vocational Guidance" (Heath, 1944).

DIORAMAS

- **Models at Work**—*Science Illustrated*, May, 1946 p.74.

Article illustrated with color photographs, of a firm that is in the vanguard of the current interest in three-dimensional displays and dioramas, Diorama Corporation of America.

SOURCES

- **Films for Jewish Programs**—available from the National Jewish Welfare Board, 145 E. 32nd St., New York 16. 28pp, 20c.

This is a 28-page brochure which lists 99 different available films of Jewish interest arranged by subject matter and indexed alphabetically by titles. The 99 films listed are grouped into the following eight subject categories: Biblical, geographical, historical, Jews around the world, Palestine, intercultural, the work of community agencies, feature length films. With each listing, the brochure indicates the type of film, its content, running time, rental fee and where it may be obtained. Most of the listings are of 16mm. sound films in English, but there are some in Yiddish, too. The brochure also contains a list of sources for obtaining the films.

An introductory statement discusses the role of films in creating Jewish programs and explains briefly how films can be integrated into group programs.

- **Where to Get Visual Aids on Public Affairs**—a Guide to Displays, Exhibits, Maps, Charts, Posters, Photographs and Paintings. Third volume in the series of Cumulative Directories compiled by The Program Information Exchange, Inc., 41 Maiden Lane, New York 7. 12 pp., mimeo, 50c.

This is a comprehensive directory designed to stimulate the interest of program chairmen, teachers and librarians in wider use of visual materials. It lists 106 private, governmental and international organizations which provide one or more types of visual aids, and classifies them by fields of interest. In each case the type of material provided is indicated. Teachers and program chairmen are also urged to explore local sources such as libraries and history and art museums.

How an organization can create its own visual aids and develop a rich visual program is discussed by Mary Brady, Director of the Harmon Foundation, in an article entitled "The Creative Use of Visual Aids."

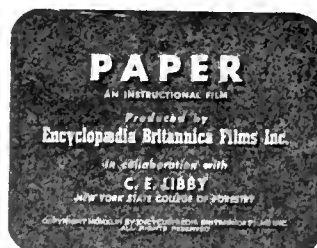
- **Guidance Personal and Vocational**—compiled by Lili Heimers Director, Teaching Aids Service of the Library, and edited by Margaret G. Cook, Librarian, New Jersey State Teachers College, Montclair. 1945. 36p. mimeo. 75c.

A list of teaching aids dealing with this subject prepared for teachers, school administrators, parents, camp counselors and community leaders. Sources are given for charts, posters, films, filmstrips, pictures, publications, recordings and transcriptions. Part I is concerned with Personal Guidance, Part II with Vocational Guidance and Part III gives detailed information about specific types of vocations.

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PAPER

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New York State College of
Forestry

WHAT THE FILM DOES: Tells the interesting story of modern paper making, from the forest to finished sheets. Selected scenes show paper being made into items familiar to children. Trees are cut and sawed in the forest. Logs are hauled to the mill where they are barked and cut into chips. The chips are then made into pulp. The machine that makes paper from pulp is carefully explained. The entire picture is a pictorial exposition of modern technology at a child's level of interest and understanding.

SCOPE OF THE FILM'S USE: Primary and intermediate grades.

COURSES IN WHICH FILM MAY BE USED: Reading, elementary science, social studies and geography.

LENGTH: One reel; safety stock; 16mm., sound.

PRICE: \$50. Discount, 10%. State and other taxes extra.

TERMS: Net 30 days. Transportation prepaid.

This film can be obtained on the Lease-to-own Plan or the Cooperative Film Library Program. For further information, and a complete list of instructional films, write today to Encyclopaedia Britannica Films Inc., Dept. 21-J4, 20 N. Wacker Drive, Chicago 6, Illinois.



ENCYCLOPAEDIA BRITANNICA FILMS INC.

The ABC's of Audio-Visual Equipment

Film Inspection: Key to Showmanly Educational Exhibition

Edited by
ROBERT E. SCHREIBER

IT is a familiar old saw that a chain is no stronger than its weakest link, yet, when the components of the audio-visual program are regarded as links in a chain keeping the student well-tethered to the solid rock of reality, the significance of the simile is obvious. Adequate administration and supervision, proper selection and utilization of materials, the materials themselves, and the mechanics of projection serve as important links in connecting instruction with reality.

In the area of motion picture usage, the simple, unimpressive film base is often the weakest link in the program. Selection may be adequate, utilization fine, and projection splendid; yet the film itself, committed to an existence of jerky rollercoaster rides through the projector, is afforded little more attention than frequent rewindings on unyielding reels. And the film itself, you know, in addition to varied emulsions carried on its surface, is pretty important. Suppose the film breaks; hmmm? Then, where are you? The world you brought into the classroom vanishes out the window, and a lengthy ribbon of cellulose acetate is all that remains. Selection? Utilization? For what? To acquaint your pupils with technological failure? Yes, let's put it that way . . . let's not harbor any suspicions about the efficiency of a director, who thinks that film direct from the exchange may be slapped into the projector—and perfection result. Handing an instructor or a student operator a reel of uninspected film is running the risk of sabotaging the instructional effectiveness of that class hour.

"Well, what do I do," asks the conscientious director, "preview all our films in advance of showing?"

No, that's unnecessary, although teacher previews may well be the means of checking a number of the films to be used. Instead, provide the audio-visual workroom with a good set of hand rewinds firmly attached to a lower-than-average table equipped with adequate illumination, secure a precision splicer, and train a sharp-eyed clerk for the job of film inspector.

Film inspection should occur whenever a film is received from an outside source for use. If the school has a film library of its own, inspection should be made following every series of showings before it is returned to its cabinet or rack. Then, the staff may be sure that when the film is called into service again, it will be ready to perform its task without endangering itself or the instructional program.

Specifically, the first step in examining a reel of film for possible flaws is to look at the "leader", which should be about six feet in length and without tears or torn sprocket holes. In addition, it should be opaque throughout the foot or so of its length immediately preceding the opening titles. The remainder may be dotted with "Academy numbers", although, to offset

the possibility of some eager projectionist's switching on the lamp too soon, it is better to have it opaque throughout. A supply of opaque "leader" film is preferable in providing adequate leaders than a collection of odds and ends. In addition to the much-abused leader, the title length of the film should be minutely inspected, since it is in these two areas that faulty threading encourages most film damage.

Having followed the course of the usual film damage through the leader, the titles, and the opening scenes of the picture, the inspector may advance more rapidly through the reel, but he continues to check the condition of the film by passing it through his thumb and first two fingers. By touch, splices in need of repair or torn sprocket holes may be discerned and repaired.

The last stronghold of film damage is found in the last five or ten feet on a reel. This is due to at least two things; first, on 400 foot reels, the film is wound in such a tight circle around the reel hub that—if it remains thus for some time—it tends to resist straightening while passing through the projector. Second, the end of the film may become tightly wedged in the film hub slot, and the claw and sprockets tear perforations in the effort to effect passage. Following the end title should be another foot—at least—of opaque "leader" film; more, if the title does not fade out—and several feet if there is no end title at all.

Thus far in this discussion we have assumed that the film inspector knew what to do when film damage of any sort was encountered. The mere mechanical act of splicing two pieces of film together is not an art, but it should be done skilfully. A good splice should last the life of the film, but making such a one is somewhat difficult without the use of relatively expensive equipment. Basically, the operation of splicing involves removing the emulsion from one film and with a wet or dry scraper unit so that—in overlapping the two ends—film base contacts film base without any emulsion, dirt, or water intervening. Contrary to popular belief, films are not "glued" together; welding is a better word, since film "cement" is really a solvent for the film base. When this solvent is applied between the overlapping film ends, the base of each is momentarily softened. Pressure is then applied, and a "weld" approximated.

To minimize the pictorial distraction of a splice passing through the projector, it is imperative that the splicer be accurately adjusted so that emulsion is removed only to the extent of the "bonding" area. When the splice is completed, there should be no clear streak across the film. If such exists, the splice is noticeable to the eye as well as to the ear—the light streak on the sound track causing a "bloom" as it passes the photo-cell. The diagonal splice has been recommended in some quarters on the basis of strength, but it is more noticeable than a straight splice, which has been stan-

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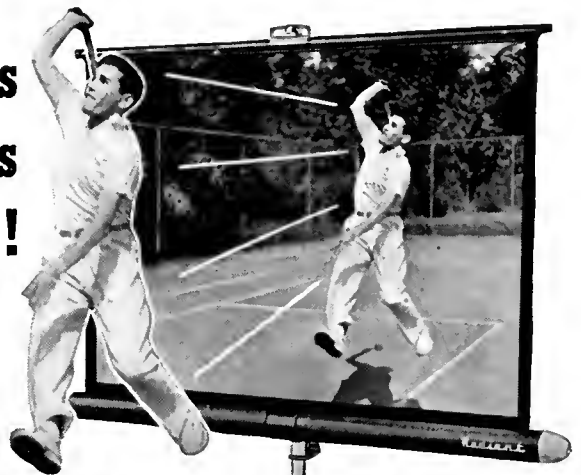
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dard in the motion picture industry from the beginning.

A plethora of splices—no matter how well made—in a short space of film is a deterrent to smooth projection and film safety. Hence, except in title areas, when the film breaks within three or four inches from a splice, it is wise to remove the intervening inches and end up with one splice instead of two. Likewise, if a series of torn perforations are encountered, then several inches of good film followed by another series of torn perforations, it is best to delete the film between the tears and use one splice in repairing the total damage. Of course, if such a practice were followed in the title area, one would soon have no title at all, although a much spliced title area—due to the greater tension exerted on film as the projector starts—is apt to end up in the waste can anyway.

Concomitant with film inspection, it is desirable to advise projectionists in the school never to use clips or pins to connect broken ends of film, since these may prove uncomfortable to the film inspector's hands. Adhesive or scotch tape are not good either, since when removed part of the "stickum" remains on the film—necessitating removal of that section of film or running the chance of its sticking in the projector's film gate. Running off a sufficient length of film to tuck in the take-up reel under the loose end, and revolving the reel until tight, is the most immediately practical solution to such classroom emergencies.

Film inspection, of the nature outlined, requires little time or skill, but it pays large dividends by improving

the quality of motion picture exhibition—and thereby allowing lowly Cellulose Acetate to masquerade under a variety of educationally appealing aliases.

EQUIPMENT QUERIES:

Q. "Will you please recommend, from your experience, the best 16mm. sound projector for our school?"

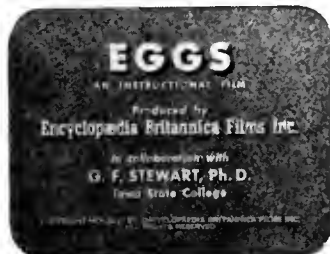
A. As you have unconsciously indicated, the adjective "best" may be intelligently applied to a projector only in terms of the conditions of use in any particular situation. Consider your operating personnel, the amount of movement of equipment required, proximity of reliable maintenance service, and other items before purchasing. Above all, have several demonstrations under actual classroom conditions and secure the consensus of opinion among those of your staff who will have most contact with the equipment if it is bought.

Q. "As each new piece of equipment arrives on the market, I notice an alarming diversity of designs and operating procedures. Is there no movement toward standardizing the design of classroom projection equipment among the producers?"

A. No. If anything, producers are exploiting the great American prerogative towards bigger and better diversity. It will probably be no time before we are threading film into the screen and enjoying beaded projectors.

READY NOW!

EGGS

**A NEW
ENCYCLOPAEDIA
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*Produced in Collaboration with
G. F. STEWART, Ph.D.
Iowa State College*

WHAT THE FILM DOES: Tells the story of egg production on a large, commercial egg farm. Emphasizes (1) the care and feeding of large flocks of hens in laying houses (2) the gathering of eggs from open nests and trap nests (3) the cooling of eggs, and the automatic candling, grading, cleaning and packing of eggs for the market. Illustrates the use of technological methods in modern, large scale egg farming.

SCOPE OF THE FILM'S USE: Primary grades and intermediate grades.

COURSES IN WHICH FILM MAY BE USED: Reading, social studies, elementary science and general program of studies.

LENGTH: One reel; safety stock; 16mm., sound.

PRICE: \$50. Discount, 10%. State and other taxes extra.

TERMS: Net 30 days. Transportation prepaid.

This film can be obtained on the Lease-to-OWN Plan or the Cooperative Film Library Program. For further information, and a complete list of instructional films, write today to Encyclopaedia Britannica Films Inc., Dept. 21-J1, 20 N. Wacker Drive, Chicago 6, Illinois.

156 Films on State Department Program

The State Department's Office of International Information and Cultural Affairs, appropriation for which has been granted by Congress, is planning a large scale motion picture program to educate foreign countries in the ways of American democracy. About half of the 156 films scheduled for foreign distribution during the coming year will be acquired from other Government agencies or from commercial producers. The other half will be produced specially for the Department by independent producers on contract. Films now in production by these producers include: "Banjo Picking Boy," a story of American folk music, by Willard Van Dyke and Irving Lerner; 5 films on night schools, adult education, libraries, 4-H Clubs, and the Parent-Teachers Association—by Julien Bryan's International Film Foundation; a film on the Civil Aeronautics Board and several on medical training, by Affiliated Productions; a story on the agricultural college at Rutgers University and one on dairy farming, by Herbert Kerkow; "New Neighbors," a film on the activities of the League of Women Voters, and "Rural Nurse," by Willard Pictures.

Synchronized off-screen narratives will be prepared in more than two dozen languages by the State Department.

Through the New York office of the Cultural Division, headed by Frank Beckwith, assistant chief in charge of production, film scripts are first purchased from writers and independent producers, then the contracts for production are assigned to producers who "have the qualifications for the particular type of production desired," according to a spokesman for the Division.

Farm Film Foundation Organized

A new organization, Farm Film Foundation, Inc., has been formed for the stated purpose of bringing the best in educational films to rural America by establishing a minimum of 1000 16mm sound motion picture circuits through the country.

Representatives of the major National farm organizations, combined with the key figures in American industry, composing the non-profit Farm Film Foundation's Board of Trustees, are implementing their three-point program to (1) maintain a National film library from which any group can secure desirable pictures. (2) Establish through the facilities of the farm organizations a network of 16mm. circuits throughout rural America. (3) Advise on film production, a service available to any acceptable organization.

Walter D. Fuller, President of the Curtis Publishing Company, and Foundation Board President, states that the new organization will direct its activities toward creation of a better understanding of the importance of farming to the welfare of the world through the carefully considered

**ENCYCLOPAEDIA
BRITANNICA
FILMS INC.**

Notes

use of audio-visual education centered about 16mm films.

With the backing of the non-profit Foundation for American Agriculture of Chicago and Washington, D. C., from which the Film Foundation has received a substantial grant, a program has already been initiated to advise on the production of, and to distribute a higher standard of films with technically accurate subject treatment and a maximum of dramatic appeal. The films circulated under the auspices of the Foundation are to be made available not only to farm organizations, but to urban groups in order that American Agriculture may be better interpreted to the Nation as a whole.

Negotiations are under way by the executive staff of the Foundation which are aimed at making it possible for responsible groups to purchase projectors and maintain them at substantial savings through Film Foundation facilities.

Headquarters for the Foundation are at 744 Jackson Place, N. W., Washington 6, D. C.

ALA Resolutions on Library Use of Non-Theatrical Films

At its Buffalo Conference in June, the American Library Association Council passed the following important resolutions concerning the release of restricted United States government films, and the responsibility of libraries in the distribution and use of non-theatrical films:

I—Whereas, there have been excellent educational and documentary films produced by and for various agencies of the United States Government, heretofore unreleased for general use in the United States and,

Whereas, many of these films could be most useful in the development of education and better public understanding if freely available for general distribution in the United States.

Now, be it resolved that the Council of the American Library Association endorse the Library of Congress film program and the plans for its expansion and development; and urge upon the Librarian of Congress that he use his good offices in working with government agencies for the release of such restricted films as soon as possible.

II—Whereas, the need for information and understanding on the part of all citizens is vital to modern civilization,

And whereas the 16mm film given adequate distribution and use can do much to further such understanding,

And whereas there are notable examples of libraries in the United States and Canada which have developed excellent film-lending services as a part of their community responsibility for educational leadership,

Now, be it therefore resolved that the Council of the American Library Association encourage the extension and improvement of film services through the libraries of the United States and Canada.

It is the expectation of the Audio Visual Committee that this Council action will stimulate many libraries throughout the country to take a more



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films . . . grand entertainment for
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HAYFOOT . . . The hilarious story of Dodo Doubleday who rises from the rank of Private to Top Sergeant in 24 hours.
5 reels. *Running time—48 minutes.*

FLYING WITH MUSIC . . . Sweet as its hit songs, this colorful musical features laughs and melody under tropical skies.
5 reels. *Running time—47 minutes.*



MISS POLLY . . . The story of a romantic-minded bachelor-maid who tries to "reform" the straight-laced leaders of the little town of Midville.
5 reels. *Running time—45 minutes.*



THE MCGUERINS from BROOKLYN . . . A gay comedy about the adventures of two Brooklyn cab drivers who have made a fortune, and proceed to enjoy it.
5 reels. *Running time—47 minutes.*



SCATTERGOOD RIDES HIGH . . . Action and comedy mark this Scattergood Baines story of trotting champs.
7 reels. *Running time—68 minutes.*



CINDERELLA SWINGS IT . . . Another in the series of films about Scattergood Baines, Clarence Budington Kelland's beloved character creation. A blend of music and comedy.
7 reels. *Running time—71 minutes.*



SCATTERGOOD SURVIVES A MURDER . . . Scattergood turns sleuth in this film of drama and comedy against a typical, homely American background.
7 reels. *Running time—68 minutes.*

IT HAPPENED TOMORROW . . . A sprightly and engaging comedy about a newspaper reporter who learns what will happen ahead of time . . . by receiving tomorrow's newspaper today.
9 reels. *Running time—84 minutes.*

These and other excellent new releases are available at all the leading Film Libraries—for rent or sale. For the complete list of Post Pictures, write for FREE Catalogue to Dept. 10.

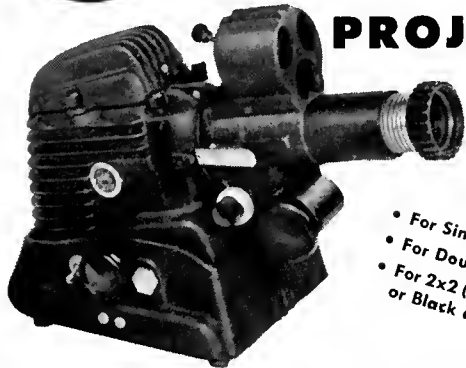


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The GoldE Filmatic enables you to make the most effective use of all three types of still projection material. Can be changed from film to slide showing in a jiffy! Permits use of 300 as well as 200 or 100 watt lamp for more brilliant projection . . . yet safeguards precious slides or film against heat damage. Cooler handling. Complete with carrying case.



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(Under South American management)

active part in film distribution and in leadership in effective film use than has been true up until this time.

Missouri Visual Aids Conference

The University of Missouri held its first audio-visual conference at Columbia, Wednesday, July 10. Dr. L. G. Townsend, Dean of the School of Education and Director of the Summer Session, opened the conference. The theme was "Implementing the Instructional Program through Audio-Visual Aids".

Dr. Bruce E. Mahan, Director of the Extension Division, University of Iowa, gave the main address, "Fundamentals of Audio-Visual Instruction". Panel discussions and demonstrations were included in the program which followed. Dr. Ralph G. Watkins led the panel discussion on "Audio-Visual Instruction as a Contribution to Learning".

In the afternoon a group meeting for elementary school instructors was held with Mr. Cecil Floyd of Joplin, Missouri, as chairman. "The Audio-Visual Program in the Elementary School" was the subject for the panel discussion. Mr. W. W. Wyatt was chairman of the panel on "The Audio-Visual Program in the High School".

Eighth Midwestern Forum at Chicago

The Eighth Midwestern Forum on Visual Teaching Aids concluded a two-day session at the University of Chicago, July 12 and 13th, by electing a new set of officers and an Executive Committee. Dr. Joe Park, assistant professor at Northwestern University, and director of the Curriculum Laboratory there, replaced Dr. William C. Reavis of the Department of Education at the University of Chicago, as chairman. Joseph E. Dickman of the Chicago Public Schools will serve as secretary-treasurer.

Under the direction of the retiring president, Wm. F. Kruse served as a nominating committee to secure the names of nominees from fifteen professional and commercial organizations for the new Executive Board. The following were nominated and unanimously elected: Mildred Batchelder (American Library Association), John Hedges (Educational Film Library Association), Bertram Willoughby (Allied Non-Theatrical Film Association), Don White (National Association of Visual Education Dealers), O. H. Coelln (Visual Equipment Manufacturers' Council), Dr. Stephen M. Corey (University of Chicago, Dept. of Education), James Brown (Illinois Institute of Technology), Dr. Joe Park (Northwestern University, Dept. of Education), Dr. Walter Eggert (DePaul University, Dept. of Education), William F. Kruse (Film Coun-

SLIDES	General Science.....	11 rolls
35 mm.	Principles of Physics.....	7 rolls
	Principles of Chemistry.....	8 rolls
F I L M	Fundamentals of Biology.....	8 rolls
Write for Folder and Free Sample Strip		
VISUAL SCIENCES,	Box 264E	Suffern, New York

cil of America). Millard Bell & Maurice E. Steele (Illinois Association of School Administrators), Ralph McAllister (Adult Education Council), William G. Hart (Zone III) & H. L. Kooser (Zone IV) (National Education Association, Dept. of Visual Instruction). In addition, Dr. Wm. C. Reavis, Nelson Greene (Editor, Educational Screen) and L. C. Larson were elected to the Executive Committee.

An address by Francis W. Noel, Chief of the Division of Audio-Visual Education, California State Department of Education, was the feature of the opening session Friday night. His talk on "An Effective Audio-Visual Program" was followed by a panel discussion, led by Joseph E. Dickman. Teacher Training and general prospects for future developments were topics discussed Saturday.

Audio-visual leaders and administrators, from California to New York, participated.

Benoit-Levy Heads UN Film Section

The French film director and producer, Jean Benoit-Levy, has been appointed Director of Films and Visual Information of the United Nations Department of Public Information. Mr. Benoit-Levy has announced that while most films to be used in the UN program will be produced by established companies, those films which are considered necessary and are not available from any other source will be made by the UN's film section.

Army's \$3,000,000 Overseas Film Program

Appropriations for a \$3,000,000 U.S. Army film production program were recently approved. The bulk of the new production will be directed to indoctrination subjects designed to rid Europe of its remaining mental cobwebs concerning the meaning and function of democracy.

Pare Lorenz, of documentary film fame, has been appointed to head the production unit, which expects to produce 80-100 subjects during the coming year. Lorenz is now busy assembling technicians from Hollywood, the wartime production crews having been largely demobilized since the close of the war.

Widespread exhibition of the films to be produced is assured, since the Army has considerably greater authority in distributive matters than other agencies concerned with motion picture exhibition abroad. This new move on the part of the army is an encouraging sign that this government realizes the peacetime importance of the motion picture, paralleling the expanded governmental film program of the British Information Services and other agencies.

READY NOW!

MAKING COTTON CLOTHING

A New Encyclopaedia Britannica Instructional Film



Produced in Collaboration with ISABEL B. WINGATE New York University

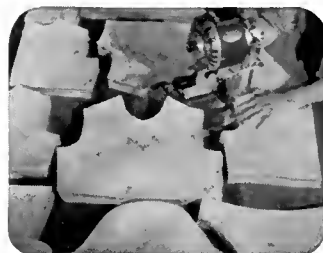
WHAT THE FILM DOES: Tells the story of a child's cotton print dress from the designing of the original to the pressing and packing of hundreds of dozens of garments in a modern mass production garment factory. Every step is clearly pictured. Hand methods are contrasted with quantity production techniques. Shows the contribution made by efficient workers and emphasizes the close relationship between workers and machines. A sequel to the film COTTON, which shows the making of cloth.



SCOPE OF THE FILM'S USE: Designed for the primary grades, this film may also be used at the intermediate level.



USE OF THE FILM: May lead to discussion and activities about making garments of all kinds, and about life and activities of garment workers.



COURSES IN WHICH FILM MAY BE USED: In primary grades, general program and reading. In intermediate grades; social studies, geography, elementary science, general science, home economics.

LENGTH: One reel; safety stock; 16mm., sound.

PRICE: \$50. Discount 10%. State and other taxes extra.

TERMS: Net 30 days. Transportation prepaid.



This film can be obtained on the Lease-to-own Plan or the Cooperative Film Library Program. For further information, and a complete list of instructional films, write today to Encyclopaedia Britannica Films Inc., Dept. 21-J2, 20 N. Wacker Drive, Chicago 6, Illinois.



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IS THE STATIONERY OF THE SCREEN

Freedom of the Screen Stressed by Truman

In officially designating the Office of War Mobilization and Reconversion as the central Government agency for clearance of requests for theater exhibition of Government film messages, President Truman recently stated that Freedom of the Screen must be "firmly protected."

The chief executive's stand was made public in a letter to S. H. Fabian, American Theaters Association president, and read to a meeting of cabinet members, Government officials and ATA representatives by John R. Steelman, new director of War Mobilization and Reconversion.

While designating OWMR as the central clearing agency for Governmental films, President Truman added, however, that "any assistance which this Government may request of any part of the film industry must not be interpreted as interfering in any way with complete freedom of expression and complete freedom of the screen.

"At a time in contemporary history when freedom of expression is being jeopardized in many parts of the world, I want the film industry to know that freedom of the screen is an important attribute of our democratic system and must be firmly protected."

Mercey Appointed OWMR Film Consultant

Arch Mercey, formerly with the U. S. Film Service and more recently associate director of the OWI motion picture bureau, has been appointed liaison officer between the Office of War Mobilization and Reconversion and the newly-formed American Theatres Association. Mr. Mercey will handle all government requests which are to be directed to the industry.

Navy Releases Training Films To Educational Institutions

More than 500 training films and film strips are being released by the Navy Department for general use by educational institutions, civic groups and manufacturers. The films, representing the largest single collection of training films ever released by the Armed Services, were produced during World War II by the Motion Picture Production Section of the U.S. Naval Photographic Service.

At the close of the war, American educators and civic groups requested permission to use the Navy-produced films as visual aids in future civilian training. Nearly 4,000 Navy films were reviewed by educators.

Although security measures still withhold from general use a major portion of films produced during the war, additional releases are expected to be made in the future.

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Wide Selection In Variety of Subjects
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and special rental prices.*

SOUTHERN VISUAL FILMS 686-9 Shrine Bldg.
Memphis, Tenn.

Of special interest are films dealing with engineering, aviation, machine shop work, office practices, shipbuilding, supervision, sciences, nursing, optical craftsmanship, welding, aerial navigation and flying, aircraft maintenance, safety and first aid, electricity and radio, aerology, hydraulics, mechanical refrigeration, fireroom operations, medical and dental techniques, diesel engines, and plastic surgery.

School Use of Surplus Training Films Urged by Senator O'Mahoney

"Unless the organized motion picture producers of the country cooperate to make prompt disposal possible, 5000 training and teaching films produced during the war for the government at an estimated cost of \$50,000,000 will be condemned to gather dust in storage instead of being used for the educational needs of students at American schools and Colleges," wrote Senator Joseph C. O'Mahoney (D.) of Wyoming, Chairman of the Surplus Property Subcommittee of the Senate Committee on Military Affairs, in a letter to Eric Johnston, President of the Motion Picture Association and Donald M. Nelson, President of the Society of Independent Motion Picture Producers. Asking their cooperation to remove legal impediments, he said.

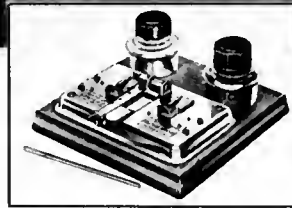
"These films were used during the war to educate soldiers and war workers. They can now be used not only for the benefit of veterans who are attending American colleges in numbers far exceeding all estimates, but also for students in secondary schools who, through these films, can be given a vivid understanding of what America did in preparing and producing for the war.

"Since many of these films contain copyrighted scenes, music, text, etc., which it is difficult to clear with the individual copyright owners, the need is felt for a clearing house to negotiate arrangements, fair both to the government and the producers, which will make possible wide use of these invaluable training and teaching aids. I have suggested in these letters that film producers and distributors who have performed such signal service for the nation in times of war will undoubtedly be anxious to demonstrate their continuing public spirit and be quick to realize that the wide use of these films will open up ever-increasing markets for training and teaching films."

Motion Picture Industry Sponsors Production Courses

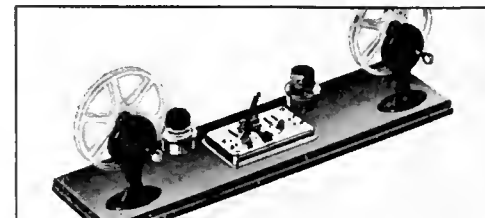
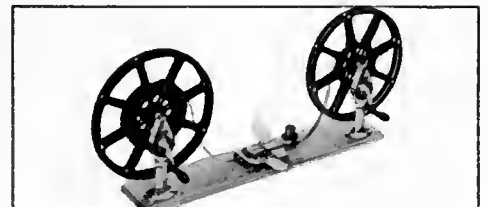
Ten or twelve colleges and universities will give courses in motion picture production this Fall by an endowment of the Motion Picture Foundation for Colleges and Universities Inc., under the sponsorship of the Academy of Motion Picture Arts and Sciences. Amherst and Smith will offer the first two courses, the necessary money for 16mm equipment having been donated by Burgess Meredith. It is reported that funds for equipment in the other ten courses will be furnished by the Motion Picture Association of America.

USE CRAIG
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FOR BETTER... EASIER EDITING



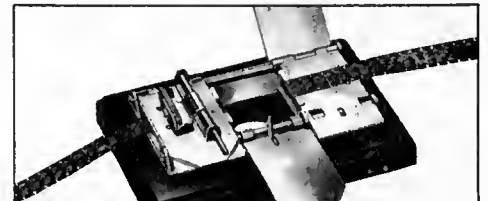
Craig 16 mm. Junior Splicer is inexpensive — easy to use. Complete with bottle of Craig Safety Film Cement and water container. **\$3.95**

Craig Master Combination gives efficient, positive splices, 16 mm. silent or sound film. Has Craig 16 mm. Senior Splicer, pr. of Craig Master geared rewinds, will take 800, 1200, or 1600 ft. reels. **\$23.50**



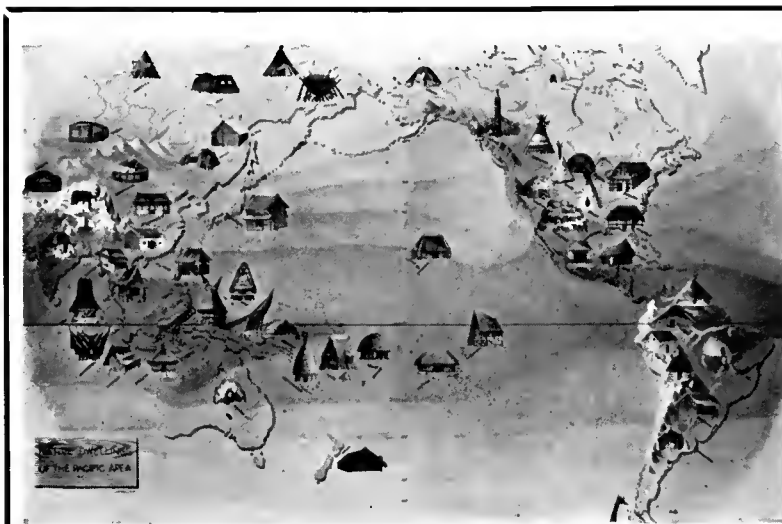
Craig Junior Combination includes two Craig Jr. 400 ft. geared rewinds, Craig 16 mm. Jr. splicer, bottle Craig Safety Film Cement, and water container. **\$8.95**

Craig Senior Splicer for 16 mm. sound or silent film. Has automatic dry scraper — four simple operations without wetting film gives you permanent splices. **\$10.95**



Craig 16 mm. Projecto-Editor permits careful inspection of your scenes in action on a small recessed miniature screen.

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Film and International Understanding

(Continued from page 388)

Services in Exchange of Personnel

1. Call periodic meetings of representatives of member nations to review regulations governing national and international audio-visual bodies and to work toward the revision of these regulations in terms of changing situations.
2. Facilitate the entrance of production personnel into member nations for the purpose of producing audio-visual materials of an educational character.
3. Facilitate international conferences dealing with the production, distribution, and utilization of audio-visual materials.
4. Encourage and facilitate specialized international institutes or workshops in member countries for two major purposes:
 - a. To study pioneering developments in the audio-visual field in a particular member nation so that the new materials or techniques may be more widely used in other nations.
 - b. To study and recommend a program of audio-visual education in a particular member nation that has requested such assistance from UNESCO.
5. Encourage, through exchange of personnel, the training of technicians in the production of audio-visual materials for countries lacking trained personnel.
6. Assist in the arrangement of international conferences between specialists in the education of teachers to exchange ideas and techniques and plan toward the incorporation of all types of audio-visual materials into the educational patterns of member nations.
7. Assist in the arrangement of periodic and/of continual conferences between representatives of member nations on the relation between

COMMERCIAL TEACHERS

Book Your Classroom Rental Films Now for 1946-47

Film No.	Title	
H-800	Championship Typing	(16 mm. silent)
H-801	Can You Read Gregg?	(16 mm. silent)
H-802	Business Machines	(16 mm. silent)
H-803	Tricks of the Trade for Typists	(16 mm. silent)
HS-810	Typing Shortcuts, "Part I"	(16 mm. sound)
HS-811	Typing Shortcuts, "Part II"	(16 mm. sound)
HS-812	Typing Shortcuts, "Part III"	(16 mm. sound)
HS-813	Take a Letter, Please	(16 mm. sound)
HS-814	Basic Typing: Methods	(16 mm. sound)
HS-815	Basic Typing: Machine Operation	(16 mm. sound)
HS-816	Machine Transcription: Machine Operation	(16 mm. sound)
HS-817	Speeding Your Reading	(16 mm. sound)
HS-818	Penmanship Improver	(16 mm. sound)

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"SILAS MARNER"**
in
**16mm SILENT
3 reels
R.T. 40 Min.**

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ONE DAY RENTAL	OUTRIGHT PURCHASE
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Entertainment
features

Educational
Shorts in
black & white
and color

Comedies
Cartoons
Sports

LEWIS FILM SERVICE 1145 No. Market St.
WICHITA 5, KANSAS

mass media of communication and the educational programs of various member nations

Among Those Represented

In addition to representatives from many state and city audio-visual centers, and film experts from the United Kingdom, Dominion of Canada, Australia, India, France, the Netherlands, the United Nations, Food and Agricultural Organization and UNESCO Preparatory Commission, the following organizations participated:

- American Council, Institute of Pacific Relations—Ethel C. Ewing, New York.
American Council on Race Relations—June Blythe, Chicago.
American Library Association—Mrs. Aubry Lee Graham, Rae C. Kelly, and David Wilder, Washington.
American Farm Bureau Federation—Dean McCumber, Washington.
American Association of University Women—Dr. Helen Dwight Reid, Washington, and Mrs. E. C. Lanphire, San Mateo, Calif.
Allied Non-Theatrical Film Association—Wm. F. Kruse, Chicago, and Horace Jones, New York.
American Unitarian Association—Rev. Ernest W. Knebler, Boston.
Carnegie Endowment for International Peace—Malcolm W. Davis, New York.
Congress of Industrial Organizations (Educational Department)—George Guernsey, Washington.
Educational Film Research Institute—Mrs. Ruth Hedges, Los Angeles, Calif.
Educational Film Library Association—L. C. Larson, Bloomington, Indiana, and I. C. Boerlin, State College, Penna.
General Federation of Women's Clubs—Mrs. Catherine Ford, Washington.
National Education Association—Vernon G. Dameron, W. F. Murra, and William G. Carr, all of Washington.
National Congress of Parents and Teachers—Walter Bell, Atlanta, Ga.
National Association of Visual Education Dealers—Paul L. Brand, Washington, and Milton Stark, Baltimore.
National Association of Broadcasters—Jerry Guenther, Washington.
National Board of Review—Mrs. Bettina Gunczy, New York.
National Catholic Educational Association—Very Rev. Frederick G. Hochwalt, Washington.
National University Extension Association, F. C. Lowry, Knoxville, Tenn., and Lee Cochran, Iowa City, Iowa.
National Institute of Social Relations—Stephen Kraft, Washington.
National Conference of Christians and Jews—Mrs. Frank A. Linzell, Washington.
National Council of Farmer Cooperatives—G. Maurice Wieting, Washington.
National Grange—Louis H. Wilson, Washington.
National Committee on Atomic Information—Daniel Melcher, Washington.
New Council of American Business—Carl P. Green, Washington.
United Auto Workers (CIO)—Allen Saylor, Detroit, Mich.
United Nations Relief and Rehabilitation Administration—William H. Wells, Washington.
American Council on Education—Dr. George F. Zook, Mrs. Helen Scaton Preston and Joseph B. Johnson, all of Washington, and Gardner L. Hart, New Haven, Conn.
Film Council of America—C. R. Reagan, Austin, Texas, and Thomas J. Brandon, New York.

READY NOW!

MEETING THE WORLD

A New Encyclopaedia Britannica Instructional Film



*Produced in Collaboration with
LAWRENCE K. FRANK,
Director, Zachry Institute of
Human Development
New York City*

WHAT THE FILM DOES:

Shows how the personality begins to emerge in the first year of life. The human infant, entering the world as a helpless dependent organism, is transformed into a member of society, by the way he is cared for and treated. Feeding satisfies his hunger, makes him feel safe and secure. Parental care protects the child; shows him what to expect from the world. Love helps him to develop desirable human relations.

SCOPE OF THE FILM'S USE:

Senior high school, college, and adults.

COURSES IN WHICH FILM MAY BE USED:

Social studies, human relations, child development, mental hygiene, child psychology and home economics.

LENGTH: One reel: safety stock; 16mm., sound.

PRICE: \$50. Discount 10%. State and other taxes extra.

TERMS: Net 30 days. Transportation prepaid.

This film can be obtained on the Lease-to-own Plan or the Cooperative Film Library Program. For further information, and a complete list of instructional films, write today to Encyclopaedia Britannica Films Inc., Dept. 21-J3, 20 N. Wacker Drive, Chicago 6, Illinois.



**ENCYCLOPAEDIA
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Current Film News

Young America Films
brings you this great
AWARD WINNER

Here's your chance to see
one of the finest one-reel
features ever produced!

Frank Sinatra

starring in R.K.O.'s

"The House I Live In"



ONCE you see and hear this magnificent 16 mm. film, we think you will be quick to agree that no school film-library should be without it.

It is a powerful emotional appeal for racial and democratic tolerance—and your students will be just as enthusiastic over the lesson it teaches as they are about Frank Sinatra, its star. The famous song of democratic thought by Earl Robinson which gives this film its title, and its force, is beautifully sung by Sinatra to the group of youngsters who appear with him in the film. Produced by Frank Ross, directed by Mervyn LeRoy, and released by RKO, the picture is not only something new in entertainment, but something extraordinary as a force for good.

Young America Films is indeed proud to be able to bring you this great 1-reel feature in 16 mm. print. The price has been made as low as possible to insure maximum distribution. 1-reel: running time—10 minutes.

(Orders placed now will be filled immediately.)

\$2750

Order this great film now

Young America Films

18 East 41st Street, New York 17, N. Y.

I wish to order the 16mm. feature, "The House I Live In," starring Frank Sinatra. Film sold with the understanding that it will NOT be used for theatrical release.

Order attached
Check or money order enclosed

Name

School

Position

School address

City State

ES-9

■ **CORONET INSTRUCTIONAL FILMS**, 919 N. Michigan Ave., Chicago 11, have completed production on the following one-reel films, which are available in color as well as in black and white:

Matter and Energy—directed to beginning students of science. Matter in its different forms is presented, and elements, compounds and mixtures are defined. Examples are given of physical and chemical changes of matter, and the law of conservation of matter is demonstrated. Atomic energy is briefly treated.

How Man Made Day—tracing man's development of light from primitive to modern times—from the cave man's fire to such revolutionary methods of lighting as the neon and fluorescent.

Spelling Is Easy—a motivational film for intermediate grades. Presenting the five rules for learning to spell, the action is built around a boy who is writing a report of the fifth grade science experiment for the school paper.

Maps Are Fun—which teaches, in story form, the fundamental concepts of map reading and the principles of scale, symbols, physical and political maps, various uses of color, and how to use a map index.

The Nature of Color (available only in color)—designed primarily for use in physics and general science classes. It defines color as to the mental reactions to varying wave lengths of visible light, and explains the nature of color in physical terms. It illustrates the application of scientific color principles in the arts, color painting, and photography.

Catching Fundamentals—covering such points as stance, footwork, signals, catching high fouls, fielding bunts, and backing-up first base.

Simple Stunts—produced to meet the need of physical instructors for material for group activities. Three classes of stunts are demonstrated: stunts for strength, for skill, and with sticks. Safety precautions are emphasized throughout.

Springboard Techniques—demonstrating not only proper techniques, but also the step-by-step methods of acquiring those techniques. Stop motion and slow motion used for detailed analysis of lifts, tucks, somersaults, and other skills.

These films have been produced in collaboration with subject-matter specialists and classroom teachers of the specific subjects, and have been checked by actual use in classrooms before release.

Beginning Tumbling—a completely remade edition of an earlier Coronet film of the same title. Though containing the same basic material as the previous film, it incorporates improve-

ments in camera technique and progression of stunts developed through a careful study of several years' use of the earlier subject in actual classroom use.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, list among their latest releases:

Fenlands—2 reels—one of the "Pattern of Britain" series on the reclamation work done in the Fens, showing the intricate drainage system developed by the people of the Fenlands which changed a desolate wasteland into rich agricultural country. Prosperous farms are crisscrossed with man made rivers and canals.

Cyprus Is an Island—4 reels—a review of the history of the island during the past 2000 years and the methods being adopted, under enlightened administration, to tackle the great agricultural and forestry problems of today. Bit by bit the fertility and prosperity of Cyprus is being restored.

Partners—2 reels—revealing the vigorous measures that are being taken in Eastern Africa to ensure that living standards keep pace with the commercial progress. Shown are land cultivation, agricultural centers, hospitals, schools, and the war against malaria and sleeping sickness.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont, Ave., Chicago 17, has added the following educational short subjects to the **FILMOSOUND LIBRARY**:

Two Thousand Years Ago—a series of five 2-reel sound films depicting various phases of life in Palestine in

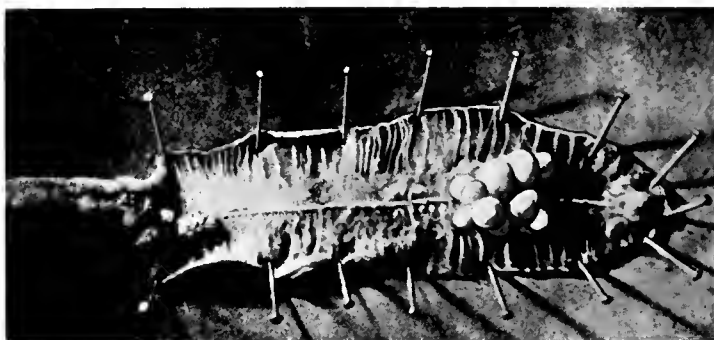


Biblical times. Titles are: "The Home," "The Day's Work," "The School," "The Travelers," "The Synagogue." These films, usable by schools of every type and by churches of all creeds, are exclusively distributed by Bell & Howell.

The Unseen Power—new 2-reel version of Paul Roth's documentary "Face of Britain," especially prepared for church and school by the Religious Film Society.

The Earthworm—a detailed biology study, in 2 reels, showing worm in

The Earth-worm dissected.



natural habitat, then cross-section, using photomicrographs with superimposed diagrams. Reel 2 presents a dissection of all main organs, coition, egg laying, and birth of young worms. Produced by G. B. Instructional, Ltd.

■ PICTORIAL FILMS, INC., RKO Bldg., Radio City, New York, has purchased outright the world-wide distribution rights of two outstanding amateur-produced 16mm movies:

Arts and Crafts of Mexico—by amateur cinematographer Ralph E. Gray—awarded first prize in Movie Makers' 1945 contest. This is a 4-reel 16mm silent film in Koda-



chrome telling a picturesque and educational story of life in Mexico, where Mr. Gray resided. In this picture he shows the Mexican artisans and artists at work, the marvels of design of their pottery, silver and copper, and many other fascinating details of Mexican hereditary customs, arts and crafts. The film is a documentary example of understanding of a great and ancient culture. It is being scripted for sound and will have a narrative track and musical score created by Pictorial Films.

The Inside Story—filmed by Dan Billman and a close runner-up in the same movie contest—is in a different vein. It is handled somewhat like a Pete Smith production, showing in an entertaining manner, what can

happen to a duck after the proud hunter brings it home to the little woman. A narrative sound track and incidental music will be added to this 4-reel 16mm Kodachrome film which was produced as a silent picture.

Pictorial Films has recently signed a contract with Nu-Atlas Films of New York, producers of musical short subjects, to purchase exclusive world-wide distribution rights to 23 one-reel musical films which they plan to release under their Home Movie Pictorial line, in 16mm black-and-white. A similar contract has been signed with Excelsior Pictures, New York, for the same one-reel shorts on 35mm. These shorts feature such stars as Jan Peerce, The Charioteers, The Merry Macs and other names famous in radio, on Broadway and the concert stage.

■ SAVE THE CHILDREN FEDERATION, 1 Madison Avenue, New York 10, a philanthropic organization concerned with the shipment of supplies to schools and needy children in Europe, announces its venture into the motion picture field with the release of:

Children of Tragedy—a 22-min. film report of the plight of the children in



Western Europe. Charles Boyer co-stars with Dr. Howard E. Kershner, noted relief administrator and author whose article in the New York Times Magazine provides the story on which the script is based. Highlighting specific educational problems, a camera records Europe's demolished school facilities, sacked libraries, devastated museums and malnourished children. Differing from documentary films on mass relief administration, "Children of Tragedy" deals primarily with the

16mm Releases

CLARENCE MULFORD'S
Hopalong
CASSIDY

WILLIAM BOYD
JIMMY ELLISON
GEORGE 'GABBY' HAYES

IN 12 BIG
WESTERN FEATURES
HOLLYWOOD'S FINEST

HOPALONG CASSIDY RETURNS
TRAIL DUST

HOPALONG RIDES AGAIN
BORDERLAND

HILLS OF OLD WYOMING
NORTH OF RIO GRANDE

THESE SIX FEATURES NOW READY FROM

ASTOR PICTURES CORP.

130 WEST 46th STREET
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Rates As A Curriculum Requirement!
"TRAINING YOU TO TRAIN YOUR DOG"
 Two 16mm Sound Films in
 Color and Black-and-White



1. BASIC OBEDIENCE
 INSTRUCTION

32 minutes

2. ADVANCED OBEDIENCE
 INSTRUCTION

27 minutes

Approved and Recommended by The American Kennel Club, The American Humane Association.

WALTER LIPPMAN says: (one of many enthusiastic reactions)

"TRAINING YOU TO TRAIN YOUR DOG carries conviction that for dogs as well as others, education and discipline are not the accomplishments of tyranny, but are necessary to the pursuit of happiness and contribute something for which shouting and petting, beating and spoiling, sentimentality and irritation are no substitutes."

Narration by Lowell Thomas. Photographed by Louise Branch. Supervised by Blanche Saunders and based on her popular book.

UNITED SPECIALISTS, INC.

America's Foremost Producer of Dog Films

Quaker Hill, Pawling, N. Y.

problems of individual schools and children. It reviews specific ways by which schools and student groups in this country can send aid to schools and youngsters overseas.

Association Films has been selected as national distributor for this film. Loan prints will be shipped from their exchanges in New York, San Francisco, Chicago and Dallas.

■ OFFICIAL FILMS, 25 west 45th St., New York 19, offers several new 16mm sound subjects in its Sports-beam series:

Tennis for Beginners, demonstrating grip, stroke, stance, backhand, forehand, follow thru, and other basic elements of the game.

Advanced Tennis, explaining advanced techniques, such as service, footwork, smash, volley, etc. Narration and demonstrations are by Bill Tilden.

Defensive Football. Complete analysis of defensive football plays as demonstrated by leading teams, with the camera following the ball and the players through all the most intricate moves.

Offensive Football demonstrates and explains the various attacking methods employed—formations, blocking and different types of passing. Narrator in both films is Ken Carpenter.

Just off the press, and available free to all projector owners, is the regular 32-

page official Films catalog, covering over 230 8mm-16mm subjects and a wide range of titles, including over 50 animated Cartoons, 20 Sportbeams, exciting series of Adventure Thrills, Musical Comedies, Concert reels, Hymns, News Thrills, etc.

☐ ASSOCIATION FILMS (Formerly the Y.M.C.A. Motion Picture Bureau), 347 Madison Ave., New York 17, have many new films for Fall release, including:

West Point Championship Football—a series of five 16mm sound instructional films recently completed by Association Films and the American Institute of Motion Pictures, with the cooperation of West Point officials and coaching staff. Each film demonstrates specific phases of the game. The skills, plays and formations are shown in regular speed, slow motion and "freeze" frames.

The Building of a Tire—3 reels—produced for the Firestone Tire & Rubber Company by Walt Disney Studios. Diagrammatic sketches are combined with color photography of actual plantation, mill and factory scenes.

Gliding Wings—3 reels—a factual portrayal of man's use of the glider as a breathtaking sport and his ultimate use of the glider in defending his freedom. Construction of the CG-4a, the "flying boxcar", at a Ford plant is shown.

■ HOFFBERG PRODUCTIONS, 620 Ninth Ave., New York 18, announces a new series of six short subjects in German, built for classroom teaching purposes. Another series of six subjects in Spanish is also under way. 16mm. prints will be offered for sale and rent.

The first four subjects of a new series of twelve shorts completed are: **Time on His Hands**, a novelty dealing with a man's hobby in collecting time pieces.

Cradle of Christianity, a camera study of the Eternal City Rome.

On the Shores of Italy, a pictorial portrayal of Venice and Genoa with musical background.

Keep Fit, a treatise on the art of wrestling.

Spanish and German versions of these films will be available also.

■ HORIZON FILMS INC., 232 W. 14th St., New York 11, which has been formed to produce films to foster understanding and promote racial tolerance, has released its first film, entitled:

Of These Our People—a 2-reel survey of the Jew in America. This 16mm documentary subject is made up of authentic material and traces the history of the American Jews from their landing at New Amsterdam in 1654 up to our day, presenting the Jew's absorption into the complex fabric of contemporary American society, and his contributions to the progress and upbuilding of America.

■ BUREAU OF MINES, U. S. Department of the Interior, has released for free showing:

Tin from Bolivia (2 reels), the first sound motion picture film of the Bureau that has been photographed largely in another country. Produced in cooperation with the largest tin mining company in Bolivia, it covers nearly every phase of the mining, milling, smelting and refining of tin. Opening with a review of some of the more common uses of metal, it traces the history of tin mining from the early days of primitive hand methods and llama transportation to efficient methods of today. Homes, shops and schools of the supervisory staff and the Indian workers are also portrayed.

Applications for 16mm prints should be addressed to the Graphic Services Section, Bureau of Mines and Experiment Station, 4800 Forbes St., Pittsburgh 13, Pa.

Young America Films to Be Produced by Transfilm

Transfilm, Incorporated, 25 W. 45th St., New York City, motion picture and slidefilm producers, has signed an exclusive contract with Young America Films, Incorporated, under which Transfilm will produce all Young America Films. The schedule for the first twelve months calls

(Continued on page 416)

AUDIO-VISUAL TRADE REVIEW

NAVED Convention Big Success

WITH the election of Bernard A. Cousino of Toledo, Ohio, as its President for 1946-47, the National Association of Visual Education Dealers, which met in Chicago August 5-7, completed the most successful convention in its history. Present, according to certified registrations, were 891 persons from 27 states and 6 foreign countries, making this the year's largest national visual education gathering. The Trade Show accompanying the convention included 65 exhibits of audio-visual equipment manufacturers, film producers, and distributors.

D. T. Davis presided over the opening general session Monday afternoon, August 5, followed by keynote speakers Bertram Willoughby, Olson Anderson and Bernard Cousino. The feature of this meeting was an excellent address, "Sell or Fold Up," by Frank Birch of Milwaukee, former President of Lions International. Guest speaker at the second general session Tuesday afternoon was John W. Anderson of Gary, Indiana, President of the American Fair Trade Council, whose topic was "Let's Be Fair About Fair Trade."*

At the third and final general session Wednesday afternoon, the following talks were given: "Increase Your Knowledge to Improve Your Service," by Dr. Walter A. Wittich, University of Wisconsin; and "The Church's Audio-Visual Program and Its Needs," by Dr. Mary Leigh Palmer, Director of Visual Education, International Council of Religious Education, Chicago.

Tuesday and Wednesday mornings were devoted to twelve conference group meetings to discuss the following topics: dealer-manufacturer relationships, visual materials in industry, publicity and advertising of the dealer, short-cuts to efficient film library operation, new equipment and materials, serving the church, projection service, editors' and publishers' forum, what services should NAVED perform, management problems of the dealer, maintenance and repair problems, broadening sales opportunities.

Newly-elected officers for the coming year, in addition to President Cousino, are: Tom Brandon of New York City, 1st Vice-President; Olson Anderson of Bay City, Michigan, 2nd Vice-President; Hazel Calhoun of Atlanta, Georgia, Secretary-Treasurer. Members of the Board of Directors are: Barton F. Plimpton, Boston, Massachusetts; Art Zeiller, Glen Rock, New Jersey; E. E. Carter, Raleigh, North Carolina; Stanley M. Atkinson, Regina, Saskatchewan, Canada; Frank



D. T. Davis (right), retiring NAVED president, hands the gavel to Bernard Cousino, new president of the Association.



Left to right: W. F. Kruse, Mrs. B. A. Cousino, and B. A. Cousino, at the Bell & Howell dinner, held August 8, at the conclusion of the Association's convention.



Panel on "Serving the Church". Left to right: Robert M. Griffin, SVE; Dr. Mary Leigh Palmer, International Council of Religious Education; Jasper Ewing, New Orleans; Paul L. Folkemer, panel chairman, Baltimore, Md.; Rev. Paul G. Kiehl, Church-Craft Pictures, Hollywood.

*See page 415

Bangs, Wichita, Kansas; John Gunstream, Dallas, Texas; Merriman Holtz, Portland, Oregon; Paul Brand, Washington, D. C.; E. M. Hale, Eau Claire, Wisconsin; Art Hebert, Los Angeles, California; and Keith South, Minneapolis, Minn.

The question of merging ANFA with NAVED was discussed at a meeting of a joint committee representing both associations. Following this, the NAVED members approved a resolution to the effect that they were "of the belief that there is a need for an overall council to represent all of the commercial interests involved in the specialized field of audio-visual communications, and that NAVED will work with all duly constituted organizations in the field, toward that end, without, however, losing its own identity as a separate organization representing primarily the visual education dealer." The resolution also suggested the formation of joint committees with ANFA and other organizations for cooperative work on mutual problems.

Victor Animatograph Now Curtiss-Wright Property

The outright purchase of the Victor Animatograph Corporation of Davenport, Iowa, by the Curtiss-Wright Corporation has been announced by G. W. Vaughan, president of Curtiss-Wright. There will be no change in location, personnel or operation of the Victor company. Alexander F. Victor, president of the company bearing his name, often referred to as "the father of 16mm industry," will continue to direct engineering activities of the organization, while Samuel G. Rose, executive vice president, will continue to devote his time to the administration of the business.

"Curtiss-Wright has been impressed," Mr. Vaughan said, "by the achievements of the Victor company in the development of 16mm motion picture apparatus and envisions a broad expansion in the application of this equipment, particularly in the fields of education, instruction and home use."

From its start in 1910 in small quarters and a total of five employees, the Victor corporation has grown steadily until today it employs nearly 500 men and women, and is one of the largest manufacturers in the world exclusively devoted to production of 16mm motion picture equipment. It has sales outlets through 4000 dealers and 150 distributors in this country and 54 foreign outlets, and maintains offices in Chicago, New York and Los Angeles. Under a recent agreement with Salford Electrical Instruments, Ltd., of Manchester, England, Victor 16mm products will now be also manufactured in England according to the specifications of the American firm while distribution will be handled by Victor Animatograph Corporation (London) Ltd. While Victor products have been distributed in England for many years, they have never been manufactured abroad.

AMPRO Slide Projector

A new 2"x2" slide projector, called AMPROSLIDE, said to incorporate many basic improvements, is announced by Ampro Corporation, 2839 N. Western Ave., Chicago.

Easier, faster operation is emphasized, the result of a new automatic snap-action, self-centering slide changer. Developed by Ampro technicians,



2" x 2" Amproslide

this slide changer is said to embody patented features that assure instantaneous hair-line focus, perfect alignment of slides on the screen, and the interchanging of glass and ready mounts without refocusing. It can be operated with one hand, and the fingers need never touch the slide surface. Additional time is saved by the convenient case that quickly lifts off for easy accessibility, and by a new up-and-down tilting device.

Other salient features of this new projector are: F 3:5 anastigmat projection lens, 5" focal length with convenient knob for hair-line focusing, new condenser design that combines maximum brilliance with cooler operation, 300 watts of uniform light with effective heat dissipation and minimum light loss, and pointer aperture to permit use of pointer with slides.

Bell & Howell Absorbs Pathe Microfilm Division

Bell & Howell Company has acquired the physical assets and patents of the Microfilm Division of Pathe Manufacturing Company, a subsidiary of Pathe Industries. A complete Microfilm Division, including engineering, production, sales, and service, had been organized at the company's Lincolnwood plants, and microfilm equipment is immediately available for service operations in copying industrial and commercial records and documents. F. L. Rogers has been appointed to direct sales and service operations.

The recording process and equipment now offered permit the simultaneous microfilming of documents on both sides at a cost lower than that required for filming only one side by any other method previously available. While the cameras and other equipment and facilities are available currently under several different plans, Bell & Howell engineers

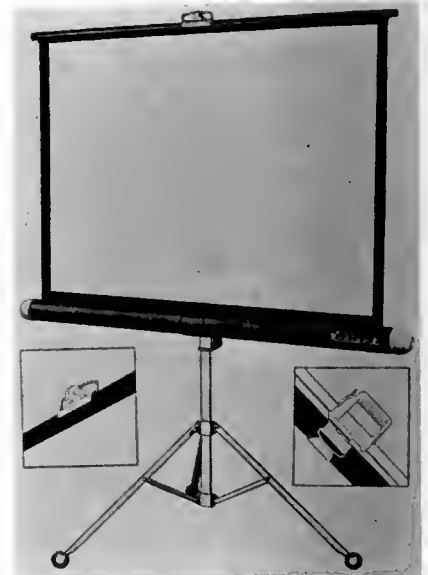
already are perfecting plans for improving and diversifying the entire microfilm line.

Radiant Announces 1947 Projection Screens

The new Radiant "DL", recently introduced by Radiant Manufacturing Corp., Chicago, is an improved, streamlined, portable tripod model, with the Radiant "Hy-Flect" screen surface. It incorporates, among its twelve new features, a patented "feather-touch friction clutch," an automatic leg opening device, a protective "shock absorber," a screen leveler, and a dual-action "Auto-Lock." Easy and trouble-free operation is assured because the legs open effortlessly and automatically, an uneven floor surface is compensated for by the "Balancer" which keeps the screen horizontally leveled, varying screen heights are rapidly and simply adjusted, and conversion from oblong sizes, for movies, to square sizes for slides, is instantly and readily made.

Another 1947 projection screen announced by Radiant is the Radiant "EC", a wall and ceiling screen for showings to large audiences. This screen is available in eight sizes, from 6'x8' to 12'x12'.

The "EC" offers seven new and improved features: 1) either wall, ceiling, or tripod installation; 2) ingenious hanger brackets; 3) heavy-duty, spring roller; 4) dustproof metal housing; 5)



The Radiant "DL" Screen

reinforced metal and caps; 6) lustrous, duo-color combination; and, 7) balanced pull cord plus the "Hy-Flect" glass beaded screen fabric.

For suspending these projection screens from either the wall or the ceiling, Radiant's engineers designed a reversible hanger bracket. The bracket holder, fastened securely to the screen case, holds the removable hanger bracket to permit safe suspension from the ceiling or firm fastening, flush to the wall. In addition, the "EC" may be mounted on tripods.

For complete catalogs, write to Radiant Manufacturing Corp., 1174 West Superior Street, Chicago 22, Illinois.

Coronet Kodachrome Slide Service

Coronet is making available 2"x2" Kodachrome slides of the color illustrations featured in the magazine. This new service began with the August, 1946, issue as an experiment and the response from projector owners was such as to fully justify its continuation. These 2"x2" slides are furnished in cardboard mounts at modest cost.

The principal color feature in the August issue was a series of nine paintings of an imaginary rocket trip to Mars. The September issue contains two color features: *How Your Money Is Made* and *Medicine 100 Years Ago*. The October issue will feature in color such glories of the past as *The Seven Wonders of the Ancient World*, a Picture Story, richly painted by Harper Goff. The November issue will contain series of color illustrations of *The Ten Commandments*, by Arthur Szyk. Kodachrome slides of these color features and all others in future issues of Coronet will be continuously available. It will not be possible to furnish Kodachrome slides of color features in issues previous to August, 1946. All slides are suitable for use in any standard 2"x2" projector or viewer.

For price, and information as to procedure for ordering the slides, write to the Education Department, Coronet Magazine, 919 North Michigan Ave. Chicago, Ill.

Filmstrips in Color Available From Curriculum Films

Educational filmstrips in English, Plane Geometry and Primary Reading, and sports filmstrip in Football, have just been released by Curriculum Films, Inc., New York. They are described as the first completely integrated series of full-color filmstrips prepared, supervised and tested by teachers.

In each of the subjects covered, the most important matter has been visualized in terms of classroom needs, and facts have been related to the pupil's own experience. The following filmstrips are now available:

English—Ten filmstrips, four on spelling, three grammar, three vocabulary, 500 frames.

Plane Geometry—A series of sixteen filmstrips, 630 frames, visualizing the most difficult phases. The subjects were chosen through a survey of geometry teachers all over the country.

Primary Reading—Fifteen favorite children's stories brought to life in beautiful color illustrations. Supervised by Mrs. Florence Matthews Tebaika, well-known writer and editor of children's books, fifteen filmstrips, 24 frames each.

Football—A graphic analysis of fourteen basic plays of the T-Formation prepared under the supervision of Howie O'Neil, Yale coach and famous authority. Clever use of color enables each "student" player to follow his position. More than 450 frames.

Kodak's New Color Film

The Eastman Kodak Company has announced a new color film known as Kodak Ektachrome Film, intended for simple and satisfactory processing by the photographer himself in his own workroom. The developers required for color processing have been perfected to a point where they are as safe to handle as ordinary black-and-white developers. Months of tests have verified the fact that the developers now provided are less likely to cause skin irritation than the most widely used black-and-white developers.

Featuring soft gradation and brilliance, and fidelity to the subject's basic hues regardless of reasonable variations in

lighting intensities, Ektachrome Film is said to give unbelievably lifelike results. This is achieved because there is no significant change in hue in shadow areas beyond a deepening of color.

Available in all present Kodachrome Sheet Film sizes, and in types for both artificial and daylight illumination, Ektachrome Film requires 90 minutes for complete development. Chemicals for the five processing solutions required will be supplied in convenient kits in sizes to make 1/2, 1, and 3 1/2 gallons of solution. These are sufficient to process about 8, 16, and 50 eight by ten inch films; 32, 64, and 224 four by five inch films, respectively. Most of the work in processing is done in the light.

Good films and projectors deserve good lamps



RADIANT PROJECTION LAMPS

RADIANT LAMP CORPORATION

300 Jelliff Ave., Newark 8, N. J.

PROJECTION • SPOTLIGHT • FLOODLIGHT • EXCITER • MOTION PICTURE PRODUCTION

Kodascope Projector Now Supplied in Two Units

The "FS-10-N," Kodak's top 16mm Kodascope is now housed in two units instead of one. Designed for versatility and carrying ease, one case holds the speaker unit, 50 feet of cable on Cordomatic reel, 1600-foot take-up reel, spare projection and exciter lamps and fuse, power cord, and oiling outfit; the other case holds the projector itself plus the reel arms. The speaker unit weighs approximately 25 lbs.; the projector unit, approximately 47 lbs.

Each unit is readily packed and unpacked. The speaker unit need merely be plugged in and located near the screen. The Kodascope may be set up in the case with the cover swung open or may be removed entirely, and seated atop the case, or alone on a table or other base.

Deliveries of these new two-case units will be made to dealers as fast as production facilities permit.

Primary Health Filmstrips

A Day with Bobby and Ellen is the name of a new series of five black and white Teach-O-Filmstrips now available from the Audio-Visual Division, Popular Science Publishing Company, 353 Fourth Avenue, New York 10, N. Y. This series is to be followed immediately by others in: Science, for Primary Grades; American History—Discovery and Exploration, for Middle Grades; and Punctuation, for Junior and Senior High Schools.

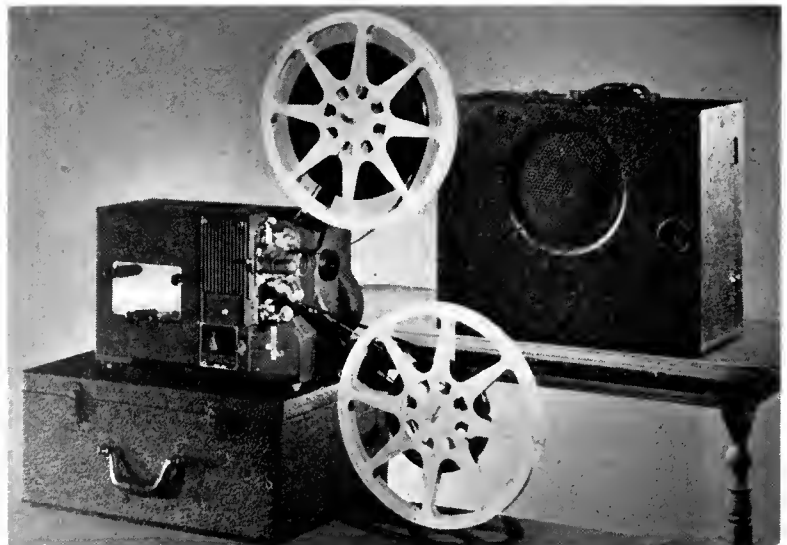
The series, *A Day with Bobby and Ellen*, is designed for use in the primary grades developing the basic concepts and attitudes relating to everyday health habits. The titles are as follows: "Getting Ready for Bed;" "Getting Ready for School;" "A Day in School;" "After School Hours;" "At Home, in the Evening."

Each of the Teach-O-Filmstrips consists of approximately 40 frames and they are organized as self-contained teaching units. The scripts were written by classroom teachers familiar with the practices and philosophy basic to the most effective teaching of Primary Health. The accompanying Teaching Guide contains a photographic reproduction of all of the five Teach-O-Filmstrips.

Bausch & Lomb Products Used At Rochester Drive-In

The world's largest outdoor screen—62 feet wide and 45 feet high—constructed for the new drive-in theatre at Rochester, New York, will be plainly visible to a 1,250-car audience. The Super-Simplex projectors installed, duplicates of those in Radio City's Music Hall, employ lenses, mirrors and optical systems produced by Bausch & Lomb Optical Company, Rochester.

The three and one-half inch Super Cinephor high-precision projection lens, Balcoted with metallic fluoride to increase light transmission, is made up of six elements carefully sealed in a lens



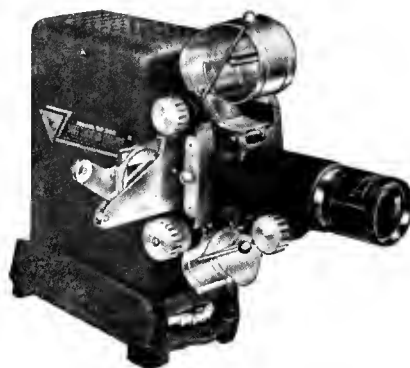
The Kodascope "B-10-N"

barrel to prevent infiltration of dust and foreign matter, making it unnecessary to take a Super Cinephor Lens apart for cleaning.

Other precision optical parts vital to the performance of the projectors include a condenser system which transmits light onto the film, and an optical-sound system. The latter consists of a condenser, slit, and objective which produces a controlled beam of light that scans the sound track.

Three Dimension Slide and Slidefilm Projector

Identified as Model DP 300, the Three Dimension Company, 500 North Dearborn St., Chicago 10, Ill., announces a new 2"x2" slide and slidefilm projector. Among improvements claimed for the projector are greater screen illumination from its 300-watt lamp; changing from slidefilms to slides is a matter of a few seconds; it is no longer necessary to realign the condensers and there is no loss of light; pressure plates have been eliminated. Slides are automatically centered regardless of variations in thickness; reverse slidefilm mechanism guarantees against film damage; smooth control of tilting device by gear-driven hand knob; focusing controlled to micrometer exactness by



Model DP 300 projector.

new micro-focus lens knob; a new type condenser system which is easily removed as a single unit for cleaning.

RCA Expands 16mm Facilities

RCA has increased its production facilities for 16mm sound film equipment and transferred its activities in this field from the company's Indianapolis plant to Camden, N. J., according to Meade Brunet, Vice President in charge of the RCA Engineering Products Department.

The company's program encompasses the production and marketing of a complete line of RCA 16mm sound film projectors, styled to meet the needs of educational, industrial, religious, civic, and roadshow organizations. RCA will also sell a complete line of 16mm accessories and auxiliary equipment, both at home and abroad.

A national merchandising organization of specialized 16mm sound film equipment dealers, with on the spot service facilities, has been set up by RCA from coast to coast.

Ampro Issues New Price Sheet

A new price sheet which has been issued by the Ampro Corporation, Chicago, shows the general trend in prices of its 16mm. motion picture equipment and accessories to be slightly upwards, but not as drastically as had been expected.

The management stresses the fact that the rise in prices reflects the increased cost of production, and not a desire to make a higher profit. The tremendous backlog of orders coupled with a lively demand for sound motion picture equipment can be counted on to hold the costs of production well within the lower brackets possible by mass production and quantity buying.

The new prices are based upon order No. 10 of MPR 188, dated April 11, 1946 of the Office of Price Administration; and the new price sheet is available at the factory or any Ampro dealer.

S.V.E.-Coronet Filmstrip Service Expanded

Filmstrips of the Picture Stories in Coronet magazine are again offered to schools by the Society for Visual Education, Inc., but with an important addition—eight filmstrips on Safety Education, produced by the National Safety Council. The entire series of sixteen filmstrips—eight from Coronet Picture Stories and eight on Safety Education—are available at very nominal cost.

Each month, from October, 1946, through May, 1947, those who order this service will receive two interesting and useful filmstrips. One will be the current Picture Story from Coronet. The other will be on Safety Education, prepared especially for this series by the National Safety Council, and will include such subjects as *Safety in the Home*, *In Case of Fire*, *Traffic Safety*, *Bicycle Safety*, and others. The filmstrips of the Coronet Picture Stories will be accompanied by reprints for use as manuals. The safety subjects will be accompanied by special manuals, prepared by the National Safety Council.

This new low cost filmstrip service is made possible through the joint cooperation of The National Safety Council, Coronet Magazine and the Society for Visual Education, Inc. Although the service is offered primarily for the benefit of schools equipped to show 35mm. filmstrips, it is also available to churches, clubs, industrial organizations, and other groups or individuals who may desire to use the material.

For further information write to the Society for Visual Education, Inc., 100 East Ohio Street, Chicago 11, Illinois.

Phase Microscopy Attachment

New equipment which transforms an ordinary light microscope into an instrument that extends the range of human vision far beyond the limits of present microscopes has been developed by American Optical Company's Scientific Instrument Division. This fundamental advance in the use of the microscope is called phase microscopy and the converted instrument a phase microscope.

The new microscope equipment consists of newly developed light-controlling diffraction plates. Placed in an objective lens system, the plate makes detail visible within a specimen by increasing, reducing or reversing contrast in the image formed by the microscope.

One of the features of the new phase microscope is that it makes possible an accurate study of transparent living organisms. Formerly, to make them visible it was usually necessary to stain them with dyes, a procedure that kills most organisms. As a result, most of the information gained in the past with the microscope was limited to the study of dead rather than living material.

Equipment required to transform a standard light microscope into a phase

microscope consists of a diaphragm for controlling light concentrated on a specimen and one of the new diffraction plates placed in the objective lens system. An auxiliary telescope used in place of the microscope eyepiece is helpful while centering the equipment. It is planned to make the equipment available for several models of the company's Spencer microscopes.

Automatic Sound Slidefilm Equipment

Aids Equipment Corp., 131 West 52nd St., New York 19, announces a completely automatic sound slidefilm projector-reproducer. Using specially recorded transcriptions, operation of the accompanying slidefilm projector is controlled by the machine. The instrument is said to open up new techniques in slidefilm presentation. Semi-animation is possible—no bells or beeps—plus remote control for those desiring to narrate their own filmstrips. In normal use the equipment operates by itself, changing frames as the narration flows from the amplifier and speaker.

Magnetic Wire Recorder

Bell & Howell Company, Chicago, is now distributing the Peirce Model 55A Magnetic Wire Recorder and Reproducer. The new machine, including a microphone of the desk-stand type, is priced at \$595.00, provides 66 minutes of continuous recording, embodies a 5" permanent magnet speaker, and will operate on any 115-volt A. C. line (or on DC with a converter).

Simplified and readily-accessible controls, welded steel case construction, silver gray wrinkle lacquer finish, rubber feet, and a convenient carrying handle are other features of the recorder. The amplifier unit will serve for public address work when used in conjunction with a high-impedance microphone or phonograph turntable and an auxiliary speaker, it is stated. Because no wear or deformation of the wire occurs during recording or reproducing, the wire itself will last indefinitely. Previously-recorded sound is "erased" automatically when a new recording is made, and portions of a recording thus can be removed and replaced as desired.

LET **SOUNDSCRIBER** HELP YOU

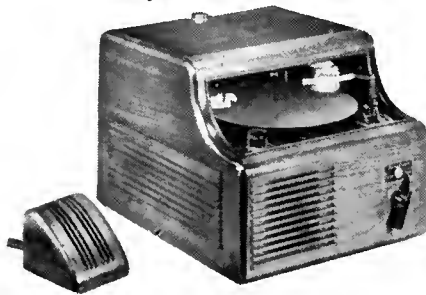
Trade Mark



teach **MORE** students



multiply your time



THIS YEAR, increased enrollment in language classes vastly complicates the teaching problem.

The SoundScriber electronic disc recorder can help you solve this problem by relieving the instructor of an important part of the teaching load. Not only is SoundScriber adaptable as an integral part of daily lesson planning; it is indispensable as a drill master in intensive language study—as a mechanical supplement to the teacher, enabling hundreds of students to record and

repeatedly listen back and correct what they have learned in phonetics, diction and usage.

SoundScriber records every shade of inflection, every nuance of diction on paper-thin, unbreakable plastic discs. Thus students' comprehension is increased because the instructor can make effective use of live-voice recordings. Multiple recordings may be made; each may be played back as often as necessary to insure thorough comprehension.

SoundScriber will instantly repeat a word, a phrase, a sentence or an entire speech. The SoundScriber is light in weight, is readily portable from one classroom to another, and easy to operate. It is low in first cost and low in operating cost.

Write for complete information on the ways in which the SoundScriber is being used by leading schools, colleges and universities.

The SOUNDSCRIBER CORPORATION, Dept. ES-1, New Haven 4, Connecticut

NAME _____ DEPARTMENT _____

SCHOOL _____ ADDRESS _____

New Natco Projector Model

Natco, Inc., 2638 N. Pulaski Road, Chicago 39, announces the latest Natco projector—Model 3015—described as a streamlined and improved version of the original Model "G".

The new model is said to retain all of the desirable features of the earlier model such as simple film threading, effortless servicing, and unexcelled sound quality. In addition, all functionally tested features of the model "G" are retained in Model 3015. The improvements are mainly in increased eye-appeal. The 3015 projector is housed in a streamlined, red morocco leatherette case; the speaker is built into a matching case. Both cases have the rounded contour corners. Structural changes consist of a full-depth main mounting panel, improved mounting of all components into the case, and a new, easily-removable back cover for the projector case. Model 3015 is equipped with a 25-watt amplifier, and may be had with either standard speaker cord or with cordomatic speaker cord.

Descriptive literature is available.

Klein Joins Optron

Optron, Inc., 223 West Erie St., Chicago 10, has recently appointed M. R. Klein as its sales manager. Optron, Inc., manufacturer of visual education

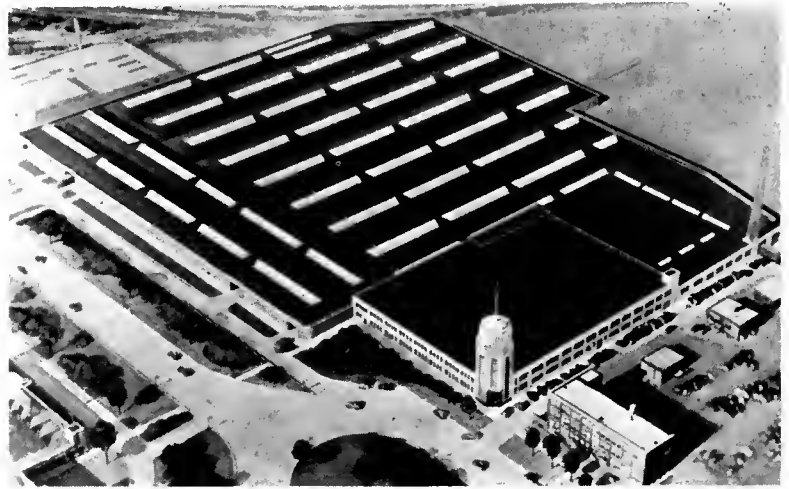


M. R. Klein

equipment, including transcription playback units, is a sister company of the Musitron Company, Chicago.

Mr. Klein has charge of sales accounts for schools, churches and industrial establishments. He was formerly with the Cleveland Public Schools and served as Director of Visual Education for three years. Before joining Optron in Chicago, Klein directed the visual education activities and sales promotion of the Dayton Acme Company in Cincinnati. He has contributed articles and lectured in the field of visual education and is the author and publisher of pictorial maps of literature.

Responsible school dealers in visual education equipment desiring to handle the Optron line should contact Mr. Klein at the above address.



Former Bendix Aviation Plant in Chicago now owned by NATCO, Inc.

Two Radiant Lamp Bulletins

A new 12-page guide entitled "Radiant Lamp Guide for Projection Equipment" has just been published by the Radiant Lamp Corporation, Newark 8, N. J., for distribution without charge. The guide permits the selection of the correct lamp for practically every type and make of projection equipment now in use. Completely listed are lamps for 8, 16, and 35mm portable and standard projectors, photo-cell exciter lamp requirements for sound models, lamps, for various miniature slide and slidefilm projectors, and lamps for stereopticons for slides and opaque projection. Different types of bulbs and filaments are described and illustrated.

Another new bulletin issued by Radiant Lamp entitled "Radiant Lamps for Educational Institutions," describes and illustrates lamps required for various types of projectors used in visual education, floodlights and spotlights for photographic and stage lighting units, weatherproof lamps for outdoor playgrounds, and standard lamps for indoor illumination.

Equipment Manufacturers Visited by Foreign Distributors

Various 16mm equipment manufacturers report visits recently from many 16mm film distributors from all corners of the earth, who predict greater expansion of markets abroad for American 16mm products.

Callers at the Ampro plant in Chicago were: P. J. Patel of Patel, India, Ltd.; Richard G. Karg, General Manager of Foto & Kino, S. A., Berne, Switzerland; Francisco G. Pena of Pan American Trading Co., Ltd., Costa Rica; Leon Descamps and son Roger of Brussels, Belgium; Leon Schauder of Alexander Films, Johannesburg, South Africa; Joe Cross and C. Ray Harnett of Telephoto Industries, Toronto, Canada.

Conferring with Bell & Howell officials were Cecil W. Gidley of Australia, G. R. Amonkar and Ram L. Gogtay of India, who were visiting the United

States in connection with the world-wide 16mm film program being launched by Metro-Goldwyn-Mayer. Gidley, until recently a captain in the Australian Army, is MGM's representative for Australia, New Zealand and the South Sea Islands. India, Burma and Ceylon will be the MGM 16mm territory of G. R. Amonkar. Ram L. Gogtay, who has been active for several years in visual education, will be Branch Manager for MGM in India.

Captain Gidley and G. R. Amonkar also inspected the Victor line of equipment. Other visitors at the Victor Animatograph plant in Davenport included Roy Kind of Melbourne, Australia, Executive of Pyrox, Ltd., Ltd., whose firm is shortly to become a manufacturing affiliate of the Victor Company; and B. N. Gupta, Managing Director of a cooperative production and marketing center in New Delhi, India, known as Cottage Industry Centre.

George H. Mitchell Co. Established

George H. Mitchell, formerly manager of Visual Education, Incorporated, has severed his connections with that firm and started his own business effective June 15, 1946. The new firm is known



George H. Mitchell

as George H. Mitchell Company, and will handle a complete line of standard visual equipment. The company has been appointed materials and equipment distributor for Victor Animatograph Corporation in New Mexico and Texas. Representation has already been established throughout the territory by trained visual education people.

During the past nine years, Mr. Mitchell has been associated with Visual Education, Incorporated, and for the past four has managed the business. For fifteen years prior to his activities in the visual education field, he was a school administrator in the Texas school system.

Victor Names Public Relations Director

Lewis H. Day has been appointed Public Relations director for the Victor Animatograph Corporation, Davenport, Iowa. His duties will include direction of the company's advertising program as well as promotional and public relations activities. Mr. Day was formerly assistant to the president of the Bettendorf Company, Bettendorf, Iowa, and in charge of advertising and public relations.

A reserve Lieutenant in the army, Mr. Day was called to active duty with a field artillery unit in September, 1940. He served with the 45th division at Fort Sill, Oklahoma, and later was trans-



Lewis H. Day

ferred to Washington, D. C., being assigned to the war department's bureau of public relations.

Following his tour of duty in the army, he became associated with the chamber of commerce of the United States. While with this national organization, he traveled extensively in the east and south-east, helping in the development of new business organizations and the training of executives.

In announcing the appointment of Mr. Day to the post, Mr. S. G. Rose, executive vice president of Victor, said the creation of an advertising and public relations department is an important part of the firm's program of expansion.

New Simmel-Meservey Staff Member

Lt. Colonel Douglas Meservey, General Staff Corps and former radio and advertising executive, has joined Simmel-Meservey, of Beverly Hills, California, producers of educational films and records.

Colonel Meservey served as Military Governor of Bremen, Germany, following duty in Africa, Italy, England and France. Previous to his army service, Colonel Meservey was deputy director of the OWI Domestic Radio Bureau, program executive of National Broadcasting Company, and advertising manager of the DuPont Cellophane Company.



Lt. Col. Douglas Meservey

units and movie establishments all over the world. As part of his work with our allies, the Lt. Commander served as Chairman of the United Nations Central Training Film Committee.

In his new position, Mr. Goldner will be in charge of the planning and educational development of all film-strips and motion pictures produced by independent studios for distribution by Curriculum Films.

R. E. Sievert Returns as B&H West Coast Manager

Following a three-year hitch as a Chief Specialist in the United States Navy, assigned to the Bureau of Aeronautics, Russell E. Sievert has resumed his post as Western division manager of the Bell & Howell Filmosound Library, with headquarters in Hollywood.

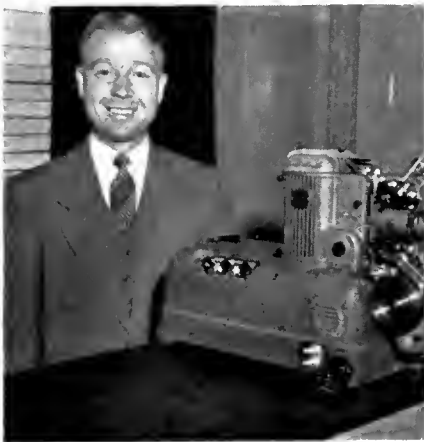
New Manager at Swank

Ray Swank, President of Swank Motion Pictures, St. Louis, Missouri, announces the appointment of Floyd Peters as General Manager. Peters had previously served during the war as Motion Picture Director for the Midwest Area office of the American Red Cross. He has been associated in an executive capacity with the Motion Picture Industry, both theatrical and non-theatrical, for the past eighteen years.

(Concluded on page 416)

Gene F. Swepston With Ampro Educational Department

The Ampro Corporation, Chicago, has appointed Gene F. Swepston, recently discharged from the Army Signal Corps, to



Gene F. Swepston

their Educational Department staff, where he will assist Ervin N. Nelson, Director Educational Sales, in coordinating educational and sales ideas from the educator's standpoint.

Mr. Swepston served four and a half years in the U. S. Army and spent 26 months overseas commanding the 6th Signal Company during combat operations in New Guinea and the Philippine Islands. He was on duty with occupation troops in Korea before being discharged with the rank of major.

A native of Hot Springs, Ark., he attended Henderson State College where he received extensive training in visual education.

Goldner on Curriculum Films Staff

Orville Goldner, who until recently was head of the Navy's Training Film Branch with the rank of Lieutenant Commander, has been retained as Chairman of the Educational Staff of Curriculum Films, Inc., New York, it was announced by Monroe B. David, president of the company.

Under Lt. Commander Goldner's supervision, the Training Film Branch produced over 3,500 training films and distributed over 1,500,000 prints to fleet



Floyd Peters

A Trade Directory for the Visual Field

FILMS

All-Scope Pictures
1209 Taft Bldg., Hollywood 28, Cal.
(See advertisement on page 400)

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 405)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on page 347)

Brandon Films, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 387)

Bray Studios, Inc.
729 Seventh Ave., New York 19

British Information Services
30 Rockefeller Plaza, New York 20
(See advertisement on page 381)

Castle Films, Inc.
30 Rockefeller Plaza, New York 20.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1440 79th St., North Bergen, N. J.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11
(See advertisement on page 351)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 340)

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 385)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on pages 393, 396, 399, 403)

Film Highlights, Inc.
330 W. 42nd St., New York 18, N. Y.
(See advertisement on page 391)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 345)

Films of The Nations, Inc.
18 W. 55th St., New York 19, N. Y.
(See advertisement on page 354)

Fryman Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on pages 376-7)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 403)

Locke Film Library
129 W. Michigan Ave., Kalamazoo 9,
Mich.

Modern Pictures, Inc.
1219 Farnum St., Omaha 2, Neb.
(See advertisement on page 402)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

Official Films, Inc.
25 W. 45th St., New York 19, N. Y.
(See advertisement on page 356)

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 389)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 397)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on pages 342-3)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 401)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 402)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 402)

United Specialists Inc.
Pawling, N. Y.
(See advertisement on page 406)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 392)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st New York 17, N. Y.
(See advertisement on page 404)

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE

PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on inside back cover)

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on page 347)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Craig Visual Aids Service Co.
1823 S. Polk St., Los Angeles, Cal.
(See advertisement on page 401)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 340)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 400)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on pages 376-7)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Nateo, Inc.
505 N. Sacramento Blvd., Chicago 12.
(See advertisement on page 388)

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Radiant Lamp Corporation
300 Jelliff Ave., Newark 8, N. J.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 379)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Chema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 401)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
4431 Foard St., Ft. Worth, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Words & Music by Mallory Chamberlin.
152 Madison, Memphis 3, Tenn.

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

RECORDERS

The Soundcriber Corporation
New Haven 4, Conn.
(See advertisement on page 411)

SCREENS

Da-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 346)

Fryman Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48 St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

Radiant Mfg. Corp.
1193 W. Superior St., Chicago 22
(See advertisement on page 395)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 401)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Curriculum Films, Inc.**
RKO Bldg., Radio City, New York 20
(See advertisement on page 352)
- Popular Science Publishing Co.**
353 Fourth Ave., New York 10, N. Y.
(See advertisement on page 337)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on page 349)
- Visual Sciences, Suffern, New York**
(See advertisement on page 399)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Young America Films Inc.**
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 404)

SLIDES (KODACHROME 2 x 2)

- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Slidecraft Plastic Slides**
257 Audley St., South Orange, N. J.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

SLIDES (Standard 3 1/4 x 4)

- Ideal Pictures Corp.**
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on pages 376-7)
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 383)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 400)
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and
OPAQUE PROJECTORS

- American Optical Co.**
Buffalo 11, N. Y.
(See advertisement on page 357)
- Bausch & Lomb Optical Co.**
Rochester 2, N. Y.
(See advertisement on page 344)
- Chas. Beseler Company**
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 353)
- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 340)
- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- Golde Manufacturing Co.**
1220 W. Madison St., Chicago 7
(See advertisement on page 338)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 383)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Balke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 401)
- Three Dimension Company**
500 N. Dearborn St., Chicago 10
(See advertisement on page 350)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

"Fair Trade" Obstructs Monopoly of Distribution*

JOHN W. ANDERSON, President
American Fair Trade Council

VISUAL education employs, among other important arts, that of semantics. It offers attractive opportunity for selection and arrangement of words to induce, in the minds to be influenced, thoughts provoked by subconscious reactions to impressions with which those words have long been associated.

That art may be used effectively to promote recognition of truths—and resultant helpful thinking. It is also used, with deadly effect, to promote deceptions and confusions having selfish objectives. For example, the predatory retail price cutter refers to his loss leaders as "bargains," "savings," and "economies." Those three words appeal strongly to the frugal American housewife. When used with such intent, they blind her effectively to a common device for the extension of what is perhaps the most vicious form of monopoly—which is monopoly of distribution.

One thing little understood by the public is that many manufacturers, with their products caught in that "cut-price spiral" which produces what has come to be known as "the quality squeeze"—are tempted to resign themselves to the demoralizing trend and seek every possible way to chisel fractional costs out of their products in order to stay in the race.

In that process the public suffers from what is in effect an inverted form of concealed inflation. Unit prices may remain at low levels and may gravitate even lower—but values go down much faster, under such conditions, than do prices. This is because it is the final percentages of added costs of producing the manufactured item that yield to the public its greatest values per unit of cost. Often by increasing the factory cost of an item by as much as five or ten per cent the value of the product to the consumer may be increased by two or three hundred percent—or more. By the same token, an arbitrary reduction of as much as ten per cent in the factory cost of a product may readily reduce the value of that product to the consumer by half or more.

Omitting the hardening operation on the wearing parts of the lowly can opener, for example, might reduce its factory cost by five or ten per cent—but would most certainly reduce its usefulness to almost zero—without any change in its appearance.

No civilization has ever grown any stronger than its internal obstructions to organized larcenies. America's overwhelming strength has sprung primarily from the fact that within the structure of her law, based upon her Constitution, there has developed the sturdiest network

of legal obstructions to commercial piracies ever found in any national economy.

Among those obstructions are our Copyright Laws, our Trade-Mark Laws, our Patent Laws and our Fair-Trade Laws. Each offers, to the creator of superior values, which did not before exist, protection from these predatory copyists who create nothing and who would "share everything." Only the offer of such protection can induce the citizen to apply that extraordinary diligence which, in its aggregate, lifts an industrial economy to higher and higher levels of good living—and of strength for defense of its people.

Fair Trade Laws are making increasingly important contributions to the progress of honest producers and resellers—toward improvement in their products and in their service to the public. Fair Trade Laws add to employment opportunities, and improve wages—as greater values, per unit of consumer cost, are created under the protection of those laws.

Fair Trade Laws are purely permissive. It is still a criminal offense against Federal Law for competitive manufacturers to connive with each other in agreement as to the prices they will charge. Fair Trade means simply that the individual manufacturer, if he desires, may fix, vertically, for a trade-marked or otherwise identified product, made by him and sold in open competition with other products offered for a similar purpose, minimum prices below which a reseller may not offer, or sell, that product.

Fair Trade is definitely in the public interest. For that potent reason the truth about Fair Trade, fairly and persistently told, will continue to bring to honest producers, whose opportunities for growth and stability depend upon their abilities to keep faith with their public—their best weapon against the destructive influences of predatory monopolists in the field of distribution.

Here visual education can make its greatest contribution to national welfare—by providing for manufacturers and resellers an effective means for emphasis of honest semantics.

Let us look behind the deceptive semantics of the retail monopolist.

Let us follow the simple economic truths upon which Fair Trade is based.

Let us lend our vigorous support to every plan—every movement—which has as its purpose the protection, from predatory practices, of that indispensable bond of good faith between the honest manufacturer and the public—which is his Trade-Mark.

(Ed. note: Forty-five states now have substantially uniform Fair Trade Laws. The exceptions are Missouri, Texas and Vermont.)

* Address given at Convention of National Association of Visual Education Dealers, Chicago, August 6, 1946.

PICC Opposes Censorship, Licenses

Two or more representatives of each of seven trade associations came together at Hotel Continental, Chicago, on Aug. 5th, at the second 1946 meeting of the Photographic Industry Co-Ordinating Committee, for a round-table discussion of general industry affairs. Participating were The Allied Non-Theatrical Film Association, Educational Film Library Association, Master Photo Dealers and Finishers, National Association of Film Producers, National Association of Visual Education Dealers, and Visual Equipment Manufacturers Council. In addition the Society of Motion Picture Engineers and the National Association of Photographic Manufacturers were represented by observers.

William K. Kruse, this year's chairman, presented a 10-point report covering various matters of public relations and industry concern. Of special interest were several nation-wide or regional conferences of consumer groups, in each of which representatives of the photographic industry were cordially welcomed as advisors and consultants. In several, furthermore, selected industry representatives functioned as active and equal participants. Notable examples included the Detroit meeting of five organizations of professional educators interested in adult education, the Washington meeting of the American Council on Education and the Film Council of America which drafted a visual communication program for UNESCO, the U. S. Dept. of Agriculture conference on broader film distribution and evaluation, and the eighth annual Midwestern Forum on Audio-Visual Aids to Learning. Visual Education summer school courses in over 180 colleges and universities also welcome constructive cooperation from qualified industry representatives to a greater degree than ever before.

Censorship Opposed

Reports of increasing censorship encroachments aroused grave concern. While an attempt to create censorship in Kentucky was defeated, and a similar proposal in Delaware apparently has been dropped, in at least two of the five lone states that still have censorship laws the censors are trying to extend their prerogatives to cover also 16mm. and 8mm. films. PICC went on record in support of Film Council of America's stand against censorship, especially the recent encroachments into media nonexistent when the laws were born, and instructed its secretary to bring to the attention of all member organizations any definite counter plans worked out by FCA's "Freedom of the Screen Committee". Popular campaigns will thus be assured of industry support, nationally and locally. Several arrests have already been made at the behest of the Pennsylvania censors. The censors have notified a number of 16mm. film distributors in and outside of their state of their intention to enforce the letter their ancient law

against every reel of motion picture film used in the state regardless of width. Under the letter of that law a roll of toy film selling for \$1.75 would be subject to a \$2 censor fee, and involve the splicing in of a state permit strip of film.

Operators' Licenses in Chicago?

A report was heard on the strong popular opposition voiced by thirty civic organization representatives before the Chicago City Council against a proposal to require operators' licenses on certain types of 16mm motion picture projectors. At a hearing before a Building Code Sub-Committee representatives of the public schools, American Library Association, Chicago Federation of Churches and other religious bodies, Chicago Civil Liberties Committee, Educational Screen, Business Screen, five projector manufacturers, four film distributors and other groups opposed the project. Not even the City Electrical Inspector would stand up for the proposal, admitting that all 16mm projectors and films are entirely safe, and that the only danger that might exist would come from overloading inadequate house wiring. PICC action suggested that the newly formed photographic Manufacturers Association might put a

Current Film News

(Concluded from page 406)

for 40 16mm sound motion pictures and 100 slidefilms. The program is designed to bring curriculum films to all age groups, first grade through high school.

Young America Films, Incorporated will continue to handle the editorial planning and preparation of shooting scripts. Under the supervision of Godfrey Elliot, Editor in Chief, Young America Films analyzes field surveys, courses of study and textbooks from all over the nation to plan and prepare the scripts which are to be made into curriculum films. Young America Films' editorial department is guided by two consultants, Dr. William S. Bristow, Curriculum Consultant of the New York City Board of Education, and Dr. Charles F. Hoban, Jr., special assistant to the Director of Visual Education, Philadelphia Board of Education. Other nationally known educators will assist on specialized projects.

Leading school supply houses and other important outlets throughout the country act as exclusive distributors of the films and equipment. This means that some 400 salesmen calling on schools will distribute Young America-Transfilm Educational Pictures.

Film Highlights Acquires 16mm Rights From Universal

Mr. Martin Ross, president of Film Highlights, Inc., announces that his firm has acquired, on an exclusive basis, from Universal Pictures Company, Inc., Hol-

lywood, California, 50 feature pictures, 4 serials and a large quantity of shorts, including musicals and cartoons, for distribution in the U. S. Among these 50 feature pictures, 8 will be in technicolor, with such titles as *Arabian Nights* and *Phantom of the Opera*.

Lecture Bureau Tabled

A proposal to set up an information center through which the services of itinerant manufacturers' representatives, and trade association officers on tour might be offered to local groups as lecturers and discussion leaders failed to meet unanimous approval and was automatically tabled. It was felt that such activities would extend the functions of PICC beyond that of an informal discussion group, a round-table of the industry.

Next Meeting

The next meeting of PICC will be held in October, jointly with that of the Planning Committee of MPDFA. Officers will be designated for the year 1947. Under the By-Laws no constituent organization can hold the PICC annual chairmanship more than once every five years. Joseph Dombroff (PMDA) was the first chairman, Wm. F. Kruse (ANFA) is the outgoing incumbent.

Mr. Jacques Kopfstein, an outstanding authority on 16mm films, will be associated with Film Highlights, Inc., in a consultant capacity, for the distribution of these films.

Since forming his own 16mm distributing company, Mr. Ross, with his vast experience in the movie field, including 10 years as a sales executive for Films, Inc., has held to one cardinal principle—that the 35mm exhibitors should be protected—and this principle will be strictly followed in the distribution of these newly acquired 16mm films.

Ideal Distributes Films Of the Nations

Ideal Pictures, 28 East 8th St., Chicago, has just announced exclusive distribution, aside from thirteen eastern states, of Films of the Nations 16mm. product. A provisional list calls for the releasing of 37 subjects from governmental sponsored libraries in Canada, Great Britain, India, Netherlands, South Africa, Sweden, Switzerland and Norway. A great many additional releases by other foreign governmental agencies are expected to follow. The object of the Films of the Nations is to maintain a central clearing house to which all inquiries of those interested in educational foreign films may be directed.

Ideal Pictures already report, even before the opening of the school year, a large demand for this product.

The EDUCATIONAL SCREEN

THE EDUCATIONAL SCREEN

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OCTOBER, 1946

NUMBER EIGHT

WHOLE NUMBER 345

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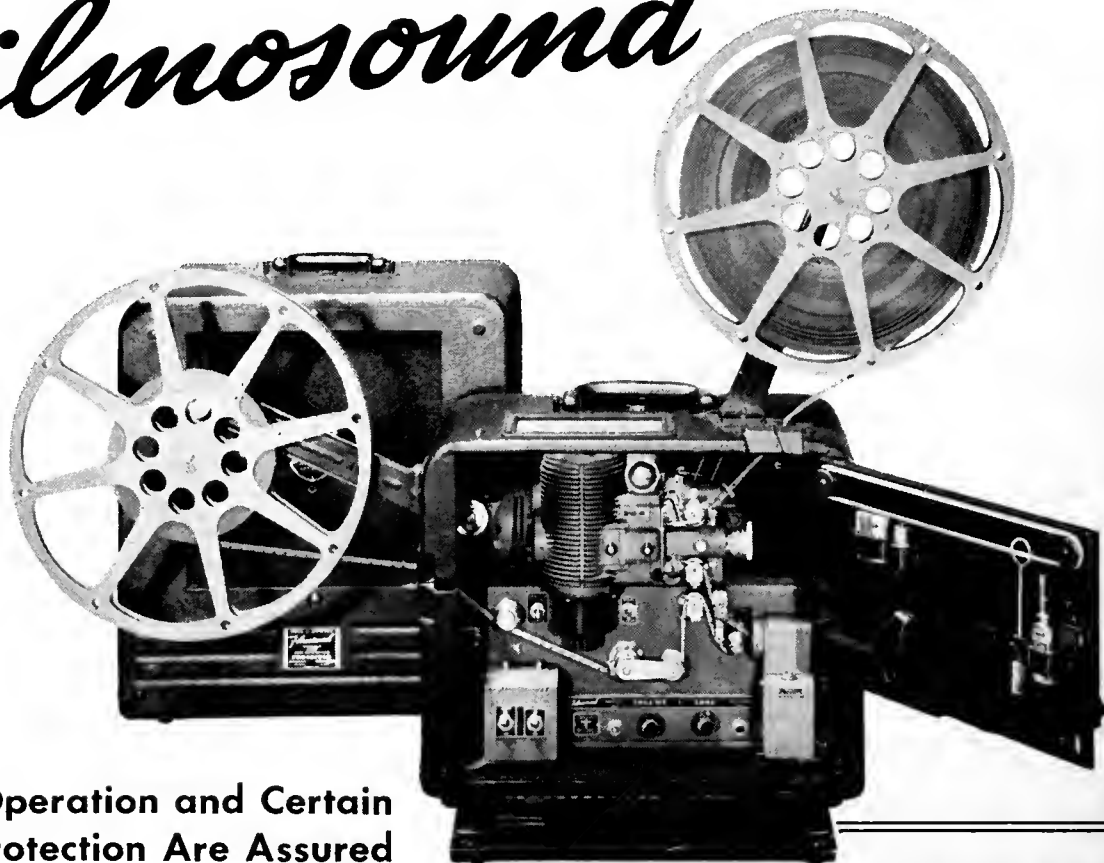
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Exclusive Features of the Bell & Howell *Filmosound*



Easy Operation and Certain Film Protection Are Assured

Before the war—and with our armed forces everywhere during the war—Filmosound was famed for its dependable, easy operation . . . for its sure film protection.

This 16mm sound-on-film projector, long preferred by schools, has exclusive features that *banish* chances of film damage. Safe-lock sprockets assure correct film threading. "Floating film" construction keeps the picture area from ever touching the mechanism.

The exclusive Oscillatory Stabilizer prevents variations in film speed, provides superior sound reproduction. The *all-gear* projector drive is sure, positive, and trouble-free.

The direct-beam optical system, new coated lens, and 1000-watt illumination flood the screen with clear, brilliant pictures.

Write today for a descriptive, illustrated booklet. Bell & Howell Company, 7123 McCormick Road, Chicago 45; New York 20; Hollywood 38; Washington 5, D. C.; London.



OPTI-ONICS—products combining the sciences
of OPTics • electrONics • mechanICS

Direct from England in 16mm Sound— 200 NEW FILMS

Through arrangement with the J. Arthur Rank Organization and the Religious Film Society of Great Britain, Filmosound Library has acquired distribution rights for some 200 outstanding school and church films.

Fine, late British entertainment films, too, will be available soon in 16mm—to add to the more than 5,000 educational, religious, and recreational films you can rent or buy from Filmosound Library.

Write for complete information and terms.

Precision-Made by

Bell & Howell

Since 1907 the Largest Manufacturer of Professional Motion Picture
Equipment for Hollywood and the World

Diversitorials

The Best Laid Plans o' Mice and Men . . .

“LIFE”, as the fine old Chinese philosophers have reiterated down through the centuries, “is the sovereign remedy for optimism.”

We have always been highly susceptible to that malady, and have repeatedly found the Chinese remedy effective for temporary but not permanent cure. Our latest attack was in September, when we blithely announced an October announcement of “a new Managing Editor”. Our optimism was shared by the nominee. For negotiations had been moving so smoothly and pleasantly through much of the summer, seemingly toward finality, that he too approved of our printing the prophecy in full prematurity. Then “life” stepped in and wrought a cure within a matter of hours. (But our optimism still knows no bounds, for we shall be out shortly with other announcements of staff changes and additions. As our only concession to the tyranny of “life” we shall not specify the month for said announcements—be it November or December).

In September we ethically refrained from mentioning the name of our expected colleague-to-be, William F. Kruse, though many in the commercial field were aware of the news before the September issue was off the press. “Bill’s” doings are always “news”. Now, instead of coming to EDUCATIONAL SCREEN as Managing Editor, he moves to another post of immense potentialities for service to the audio-visual field. We are not authorized, at this writing, to name that post. So, once again, we carefully keep the “secret” shared only by a large part of that same field. It must suffice us here, therefore, to express our sincerest congratulations to Bill Kruse on his new and greater responsibilities—our heartiest good wishes for brilliant success in his high endeavors—and our confident hope that the understanding friendship between us will strengthen through the years ahead as it has through more than two decades past.

It is a particular pleasure to present below a personal and gracious editorial by William F. Kruse himself, written in the characteristically vigorous style long familiar not only to the readers of EDUCATIONAL SCREEN but to the entire audio-visual field.

Wanted: Bridge Builders

IF people are to live *at all* in the days to come, they have got to learn to live *together*. On every hand today we run into barriers that divide people into rival nations, creeds, classes, groups. Many vested interests conspire to maintain those barriers at all cost, for their own ends. There is profit in barriers—prestige, too, and pomp, and such a wonderful source of self-sufficiency and self-righteousness.

It is the mission of Education to burst or bridge such barriers. Education fits man to live with his fellowmen. The first day at kindergarten leads a child into a vastly expanded world, filled with interesting new people, crammed with new things to learn and to do. And, so through life, as the student grows in knowledge and

(Concluded on page 473)

Who's Promoting What for Whom?

PROGRESS in the increased use of audio-visual materials in our schools, with its resultant improvement in instructional procedures, has been in large part due to the tireless efforts of “visual educators.” This group, once small, but now becoming larger, is made up of those staff members of educational institutions who are devoting most or all of their time to the production, distribution, and utilization of audio-visual materials.

Not to be ignored in giving credit for progress are those business men whose business is visual education—those whose business it is to produce the audio-visual materials that schools need, and those who are dealers in audio-visual equipment and materials.

All who are concerned with the progress in this field should write to the Consumer Education Study of the National Association of Secondary Principals, 1201 Sixteenth Street, N.W., Washington 6, D. C. and ask for a copy of “Specifications for Commercial Supplementary Teaching Materials for Science—A Report Prepared by the National Science Teachers Association.”

Now Who's promoting What for Whom?

If a copy of this report is sent you, in response to your request, keep this in mind while reading it. This report has been written for business men and circulated to industrial concerns by the National Better Business Bureau saying in effect, “See, here is positive proof, backed by the names of great educational associations, that teachers of the nation do not have the pamphlets, charts, pictures, and other visual materials they need for teaching. They are pleading for you to make them for them ‘for free’. This report tells you specifically what they want. Now you supply the need and help education.”

We believe that, because the great American Public School System is based fundamentally upon (1) support by public taxation and (2) serving the interests of all the people, audio-visual materials of instruction like our text-books, should be independently produced and bought and paid for with tax funds. We believe this as a matter of principle, but we are also realistic.

We recognize that there are some excellent sponsored instructional materials for schools, and we hope that industry will continue to furnish these in *limited* quantities. But we believe that anything that resembles a drive or effort, in the name of educational associations, to *flood* the schools with “free” instructional materials will be resented by those who are most concerned with true educational progress in the use of audio-visual materials for instruction.

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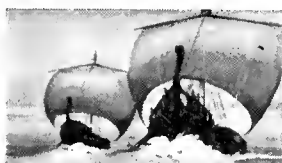
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... Secretary of State Byrnes, page one, Publication 2537 Department of State.

IS AN ATTEMPT being made in your community to develop tolerance and understanding?

ARE YOU USING the power of the documentary film in developing such a program?

In the belief that it is important that the people of the United States become better acquainted with the peoples of Russia, the International Film Foundation is happy to announce the release of a new Julien Bryan production . . .

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IF YOU REALLY BELIEVE in international understanding

... you will want to purchase or rent this film for an early showing in your community. For purchase consult your Visual Education dealer. For rental consult your Film Rental Library.

FILM RENTAL LIBRARIES:

Have you enough prints of this film to meet
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Three of the many peoples of Russia: Top: Finno-Ugrin. Center: Svan Woman. Bottom: Ossetian.

International Film Foundation, Inc.

Julien Bryan, Executive Director

1600 BROADWAY SUITE 1000 NEW YORK 19, N. Y.

The Motion Picture in World Peace

An earnest, thoughtful and concrete proposal for the systematic use of films as a supreme means to international unity.

E. F. IMLE, Principal
Ascarate School, El Paso, Texas

EVER since the beginning of time probably man has always wanted to know more about his neighbor, to have his neighbor know more about him, and to become better acquainted with mankind generally. Very early in human history, long before there was anything like a written language as we know it, and perhaps not very much of a spoken language, man sought to communicate with man by the use of crude pictures and drawings on rocks and cave walls.

Language differed from valley to valley, from tribe to tribe, to the point of incomprehensibility. Yet these crude drawings conveyed the message with ease, and the first step in inter-group (international) understanding was taken. The American Indian left drawings and pictures at chosen places for others to see and interpret. All Indians could tell the meaning of the drawings even though there may have been a vast difference of race and tongue between the man making the pictures and the persons who later interpreted them. Thus man started out understanding man through the medium of pictures. Later on, when writing developed out of the pictures and drawings, fewer and fewer pictures were used until man achieved whole books of printed matter with no pictures or illustrations of any kind. Still later, pictures began to make their appearance again. Today, there are few books of any kind without pictures—especially is this true of textbooks—and in increasing numbers we see books and magazines composed almost exclusively of pictures.

Today there is still that yearning on the part of all peoples for a common meeting ground. The more these peoples know of themselves and of the world about them the greater is their desire to know more of the other fellow. The easiest way to bring this about now, as in the distant past, is through the medium of pictures. And if pictures are used, why not bring the experience of ancient man up to date through the movies and all of the modern developments that go with them. Pictures leap the language barrier today just as in the ancient past. If they did it in the past, how much more easily can they do it today with the added facilities of sound and color which make the pictures so real that the person seeing them is transported mentally thousands of miles away from the place where the pictures are actually shown. And still to come is television, as yet hardly more than touched. Whole new realms in the field of international understanding are opening up before us largely because of new developments in the moving picture, the radio, and television. Only time can tell what the future will bring forth, but the indications are that it will be something great.

As stated above, the ancients had pictures thousands of years ago; but they could not make them move. Yet

the idea of movement in pictures is not new by any means. It goes back to the days of the ancient Romans.¹ However, the first definite attempt to use persistence of vision to blend or combine different images did not come until 1825, when the Thaumatrope was invented by a Dr. Fitton of London. This instrument consisted of a circular card with two twisted strings fastened to the edge, at diametrically opposite points. On one side of the card was printed the picture of a bird, on the other that of a cage. By rapidly whirling the card by tightening the strings, the bird appeared within the cage. Other inventions followed, all being improvements over this first one.

Some 70 years after the Thaumatrope, the movie industry really began with the invention of the projector by Thomas A. Edison and others. The birth of the modern motion picture is recorded by the brass plaque on the 34th Street side of Macy's Department Store in New York City: "Here the motion picture began. At this site on the night of April 23, 1896, at Koster and Bial's Music Hall, Thomas A. Edison's motion pictures were projected."

The motion picture as we have it today has come a long way from that first projected picture in 1896. It has grown from a sort of novelty, and an imperfect one at that, to something that is a very important part of our everyday lives. Most of us accepted the old silent picture of the 1920's as something so perfect that no improvements could possibly be made. Yet, in 1929, came the "talkies", which made the motion picture definitely a new medium. The use of sound and color are marks of maturity in the film.

The future of the motion picture holds wonderful possibilities. Lewis Jacobs, the movie historian, says: "After almost half a century of progress, the American film has achieved a degree of maturity. It now moves forward toward a more profound destiny. Its future lies in the creation of new forms of expression, in the deepening of its content, and in the elevation of its integrity and its point of view." Certainly the film is coming more and more into its own as an aid in teaching. The "profound destiny" mentioned by Mr. Jacobs might well be the place the film will hold in educating our youth here at home. But over and beyond that, it may be the still greater task of educating the people of the world in the ways of international understanding and world peace.

There are many problems in international affairs facing the nations of the world today. But the central problem, the one which will determine the solution of all of the other difficulties, is that of bringing the

¹The World Book, Vol. 11, 1944, p. 4704.



Cattle Roundup on the Range.

(From "United States," released by British Information Services.)

peoples of all countries into a knowledge of one another that will end their fears and misunderstandings. They need to know the life, customs, and religions of one another. They need to be brought to understand that the masses of the peoples of all countries have the same hopes, fears, desires, dreams and aspirations as they themselves, and this understanding brings tolerance for all the other fellow has and all that he believes in. Only when such a gigantic task has been accomplished, can we begin to approach the ideals of international peace founded upon international brotherhood of all men. The task is indeed great.

Perhaps the thing that so complicates the problem today is the fact that the world has been so amazingly drawn together, by the advance of science and engineering, that no place on the earth is more than sixty hours from any other point in physical transportation, and only seconds away by electrical communication. Yet we haven't learned how to use effectively these facilities for the promotion of peace and the general betterment of mankind. On the contrary, the present-day tendency has been to use them against one another. We have all of the machinery for world peace and international brotherhood and lack the ability to put it together and make it work. Perhaps it is because of the lack of inspiring leadership in a day when so many of the world's leaders devote most of their time to attempts to aggrandize their own particular nations at the expense of some other. Or perhaps it is as the great French playwright and novelist, Romain Rolland, once said. "The world has become a unity, and for this destiny mankind is not yet ready." If this is true, then it is time for us to do something about it. Mankind is probably more ready today than ever before to be led to the place where he can be prepared and fitted for cooperation in a united world, but not yet ready for immediate participation in such a vast plan. In speaking of this same quotation, one

authority says, "It is the task of education to fit us for this destiny."²

All down through the ages mankind has suspected and feared his neighbor, quarreled with him, fought wars with him, and then made peace with him. After a few years of peace the whole cycle of events was gone through with again and again. Each time the cycle came around, it moved more rapidly and furiously until today it is as a roaring avalanche that has grown to enormous proportions, threatening to crush all civilization. Countless times man has sought to make a peace that will endure. Every time war came, the nations involved put the blame on the other side—the enemy nations. Usually this attempt to make the enemy bear the responsibility for the fighting was sincere, for while each side could see wherein they were partly to blame, that guilt was easily explained away by saying that their action was necessary in "self defense." Such reasoning indicates the presence of suspicion, fear, and a general lack of knowledge of the enemy people. Otherwise man would not have to search out an excuse for his actions.

Generally speaking, man's attempts to make a lasting peace have all failed. Yet with each attempt he has learned how to solve some of the difficulties. He has made several outstanding attempts to solve the problem. The earliest attempts were nothing more than a choosing of sides to maintain the balance of power. Such procedure is similar to the formation of gangs in our large cities. Every time a gang appears, a rival gang is bound to arise; and eventually there is conflict. That same procedure has been followed up to our time and will continue in vogue after this war unless steps are taken to counteract it. Always in such efforts there is the signing of the treaty, then the attempt to make the treaty last by forming some sort of security organization of which the nations concerned become members. But never is the nation with whom the treaty has been made invited to join the alliance. That nation is considered "enemy" and is compelled to form its own counter-security organization. Thus there is perfectly laid the groundwork for another conflict.

At the close of the first World War, the first really international attempt was made to solve the war-peace problem—the League of Nations. It was a master attempt. All nations were invited to become members—even the old enemy nations provided they met certain requirements. The plan was rational, high in ideals, and might have worked had the strong nations been willing to give up their selfish interests for the good of all.

One of the chief faults in the League of Nations was that it made no provision for *educating* the peoples of the world for peace. That task was left up to the individual nations. There was nothing to prevent member or non-member nations from teaching war to their peoples. We are now at the crossroads of making another master attempt at building a world organization that will assure world peace. We cannot afford to fail; yet are we, as peoples of a world

²Edgar Dale, "The Place of Sound Pictures in Education," *The Education Digest*, Vol. IV (March, 1939), p. 21.

citizenship, ready and willing to make the necessary concessions and plans and efforts to insure success? The answer seems to lie in the adoption of an educational program for all peoples of the world—an educational program not only planned by but controlled and initiated by some international authority for the purpose of teaching peace and brotherhood.

Today there is a crying need for a medium that has an international appeal and communicative power, a medium that can draw the world together spiritually as it has already been drawn together materially. Have we not exactly that medium in the motion picture? T. Y. Lo, the President of the China Motion Picture Corporation of Chungking, said: "As an international medium of education the motion picture has a wider appeal than literature, a more emotional appeal than radio, and provides the easiest and speediest method of instructing the masses."³ But we have not yet put the motion picture to its proper use. It is now used on a wide scale to provide international entertainment, but up to the present time it has been used hardly at all for the purpose of international education. Of course a certain amount of education is inevitable from the entertainment film but very often it is lacking in purpose, direction, and even desirability. What we need is a planned educational program, embodied in motion pictures, that will function on a worldwide scale for the purpose of teaching the truth about all peoples and countries and that will bring about a sympathetic understanding and tolerance for all. In this connection the Inter-American Conference on Problems of War and Peace, which met in Mexico City in March of 1945, recommended "that all American Republics undertake the obligation of seeing that their people have ready access to information at all times; that they take the proper steps to promote a free and impartial exchange of information for the use of their peoples; and that they make every effort to influence the rest of the world to adhere to the principle of free access to true information for

³John E. Dugan, "The Film and International Understanding," *The Educational Screen*, Vol. 23 (Jan., 1944), p. 23.



Victoria Embankment, London.
(From the British film "Know Your Ally Britain")

all . . . to the end that freedom, peace, and confidence may be established in and among nations."⁴

A great program of visual education has been worked out for post-war China by the Chinese motion picture industry. Its chief purposes include the training of thousands of technicians for reconstruction work; giving the people general scientific knowledge so they will be able to take advantage of modern inventions in a progressive world; acquainting the people with the reconstruction plans so they will feel a responsibility in the matter; enlightening the four hundred and fifty million Chinese as to the affairs of the rest of the world; and educating the people to cooperate with others in helping to create a better world. Similar programs are being worked out in other countries. The Soviet Union has for years been demonstrating what an educational power the motion picture is. Only recently has she increased appropriations for educational purposes, and undoubtedly a very large portion of that is for visual aids. England likewise has increased financial support for education via the motion picture. She recognizes the film as one of the most powerful mediums for education and propaganda. I need only mention what Hitler did with the motion picture in Germany. His success in completely bending the German people to his will demonstrates very clearly what can be done with the film in educating the masses. What he did in Germany through controlling the moving picture, radio, and other means of communication can be done just as thoroughly in any country either for good or for evil.

(To be concluded in November)



Boy Engineer on Children's Railway.

(From "A Russian Children's Railway", produced by International Film Foundation)

⁴"Inter-American Conference on Problems of War and Peace," *The Department of State Bulletin*, Vol. XI, No. 297 (Mar. 4, 1945), p. 344.

Let Your Pupils See Science

Some stimulating evidence that limited resources cannot defeat the audio-visual teaching method.

MARY JANE McCLARY
Public Schools, Brooklyn, N. Y.

THE following article deals with an actual teaching problem and how it was solved. A problem like this cannot be solved overnight. It might take two years to show a real change and you might still be far from a final solution.

Auditory and visual aids afford the child the see, hear, and touch materials which are all important to successful learning. Materials yield experiences. The children obtain real satisfaction and enjoyment from materials which appeal the minute the children experience them. The value of course comes from the method of presentation and not from the subject matter itself. The world is a material environment and the school should supply a like material environment to the child in order to give him a feeling of being at home, in school. Life gives the child many concepts, also. So must the school. Life is very real and school should be real also, in order that the child may learn what he most needs to learn.

Problem: How to use auditory and visual aids in a departmental system, in science, where the teacher is changing and the pupils are not.

Perhaps you have known a teacher or teachers who have been faced with this problem. Let us visualize the teacher who, upon arrival at the school, found a partial set of text books on the sixth, seventh, and eighth grade levels. There was a bird chart, and a health chart showing the human body with a diagram of a kidney destroyed by the use of alcohol. There was a box of test tubes brand-new, but quite old, a blackboard, chalk, and a bottle of ammonia so strong that it was dangerous. "And with these worldly gifts, I thee endow."

The teacher's first concern was "regents." The eighth grade was facing regents. The teacher had never seen an eighth grade regents and neither had the children. The teacher realized her ability would be judged by how many passed the regents. It took weeks of searching to find copies of previous regents. The teacher taught on the eighth grade level with the regents in mind. Perhaps the children learned nothing of value, but they received enough factual material to enable them to pass. While this was going on the teacher had in mind a plan by which lasting material could be taught. Using state requirements on the sixth grade level, an outline was made up and also a course of study on the seventh and eighth grade levels. Each child had one outline. In using visual outlines as guides for children a teacher must use care with some administrations. Outlines can be misused. It is important that children be taught to think and reason, not merely to memorize. Outlines should be used as a guide, to clear up misunderstandings, and simplify material.

In teaching with outlines many simple experiments can be done to go with the outlines to make the material meaningful. The five and ten cent store can supply many inexpensive materials. The children will bring in candles, bottles, jars and other things to help. The children become enthusiastic with experiments, and what to you may be crude experiments, to the children may often be "fascinating, big laboratory experiments." If the teacher begins by performing the experiments it will not be long before the children will be asking to perform them, and then real learning is beginning. As far as possible the experiment should fit the work being covered for the week. The children should copy the experiments, using the scientific method and the form for writing up experiments. The child doing the experiments would write it up on the board by writing the word "materials", and then have the class members give the materials used, and this is done with method, observation, and conclusion. Children like playing teacher. Toward the end of the term the children can make covers for their own experiment books made up from experiments they have performed.

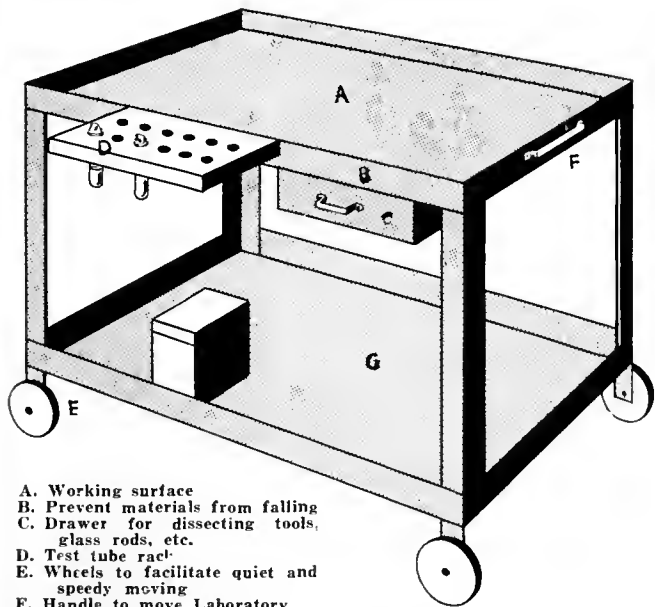
The teacher could order *Current Science and Aviation* which is a science paper on the order of the social studies paper, *Current Events*. They can be purchased at thirty cents a term, and you have science reading under way. A science club should be organized. How this is run would depend upon the school set-up.

When the science teacher changes rooms she is facing a problem. In other rooms teachers do not want their desks disarranged, and who can blame them? Time is needed to disassemble a desk, work an experiment, put the desk to rights, and write up an experiment. Materials must be carried from room to room, water must be obtained, and cleaning up too takes time. Science classes should be allowed to change and go to the science room, but often the school administration feels children cannot be trusted to change. The following drawing may help in solving this problem. The size can be determined by the user.

Value of moving laboratory.

1. Time.
2. Available materials.
3. Handy.
4. Prevent accidents.
5. Does not upset rooms.
6. Easy to keep clean.

The science teacher can next begin field trips. Many a teacher has found her set-up one in which trips are discouraged or not allowed, but the teacher if she is really interested, and has the time, can use a day of vacation or a Saturday. Often



A. Working surface
 B. Prevent materials from falling
 C. Drawer for dissecting tools, glass rods, etc.
 D. Test tube rack
 E. Wheels to facilitate quiet and speedy moving
 F. Handle to move Laboratory
 G. Tray for equipment

you have heard the remark that trips do not help children pass regents. But, do regents help children learn how to live? Trips afford much learning. The children plan the trip, experience travel, learn how to change trains, order from a menu, eat in a restaurant, and have patience. If the restaurant is willing the children learn by paying their own checks, individually. They have an opportunity to change money and ask for information.

Teachers must ever be prepared in their own defense. Should a science teacher be asked what a farm diorama has to do with science she must be prepared to explain. Motion pictures should be pre-viewed but some set-ups prevent it, therefore the motion picture problem must be solved by the individual teacher. The social studies teacher and the science teacher can correlate much material.

Each term the children should read one science book and report on it. If the library does not have enough books, the teacher may lend her own. If you trust children you will find even your personal books may be lent and will be returned, in good condition. This is true of children no matter what side of the track they may come from. Trust them and they will prove themselves.

Projects can be built. The child should choose the unit of most interest to him. Below are listed some suggestions for projects.

- | | |
|--|--|
| 1. Electro-magnets | 2. Galileo on the leaning tower of Pisa dropping two weights |
| 3. The solar system | 4. The eclipse of the sun |
| 5. The eclipse of the moon | 6. Health projects |
| 7. Insect collections | 8. Spider collections |
| 9. Web collections | 10. Collection of leaves |
| 11. Cavemen and the story of their lives | 12. Scientists in their laboratories |
| 13. Model of inventions | 14. Motors |
| 15. Telegraph sets | 16. Dioramas |
| 17. Erosion | 18. Plants need light |
| 19. Caverns | 20. Flood control |
| 21. Soil collections | 22. Rock collections |

These projects should be put on display. It helps to give an exchange of ideas and allows each child to see the work of the other youngsters. Children like to see their work on exhibition and they do a good job. If the children know that, be the job good or bad, they will all go on display, they have a strong motive to do a good job.

If the science teacher is a real one she has no fear of animals. Some animals which can be kept in a classroom are turtles, rabbits, gold fish, snakes, mice, rats, and insects of every variety. Preying-mantis with freedom of the room will lay eggs which the children can watch and when warm weather again comes around they can see reproduction. Baby chicks can also be kept and raised to a large size. They become tame, and can be trained. Plants can be kept in the room and cared for by the children and they can learn how to start new ones from slips. The teacher can put out a simple rock collection which may act as an incentive to the children who may begin bringing in collections such as a dog's skull, a cat's skull, and many other things. Unborn animals can be preserved in alcohol.

The alert science teacher can obtain free materials and lectures. General Electric supplies lectures with demonstrations. The Maltex people supply fine charts which can be used when studying vitamins. The charts have the vitamins on them and a separate booklet of foods to be cut out, colored, and pasted under the vitamin or vitamins the foods contain. The Westinghouse people will supply large charts and diagrams of all the different electrical appliances, their workings, and the use and importance of each part. They will also send many booklets about electricity, and food preservation. Not only is Westinghouse generous but really gives fine material. The Metropolitan supplies many booklets about the lives of famous scientists. General Electric is more than generous with text books about the lives of different men in the field of electricity. The A.A.A. supplies posters and stories about safety. The manufacturers of dental creams send dental health charts, fine diagrams of teeth, and much material about the care and importance of the teeth. One of the companies sends health charts to help keep a daily check, and a story about good grooming. When you study about the different parts of the body, the local butcher may be willing to supply some parts for dissection. The children will bring in many dead birds which can be dissected. Arsenic and alum will preserve the skins and the animals can be stuffed.

Card collections are always of interest. Fine file collections can be built from different magazines. *Life*, *Scientific America*, *Science Illustrated*, *Science*, *Popular Science*, *Current Science and Aviation*, *The Journal American* Sunday magazine section, *Time*, and *National Geographic* make good sources for file materials. *Science Digest* makes good reading. A *Rural School Leaflet* has more value mounted as many children do not care to read.

A large bulletin board is a must for a science

teacher. Children should be put in charge of displays. They should choose materials from the files, plan how to place them on the board, and when in doubt ask advice. Wooden egg boxes painted make file cases if real file cases are not available. The egg boxes can be lined to help eliminate dust.

The Audio-Visual Budget

A brief and simple outline of procedure for putting visual education in any school on a sound and essential budgetary basis.

D. F. SCHUTTE
Director of Visual Education
Public Schools, Red Wing, Minn.

THE audio-visual budget is an attempt to substitute a reasoned, workable plan for a haphazard method of procuring needed equipment and supplies. A budget of this type is all the more essential because of the considerable cash outlay required to obtain some of the various types of projectors. Frequently certain important items are neglected if no definite plan is provided for their purchase.

How to Go about It

The first essential is of course to find out where you are, and then go on from there. A survey of the extent and manner of current use being made of audio-visual materials in your school, can be used to indicate deficiencies in the quantity and quality of available materials, and in the method and frequency of their use. Following completion of the local survey, the program of visual education in the school system can be compared with that of other schools of similar size, and with what in the opinion of experts is considered to be a desirable program.

The next step consists of drawing up a list of the future needs of the school's visual education program. This list can be in the nature of a tentative long term plan arrived at in a cooperative manner by the teachers and the administration. Several factors in addition to those already stated, should be considered in drawing up the list of needs. One significant point is that, in the opinion of most authorities, it is desirable to equip for the use of visual materials all class rooms wherein such materials can be used to good advantage in the instruction of the students; however, in some instances a fairly satisfactory program can be worked out based on the use of a centralized special projection room. Another item of some importance is that of room darkening. It is of course inadvisable to purchase a lot of expensive equipment only to discover that it can not be efficiently utilized because the rooms are not dark enough. One other point that is frequently overlooked is that there are other types of visual aids besides the projected ones. Additional information about visual materials can be secured by consulting some of the newer courses of study and texts, many of which contain lists of visual materials that are coordinated with the subject matter. Much of the

We cannot expect to perform wonders overnight, but we in the teaching profession should be thankful for what has been accomplished to date. And another fact is very much worth remembering: The teacher herself is a visual and auditory aid of the first order. If she can sell herself she can sell her subject to almost all the children.

data relevant to the school's present and future program of visual education can be combined to form the first basic part of the audio-visual budget, known as the educational plan.

How to Finance the Audio-Visual Program?

In the past it has sometimes been the practice to rely on donations from P.T.A., or funds raised by school carnivals and entertainments to provide for the purchase of projectors and other equipment. This method of financing is in most respects entirely inadequate and unsatisfactory. It frequently does not produce sufficient funds, and places an undue burden on various school organizations thereby interfering with their normal constructive functions. Visual materials and equipment are not toys, or entertainment devices. They are tools of learning just as books and other instructional materials are, and consequently funds for the procurement of visual materials should be provided from the general school funds derived from school taxes and other sources.

Occasionally one hears the statement that visual devices may be all right but that they are too expensive, and that other less expensive materials will do just as good a job. Data needed to refute such a claim can be obtained by: (1) Setting up a local experiment whereby the same material is taught with and without the use of visual aids to two comparable class groups, and following up the demonstration with an objective evaluation of student achievement in both cases. (2) Reference can be made to the numerous research studies made by experts on the increased efficiency resulting from the use of visual materials. All investigations made to date show conclusively that students learn more in less time, and retain it longer when visual methods are used.

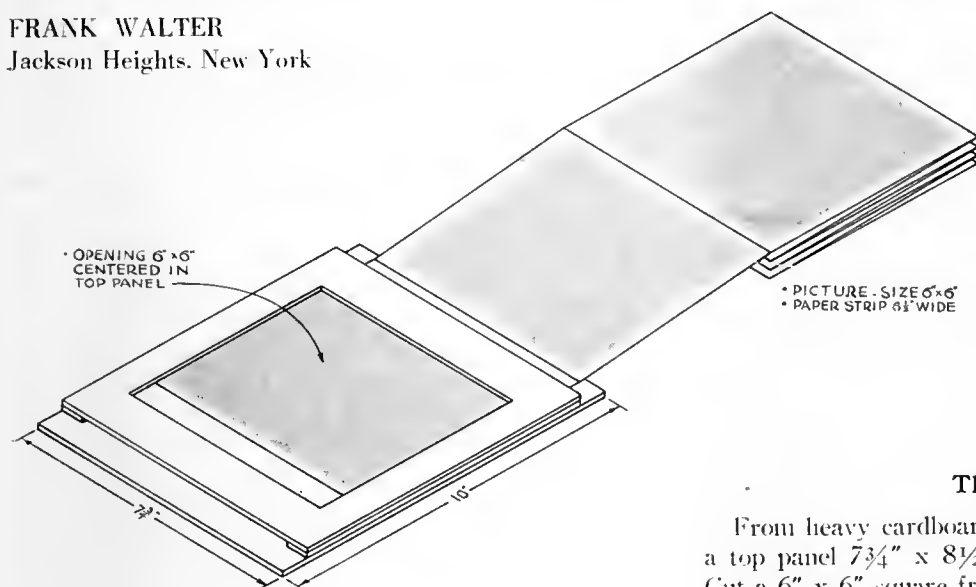
In the event the powers that be can agree that some school funds should be spent for visual education, the next question is how much money should be so used. Some indication of the adequacy of the amounts currently spent for visual education can be obtained by comparing the local school system with what other progressive systems are doing. In any event the absolute minimum should be at least fifty cents per pupil per year for maintaining the current visual education program, with some additional funds available for

(Concluded on page 444)

A Picture Strip for the Opaque Projector

FRANK WALTER

Jackson Heights, New York



A concise article outlining simple procedure for assembling school-made picture-strips and projector guide.

The Guide

From heavy cardboard cut a base piece $7\frac{3}{4}'' \times 10''$, a top panel $7\frac{3}{4}'' \times 8\frac{1}{2}''$, and two strips $\frac{5}{8}'' \times 8\frac{1}{2}''$. Cut a 6" x 6" square from the center of the top panel.

Paste the two strips to the back of the top panel and paste this top panel assembly in the center of the base piece as illustrated. Press flat until dry.

The Strip in Use

The paper strip is threaded into the guide and the guide is placed on the picture plate in the projector as illustrated.

Focusing is checked and the first picture is positioned. The lesson is ready to begin. A pull on the strip will position each new picture.

With the lesson over the sequence may be filed flat in a folder, box or drawer.

Try it!

THIS, in brief outline, offers a practical method for the presentation of related pictures, in an orderly sequence, without the distracting light flashes and juggled pictures often associated with this projector.

It makes the opaque projector a new purpose machine, as valuable in its way as a film strip projector.

It is a more adequate device than the hand drawn slide for a student classroom activity. The drawing area is increased to six by six inches. There is no longer the danger of cut fingers or broken glass. No special materials are required.

It accomplishes all this with the available school materials. You make it from start to finish and in a short time.

Here's How:

The Strip

Photographic prints, newspaper and magazine clippings, and hand drawn pictures, in black and white or color, are trimmed to six by six inches and mounted with library paste on a strip of wrapping or other heavy paper six and one half inches wide and of a length to accommodate the number of pictures in the sequence. Or this strip may be made of shorter lengths pasted together.

Allow a few inches of leader at the beginning, as an aid in pulling the first picture through, and space pictures one-half inch apart centered on the strip. Paste well on all the edges. Titles may be pasted on or hand lettered. Those in the illustration were clipped from the same booklet as the pictures. A hand drawn sequence may be made directly on a drawing paper strip. Colored paint, ink and pencil all work well.

Fold strip midway between pictures in an accordion fold. Press this folded strip flat until dry.



The picture strip ready for projection.

Films in the Reading Program

A thoughtful, constructive discussion of uses and values of motion pictures in the teaching of reading.

KENNETH D. NORBERG
Encyclopaedia Britannica Films

ONE of the most challenging problems of the primary grade teacher is to provide experiences that will give adequate background and stimulation for young readers. Educators are widely agreed that experiences of sufficient variety and depth are prerequisite to reading. However, there are many indications that the problem of *implementing* this important conception in the classroom is recognized by classroom teachers everywhere as one of the most perplexing difficulties in the teaching of reading.

Planning experiences as a basis for the language arts program in the primary grades necessarily involves some evaluation of types of "learning" experiences which can and should be made available to young children.

The Instructional Film as Mediated Experience

In discussions of educational method a distinction is sometimes drawn between "direct" or "immediate" experiences and those which are "vicarious" or "mediated." Most classroom teachers attach considerable value to field trips, work projects, and many other types of "direct" experiences which help to enlarge the range of the pupil's contacts with his environment. Few would question the value of such experiences. The problem, quite often, is not primarily whether "direct" experiences have educational values (including their contribution to language development) but to what extent such experiences can be made available.

The use of audio-visual aids of various types has long since become established as a standard method of **mediating** between the pupil and the world outside the classroom. Audio-visual materials serve in one sense as a partial substitute for immediate experiences. Often they serve also to complement and to interpret the raw impressions that make up so-called "immediate" experiences. Audio-visual materials in general represent a class of "mediated" experiences which can be ranged along a scale approaching the actual environment, on the one hand, and pure verbal symbolism, on the other. We may think of the instructional film as occupying a place on this scale relatively far removed from pure symbolism and relatively close to "immediate" experience, although the visual elements of the film are usually accompanied by interpretative verbal commentary. The analogy has its limitations, however, in that while we may think of the "real thing" as a limit which is approached by educational motion pictures, it is also true that the instructional film is something more than the "reality" it depicts. As an instructional device, the motion picture selects and refines the raw material of its subject. The result is an experience which is mediated not merely in the sense

of a mechanical transaction by which certain visual and auditory effects are captured and reproduced under controlled conditions, but also in the sense of an act of communication by which meanings implicit in the raw or natural situation are edited and made explicit. It is precisely this combination of transmission of sensory effects with translation of meanings, this joining of images and graphic symbols with verbal interpretation, which gives the instructional film its peculiar kind of usefulness as an educational medium. This fusing of objects and names, processes and explanations, particulars and concepts represents a unique type of communication in which verbal and other symbols are conjoined in dynamic imagery with the very things they represent.

By the same token, it becomes evident that the potentialities of the instructional film as an aid to language development are rooted in the inherent qualities of the medium itself.

Use of Films in Language Development

Few films have been produced for use as reading "lesson" materials designed to teach reading skills or word recognition, as such; and most of these were not made for use in the public schools. Without experimental evidence it would be difficult to predict whether films of this type would be effective, particularly if they were not produced in such numbers as to meet a wide variety of reading problems which tend to fall into highly specific categories.

In any event, this discussion is concerned primarily with instructional motion pictures of the "content" variety. Such films have been produced in considerable numbers and used in the schools over a period of years. Granting their value as background and stimulation to language development, including reading, some specific implications regarding their use as a basis of related activities in speech, writing, and reading may be drawn.

We may assume that good instructional films for the elementary grades will deal with topics which are suited to the interests, maturity, and educational needs of children. For the lower age levels, particularly, good films will deal concretely with materials possessing intrinsic interest value for children, as well as pictorial continuity. The development of the materials will follow generally an episodic or simple narrative form of treatment and will fall within relatively limited time and space limits. Verbal commentary will not tax the average vocabulary level of the age group. Films

which meet these requirements help materially to provide a setting for the language activities of children.

Oral Communication

Characteristically, the verbal behavior of children tends to center in group situations where a common activity is going on or a common experience is being shared. The film, as shared experience, may be used effectively to stimulate oral communication both before and after its presentation, and in some cases during its presentation.

Group discussion prior to the presentation of the film would ordinarily grow out of the background interest, subject area, activity, unit of work, or whatever may have led to the consideration and selection of the motion picture for class use. The introduction of the idea of using an instructional film for the learning purposes of a particular group at a particular time poses the problem of approaching the film presentation in such a way that it will have meaning within the framework of the more inclusive interests and purposes of the group.

A general class discussion prior to the showing of the film will help to ensure such meaning, and may also serve as a fertile beginning for a rich variety of language activities.

Some questions which would probably arise in such a discussion are: "Why do we want to see this film?" "What should we look for?" Many other questions such as the following may arise:



Children help their mother with the marketing.
(From "Food Store," Encyclopaedia Britannica Films)

"Where will the teacher get the film?" "How will it be shown?" "What makes the pictures move?" The particular questions to come up will of course vary somewhat with the age level and previous experience of the group.

During the film presentation, itself, the language behavior of the class will usually be confined largely to listening. Certainly, the potentialities of the medium as a means of promoting good listening habits should not be overlooked. As a variant to the usual method, some teachers have found that the occasional projection of the film



Happy relationships of children at play.
(From the Britannica film "Play in the Snow")

with the sound system turned off offers an effective way of encouraging spontaneous comment among pupils. This procedure is most effective when the film has already been shown at least once with sound.

Group discussion following the film presentation is not only standardized procedure for general learning purposes but provides one of the most fruitful types of oral language experiences for young children. Spontaneous comments of all kinds are to be expected and encouraged. "What did the film show?" "What did we learn from the film?" "Did we find out what we wanted to learn?" "How can we learn more about what was shown?" "Should we see the film again?" Individual responses may be expected to vary widely, of course, and to introduce personal impressions and experiences having to do with the motion picture. Words and names from the film which may be new to individuals or to the entire group may be discussed and emphasized until they become familiar.

Other oral language activities growing out of the film presentation may be developed in a variety of forms. Nonsense rhymes, dramatic play, and singing suggest a few of the many possibilities.

Reading and Writing

Obviously many of the oral language activities suggested above either involve some reading and writing or lead directly to the use of visual language symbols. Class discussion, prior to the film showing, for instance, might be expected to give rise to a series of questions which the teacher could list on the blackboard. In a class of beginning readers, single words pertaining to objects in the film could be listed and discussed.

Following the film presentation the opportunities involving reading and writing can be expanded almost indefinitely within the limits of the continuing interest of the group. A simple and useful procedure followed by many teachers is to prepare a list of new words learned from the film. The list may then be used in preparing reading charts or

other "home-made" reading materials. Captions may be prepared for drawings or posters based on the motion picture story. Group compositions, poems, and stories may be written, depending of course on the age level and abilities of the class. Verbal materials may be prepared for a play or for scene titles to be used in a pantomime. Also, simple informational material and stories connected with the subject of the film can be collected and used for reading. Many teachers have found that the use of motion pictures creates many new interests

and thus helps to give a fresh impetus to reading. The advantage of the medium, in this respect, is that it offers an unusual degree of impact and variety of visual stimulation.

The foregoing suggestions represent a few of the many ways in which the instructional film can be used to bring rich new content and stimulus to the language development of children. The creative teacher who understands the function of educational motion pictures in the classroom will continue to find more and better ways to exploit the resources of the medium.

Audio-Visual Programs in State Universities--

A Recent Survey

HARRY M. KAUFFMAN

Director, Audio-Visual Service
University of Denver, Colorado

THIS study was made in an effort to learn more concerning audio-visual practices at the higher education level. A letter, accompanied by a brief questionnaire was addressed to the president of each of the forty-four state universities with the thought that he would provide the information desired or forward the material to some person he deemed qualified to do so. Replies were received from thirty-three schools. A brief resume of the results follow:

Twenty-four of the thirty-three schools have an audio-visual division or department; nine do not.

Twenty schools listed the name of the division or department; thirteen did not. The names include Audio-Visual Aids Bureau, Audio-Visual Aids Department, Audio-Visual Aids Service, Bureau of Audio-Visual Aids, Bureau of Audio-Visual Instruction, Bureau of Visual Education, Bureau of Visual Instruction, Campus Studios, Cooperative Film Library, Department of Audio-Visual Education, Department of Visual Instruction, Photo Visual Service, Visual Aids Service, Visual Education Service, and Visual Instruction Bureau. The name Bureau of Visual Instruction appears four times, Audio-Visual Aids Bureau and Visual Education Service twice each, and the others once each.

Twenty-one schools indicated that the audio-visual work was a part of the program of their extension divisions; three indicated that it was not; nine did not answer the question.

Twenty-three schools indicated that the audio-visual facilities were utilized on the campus as well as in outlying schools; ten did not answer the question.

In twenty-two schools an individual is responsible for the audio-visual program; in two the responsibility is divided; nine schools did not answer the question.

Fourteen schools gave the individual's specific title; seven gave titles too general to be of use; twelve did not answer the question. The titles include Assistant, Consultant, Director, Head, Secretary, Supervisor, and University Editor. The title of Director appears six times, Head and Supervisor twice each, and the others once each.

Twenty schools included the highest academic degree held by the individual in charge of the audio-visual

work; thirteen did not answer the question. The degrees include the B.A., B.S., M.A., M.Ed., Ph.D., and Ed.D. Eleven schools report the M.A. degree, four the Ph.D., two the Ed.D., and one each, the others.

Thirteen schools listed the individual's academic rank; eight designated it as "none"; twelve did not answer the question. The ranks include Professor, Associate Professor, Assistant Professor, Instructor, and Lecturer. In five schools he has the rank of Professor, in three Assistant Professor, in three Instructor, while the others appear in one school each. Eighteen schools gave the salary the individual receives for the academic year; fifteen did not. The salaries ranged from \$1,700 to \$5,200. Four schools reported \$3,000, three \$3,300, two \$3,200, two \$3,800, and the other salaries represent one school each. The average salary was \$3,130.

Thirteen schools indicated that the person responsible for the audio-visual work taught courses in the area; eight replied that he did not; twelve did not answer the question.

Six replies stated that the one in charge of the audio-visual program taught courses in some other field; thirteen indicated that he did not; fourteen did not answer the question. Four schools report education as a second teaching subject, one English and journalism as combination subjects, and one political science.

Replies to the question, "What do you consider to be the most desirable set-up for an audio-visual program in a school similar to your own?" provide interesting and helpful insights into current thinking and planning. In general they reveal:

(1) a growing awareness of the potentialities inherent in this type of instruction.

(2) the need for a centralized service which permeates the classrooms of the campus as well as those of outlying schools.

(3) a desire that the program be in charge of a capable person who would receive academic rank and salary commensurate with his qualifications and responsibilities, and

(4) the desire to have each staff member and student familiar with the audio-visual materials and equipment pertaining to his respective field.

The Curriculum Clinic

Visualizing Democracy

PAUL C. REED, Editor

Director, Visual and Radio Education
Rochester Public Schools, New York

A few weeks ago (in the September 9 issue of *Life*, to be exact) my attention was arrested by that striking two page picture story "What is Democracy? Evatt Tells the World." It started me thinking.

The circumstances that gave rise to that particular news story was a simple question asked by a Swiss correspondent of Herbert Vere Evatt, Foreign Minister of Australia, at a press conference in Paris. "Men are fighting in various parts of the world and invariably the word 'democracy' is used by both sides to define their motives. Mr. Evatt, what is democracy?"

That part of Evatt's reply to this basic question, reprinted in *Life*, was in simple understandable language; it should be repeated and retold, but not here, for that's not the point. That question, "What is Democracy?" is a question that is being asked and answered verbally a thousand times daily in the classrooms of America, yet so far as the behavior is concerned of large numbers of those who verbalize their belief in democracy, the word remains an abstraction devoid of real meaning.

cyclopaedia Britannica's staff and advisors struggled for months to produce their noteworthy pair of films, *Democracy* and *Despotism*. But they're not enough, contribution that they are to the field; we need more and still better attacks on the

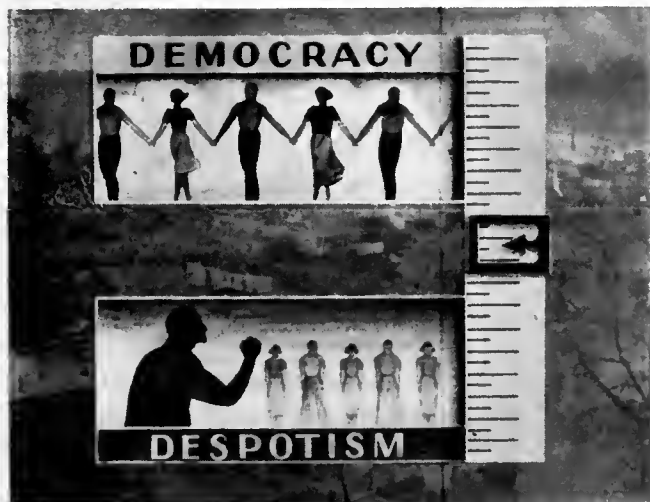


Frank Sinatra tells young people the meaning of true democracy. (From "The House I Live In", RKO production released to schools by Young America Films.)

problem of visualizing democracy. It is not a job for a single picture, or a pair of pictures; there is a need for many pictures.

There's another picture, recently released for schools, titled *The House I Live In*, which may be related to visualizing democracy. This picture has an appeal to high school girls (in Frank Sinatra) that few pictures shown in classrooms can (or maybe should) have, but basically the picture is for the most part just a guy—and a very popular one at that—verbalizing about democracy. Don't misunderstand me though, if adolescents will listen more attentively to the words describing democracy when they're sung by Sinatra, let him sing.

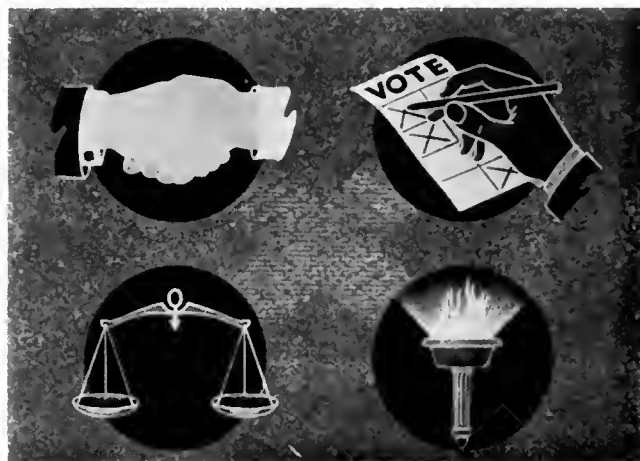
There's another element in that picture, however, which needs to be considered in the production of pictures to interpret democracy. Too fre-



The film on "Despotism" offers the reminder that any community can be rated on the scale running all the way from democracy to despotism.

Here is the greatest challenge and opportunity that producers of audio-visual materials for instruction have ever had. Surely if the motion picture, and the filmstrip, and the transcription, have the great power that we attribute to them philosophically, then surely more can be done than has been done to utilize these media to make more real and more meaningful the abstraction "democracy."

This is a tough assignment, and there's no doubt that many an earnest writer and producer have given up in their attempt to produce just that kind of material. I've been told that En-



The film on "Democracy" shows how a community works to balance its economy and enlighten its citizens to achieve shared power and shared respect.

quently the makers of our educational sound pictures start first with a verbalized commentary and then try to illustrate the words. Far too often the total result is nothing but a verbalization and not a visualization. Words have great power and efficiency in the compressing of ideas. But that isn't what is needed in defining democracy. We need vivid, real, and convincing incidents to dramatize the meaning of democracy.

In the Sinatra picture there is only one dramatized incident—when the boys gang up on another because of his religion. The dramatization is not real or convincing enough, but it *is* a specific; and that's what's needed. We need many examples of specific instances to show and demonstrate what is meant by democracy.

Only recently I saw for the first time a picture that has been used in classrooms for many years. Maybe you've seen it—the TFC picture *The Story That Couldn't Be Printed*. This story from the life of John Peter Zenger is masterfully and movingly told. The meaning of "freedom of the press" is partially defined by dramatizing vividly what it meant to Zenger. The picture visualizes an important incident in the historic development of democratic concepts in this country and provokes thinking about its meaning for today.

Now back to "Evatt Tells the World." Just in case some producer turns to his September 9 issue of *Life* maybe I can illustrate the point in another way. Here's a part of Evatt's answer to the question, "What is Democracy?"

"After a government is elected by the people, democracy means that the verdict of the people must be respected by the people. To try and get rid of an elected government by violence or for the government to get rid of its opposition by violence, that is the very antithesis of democracy. It is part of the democratic process to accept defeat until that defeat can be reversed by constitutional means."

Now I can imagine some film producer using such words verbatim for a commentary, and I can imagine how the picture column of his script might look. Four quick scenes to illustrate those words:

1. Election night—people cheering
2. Mob scene—foreign land
3. Firing squad—foreign country
4. Defeated candidate tearing pages from calendar

That might pass for a motion picture, but we don't need that kind. Rather, in those words spoken by Evatt in Paris is the material for dramatic visualization. I can imagine the power of the sound motion picture medium being used to dramatize and give meaning to this concept. I can imagine the story unforgettably told in two juxtaposed incidents, that would visualize this aspect of democracy and its antithesis.

Maybe there's another aspect to the teaching of democracy that is just as important, or even more important, than knowing what democracy is. And if this is so, it is a still stronger argument for bringing the full power of the motion picture to bear upon this problem. How we behave depends upon how we *feel*, as well as upon what we *know*. Not only must we know how to act democratically, we must want to

act that way. Our attitudes must favor democratic ways. There is no question of the value of the motion picture to stir people emotionally and to affect their attitudes. Some of this power should be put to work in classroom films for teaching democracy. Maybe some of the *Why We Fight* techniques can be used in attacking the problem of teaching democracy.

The Audio-Visual Budget

(Concluded from page 438)

purchasing some of the more expensive major items of equipment. Surely no thinking citizen of any community would object to spending 50c per pupil per year for notably increased efficiency in the instruction of their children.

In addition to the money allotted to be spent for film rental, maintenance and replacement of equipment, and the purchase of supplies, some provision should also be made for the purchase of new equipment. The tentative list of visual education needs, drawn up as a part of the educational plan of the budget, can serve as a basis for developing a one year, and a long term or five year spending plan for the audio-visual budget. Items can be listed in the order of the urgency of their need, and in order of the contemplated frequency of their use. Then the most essential items can be obtained the first year, and other materials in succeeding years. For example, it would be advisable to buy black curtains for darkening a room before buying an opaque projector for use in the room. Various interesting comparisons can also be included in the spending plan, with brief explanations of increases, decreases, etc. One might compare this year's audio-visual expenditures with next year's, or your school's expenditures with that of other similar schools, etc. The long term spending plan should be revised annually to take into account changing needs and circumstances.

Recapitulation of Points to Remember in Developing the Audio-Visual Budget

1. Decide on a basic philosophy or educational plan.
2. Are all rooms to be equipped for visual education or, is a centralized projection room to be used?
3. Provision for room darkening is the first essential.
4. Survey your school's audio-visual program to determine its degree of adequacy and to discover future needs.
5. Plan for the use of both projected and non projected visual materials.
6. Compare your schools program with that of other schools.
7. Offer proof of the economy and efficiency resulting from the use of visual aids.
8. Through the cooperative effort of the faculty and the administration develop a short and long term budget.
9. Visual education materials and equipment should be paid for out of regular school funds.
10. Fifty cents per pupil per year is required for a minimum program.

School Made Motion Pictures

IF I'm ever destined to receive a traffic ticket, I hope I get it in Palo Alto. If I could be transformed to a school boy again, style 1946, I would choose Palo Alto. If I had the time and ability to organize my community, I would model it after Palo Alto. Where else in the world can you work off a traffic violation by helping with the staging of a show? What other school system gives its boys and girls a week to ten days off in order to watch or participate in a motion picture production? What other community on this globe of ours can boast of such fine, willing spirit of co-operation?

A short time ago I had the privilege of previewing this colorful, community-made film portraying the

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

trials and tribulations of the boy Titian on his way up to becoming the renowned painter. I congratulate Palo Alto and especially Mrs. Robertson on this fine production. I'm sure that every one who sees this film will look forward with great anxiety for future releases from this spirited community—this first real threat to Hollywood.

Mrs. Lillian P. Morley, a friend of the Children's Productions of Palo Alto, has given us the following account of the filming of "Titian." D. S.

Enter: The Community-Made Motion Picture—"Titian"

WITH the completion and release of "Titian" by Childrens Productions of Palo Alto, California, a new type of children's moving picture has been born. At last a non-commercial group has proved that such educational incentive films can be made with a moderate budget and combined community effort.

Palo Alto, a town of about twenty-thousand people has virtually sprung from the head of Stanford University. Daily life and entertainment there have become almost synonymous with the Community Center. This is, perhaps, the secret of Palo Alto's spirit. There is a common tie between all groups—a common meeting place where everyone participates and makes plans. Oddly enough the town has no paid officials. The mayor receives no salary. In view of this cooperative background, it is not difficult to understand how "Titian" came about.

Practically all of the work on "Titian" has been volunteer work. Where ordinarily, it would be necessary to spend at least forty thousand dollars to produce such a forty minute sound and color production, the people of Palo Alto have spent very little for essentials only, such as films, professional script, cameramen, sound technicians, and materials for scenery. Direction, supervision, acting, all production work, and research have been the joint voluntary achievement of the community.

The community playhouse, under the leadership of Mrs. Hazel Robertson, is the exact spot where the pioneering idea originated. Always, week in and week out, the playhouse work goes on. There are a total of sixteen plays produced yearly. It is a project designed primarily to keep youngsters off the streets and to divert child energies into constructive channels. The show, in other words, is never as important as child participation and growth. For this reason, no child may have a leading part more than once, and whether or not he is a good actor is incidental. There are all kinds of jobs for all kinds of children to perform. Many children participate in a passive way by observing rehearsals and being on hand for errands.

The playhouse is practically self-sustaining. The township pays only three people, one of these part time. Tickets to plays are fifteen cents each. Membership is fifty cents a year. In a true cooperative manner, when a child cannot afford the membership fee, he is encouraged to earn the money by doing odd jobs, such as, picking up pins with a magnet, or arranging book shelves. Never is the work exchanged for the membership. The child is paid and then must purchase his membership card personally, as everyone else.

Besides operating on a fifty-two week basis, the playhouse has two groups of high school students doing road work. There is a play on tour now dealing with the problems of a Japanese girl who returns from a Nisei Camp to her former community. It was in the supervision of the Road Plays that Mrs. Robertson began to feel the limitations of the play as a medium. She realized that well produced, timely plays, and many adaptations of "best books" (for that is the chief bill-of-fare) were reaching but a handful of children. These children were already enjoying urban advantages. It is the multitudes of



Cobbler scolds Titian for painting instead of working.

children starving for mental stimulation in the poor mining towns, in the isolated rural communities of the deep south, and elsewhere, who must be reached.

Films are the ideal medium for this, but fantastic costs of production and complete ignorance of the techniques were seemingly unconquerable barriers. Outside of Palo Alto, these would appear unconquerable. For this community with its wonderful popular support, the idea was almost natural.

As in other play productions, the adult actors and assistants came from the Drama and Motion Picture Departments of Stanford University. Music Departments of both Stanford University and the San Jose State College provided the orchestra and musical research. The music for the picture, now known as the "Titian Suite" was composed for the event by William Bergsma, a pupil of Howard Hanson. Audience reaction had been well tested by the play from which the movie is adapted, and by stories and library displays on the artist and his period. Slides, available for classroom use, and demonstration kit, were assembled after meticulous research.

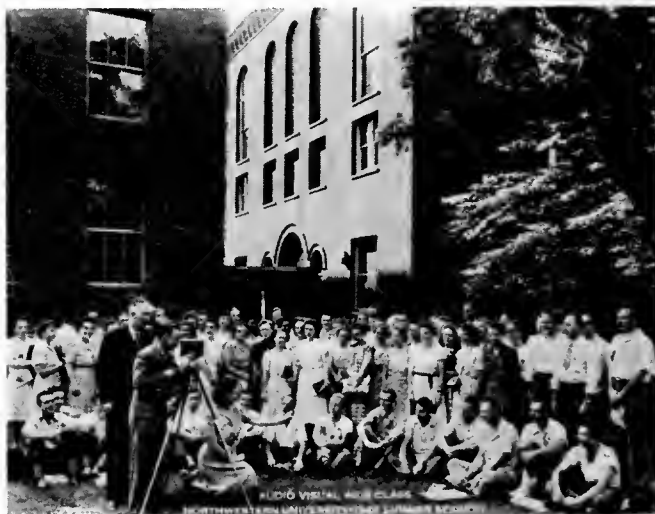
When the decision was made to film the story of the boy painter, Palo Alto began to hum with enthusiastic workers. Production proved of great value to them as stimulus for community action. The call for a donkey to be used in the film, brought forth ten offers. When the stage hands found that the scenery for movies was too heavy for them to move, they simply enlisted their fathers. When a large procession was needed, and outdoor scenes were being shot in the country, a gala picnic was planned and a happy time enjoyed by all. Lanches and snacks for crew and cast were usually eaten at the playhouse. Neighborly town-folk contributed special savory dishes, sent homemade pies and cookies. Costuming and scenery construction became a community responsibility to the extent of allowing traffic violators the choice of paying a fine or "working it off" at the playhouse. It was the thing in Palo Alto to assist in the making of the film. The populace is eager to launch a new project.

The shooting of "Titian" took ten eight-hour days. A project of this intensity should require a great deal longer, but the beautiful California flowers remain in full bloom for just that long, and they had to be an integral part of the scenery. Besides, there was not a lavish supply of film. The ration was at a minimum. Public schools were dismissed for the whole period of shooting. It was considered an experience of educational moment for all.

The results of all this effort are far from perfect. There are many things to improve in the next filming, but the important step has been made. Our children deserve to be represented by a moving picture production group which has the child's welfare and mental growth as its only incentive. There is every hope that other communities, settlement houses, and children's drama clubs, in conjunction with collegiate and adult drama groups will take courage from this pioneering success. Everyone agrees to the dire need for incentive educational and fictional movies for children. Here is one practicable way of producing them!

Teachers Learn Audio-Visual Techniques

Mr. Charles R. Crakes, Educational Consultant for the DeVry Corporation (in dark suit), who conducted a six weeks' Audio-Visual Aids course at Northwestern University during the School of Education Summer Session, explains the "why" and "how" of



Northwestern Summer School Group.

camera technique to his class as one of his male students operates the DeVry 16mm. Movie Camera.

In addition to instruction in the production of motion pictures, film strips and slides, lectures, demonstrations and clinics were held to afford the teachers an opportunity to study the function of audio-visual aids in learning processes.

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, 1946, 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 publisher 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 537, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Nelson L. Greene, 64 East Lake St., Chicago, Ill.; Editor, Nelson L. Greene, 64 East Lake St., Chicago, Ill.; Managing Editor, Josephine Hoffman; Business Manager, Evelyn J. Baker.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake Street, Chicago, Ill.; Nelson L. Greene, 5836 Stony Island Ave., Chicago; Marguerite Orndorff, 7022 Warwick Rd., Indianapolis, Ind.; Marie Craig, White Plains, N. Y., Estate of J. J. Weber, Bay City, Texas.

3. That the known bondholders, mortgagees, and other security holding 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; and 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 2nd day of October, 1946.

VIRGINIA DANIELS ALLEN,

Notary Public.

(My commission expires June 3, 1950.)

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

UTILIZATION

- **Music Films in Education**—Helen C. Dill—*Music Educators' Journal* 32:62 June, 1946.

The author is chairman of the Film Music and Projection Equipment Division of the Music Educators' National Conference Committee on Audio-Visual Aids. A survey sent out in February, 1946 yielded replies from 80 educators, including 17 supervisors of music in cities 100,000 or over; 14 supervisors in smaller cities; 5 state supervisors; 4 county supervisors; 11 instructors in college; and 14 university instructors. Films are seldom used in music education, only 75% indicating that the schools use films often but *not for music*. Subjects on which good films are needed included: fundamentals of singing, of playing an instrument, of conducting; how instruments have grown up, teaching world culture through native songs, dances and instruments; contemporary artists, the symphony orchestra, etc.

Other articles previously published by the Committee in the same journal are: "Cinderella of the Cinema" by Miklos Rosza (Jan.-Feb. 1946), and "Music of the Animated Pictures" by Jose Rodriguez (April, 1946).

- **A Film Program for Social Living**—Dina M. Bleich, James Fenimore Cooper Jr. High School, N. Y. C.—*High Points* (Magazine of the High Schools of New York City, published at the Board of Education) September, 1946 p. 31.

An outstanding article, describing how films are used for instruction in the classroom, and for developing attitudes. A Visual Instruction Committee of teachers has steered the program, evaluating and planning throughout. The program included:

- a) A series of 5 discussions based on human relations films, under the direction of the Clinic Psychologist and the classroom teacher as part of the guidance curriculum.
- b) *Americans All* (March of Time) shown to all classes of the school in the auditorium, with discussion led by the Community Center teacher.
- c) YMCA film showing the activities of the various clubs was used to motivate interest in joining clubs instead of a gang.
- d) Youthbuilders (a significant club movement throughout the city) participated in a panel discussion at the American Museum of National History Film Forum.

The committee concludes that the total program of film use in the school would now be divided between the use of selected instructional films in the classroom, and good films for discussion and human relations in the auditorium. The article then lists films used, and some of the ways in which specific groups made use of them. The original article is recommended.

- **"How to Do It" Series**. National Council for the Social Studies, 1201 16th St., N. W., Washington 6, D. C. 10¢ each.

No. 1 **How to Use a Motion Picture**—Wm. H. Hartley.

A concise summary of motion picture use: the values of motion pictures, the types and sources of films, the steps in use of films, including preview and preparation by the teacher, the need for follow-up and (at times) repeated showings. An excellent short-cut for busy teachers.

No. 2 **How to Use a Textbook**—William H. Cartwright, University High School, University of Minnesota.

The textbook is probably the best single tool available to the social studies teacher. The fact that it may be

misused is not a criticism of the tool but of the training or ability of the craftsman.

No. 3 **How to Use Local History**—Ella A. Hawkinson, State Teachers College, Moorhead, Minn.

An excellent review of the techniques and the many values to be gained from using the resources of the local environment. Highly recommended.

No. 4 **How to Make a Bulletin Board Effective**—Edwin M. Barton, Elizabeth, N. J. and George B. Robinson, New Brunswick, N. J.

What types of material can effectively be displayed in the classroom, some of the good sources of materials, and some of the methods of arranging a good display. Very useful; would be improved with appropriate illustrations.

- **Cameras and Classrooms**—Reese Wade, Kansas City, Mo.—*Catholic School Journal*, June, 1946 p.194.

A recapitulation of the great value of the classroom film. Adds nothing to the literature in this field.

- **Audio-Visual Aids in Social Education**—A Commission of the National Council for the Social Studies—*Film and Radio Guide* 12:27 April, 1946.

The Commission recommends that: teachers and laymen recognize the values of visual and auditory aids; individual teachers, private and public agencies, and educational organizations undertake further research in methods of use; colleges and universities establish more courses and workshops for training teachers in the use of audio-visual aids; educational organizations (including the National Council for the Social Studies) collaborate with producers in the production of materials for social studies; the supply of multiple copies of visual aids and recordings be increased and made more readily accessible; boards of education equip classrooms adequately, and that the National Council for the Social Studies undertake a study of the equipment needed and issue recommendations.

MOTION PICTURE CLUBS

- **Movie Clubs Can Be Fun**—Edward T. Myers—*Popular Photography*, May, 1946, p. 98.

Very useful account of the experience of the University of Chicago Documentary Film Group. The club affords an opportunity for seeing outstanding documentary films and revivals of screen classics. It also serves those interested in the art of the cinema by means of a production group.

The article is written as suggestive of what groups everywhere might do with similar good results. It is a long, carefully-planned article with specific advice on programs, sources, projection technique, and so on. Consult the original.

- **Conference on Children and the Cinema**—Barbara Low *New Era* 27:138 May, 1946.

Report of a conference sponsored jointly by the Cinema Committee of the National Council of Women of Great Britain and the British Film Institute. Discussions and addresses at the conference revealed that the current movement of children's "clubs" in the Gaumont-British and Odeon theater chains has its good and questionable aspects. For example, one speaker pointed out that the motto which the enthusiastic youngsters sing in unison: "We're a Thousand Strong, So We Can't Be Wrong," smacks of dangerous Nazi regimentation! There are desirable aspects of the program, and the author recommends that further study be made by educators, psychologists, doctors, and the like.

A note informs us that an Advisory Council on Chil-

dren's Entertainment has been set up by Arthur Rank (represented by Mary Field). The Council includes educators, representatives of the British Ministry of Education, the B.B.C., the National Union of Teachers and others. The Council is to advise on the kinds of films that should be produced especially for children, on a non-profit basis. These would be shown first in the G-B and Odeon "clubs", and later to audiences everywhere.

PHOTOPLAY APPRECIATION

- **Children's Matinee**—A. O'Brien—*Parents' Magazine*, September, 1946 p. 158.

Describes a community in Oregon where matinee programs were held each Saturday for children 6 to 10 years old. The program was about 1½ hours long, the "feature" lasting about 20 minutes. This was usually a film from the Office of Inter-American Affairs. It was combined with a musical, an animal film and a comedy. The shows were held in a local housing project and the equipment and operator were donated. The average cost for each program was about \$4.50, defrayed by a small admission charge.

The programs were planned by a committee of 3 members of the P.T.A. Publicity was secured through the local newspaper and announcements in the first 3 grades at the elementary schools.

The matinee series was regarded as highly successful, although it is hoped that better films for young children will become available.

PERIODICALS

- **Documentary News Letter**—vol. 6 no. 53 May-June, 1946. Film Centre, 34 Soho Squ., London W1, England.

This stimulating publication for workers in the documentary film movement includes an editorial "Can We See Our Feet?" in which the trend is noted to be away from the social interpretation of current problems, but rather a reporting style where obstacles and weaknesses are side-stepped. "Documentary is on the one hand producing educational, instructive and descriptive films excellently and in large numbers, but on the other hand is neglecting the production of social documentaries."

"Films in Schools" is a news item of a conference held on May 20th last at the Ministry of Education, with Miss Ellen Wilkinson presiding. A committee of teachers was established, with the Ministry included, to draw up programs of films needed for education. The Ministry would arrange for the production of such films, and consultants would include the Ministry, teachers and film makers.

"The Visual Unit" describes a new project of the Ministry of Education. A variety of study materials and visual aids will be produced to be used in teaching a given subject or topic. The first unit is planned on "Local Studies." It will include films, filmstrips, slides, models, posters, illustrated booklets, etc.

- **Sight and Sound**—vol. 15 no. 57 Spring, 1946 British Film Institute, 4 Gt. Russell St., W. C. 1.

"Educational Films—Which Way Now?" by Ken Annakin (p.33) is very stimulating and should be of interest to teachers and producers. The author is a documentary film maker who wanders into the Dartington Hall Film Unit, where teacher-amateurs project some of their films. He is surprised to find that at least two of these were very interesting and instructional without any film tricks or professional editing. Later, when he projects one of his own documentaries, designed for theater audiences in wartime, he is struck with a realization that although his film was cinematically superior, it was unsuited to a school audience. "Though the 4 dialect commentators had provided a pleasing human touch on 35mm., I now found that on 16mm. they needed definite attention and concentration. I felt my attention being split between visual and sound. The two were not 'married' as in normal cinema screening."

The author then admits that silent films still have their place in instruction, because the mind is more at rest, and

the tempo is more leisurely. And the silent ones cost a fraction of the amount needed to produce a sound film.

Films must be made either for education or for the theater. Those intended for the theater must compare in quality and technique with the other subjects on the program. As for educational films, there are thousands of simple lessons crying out to be taught to children by film, and these should be produced as cheaply and as speedily as possible.

This leads to a proposal that teachers be allowed to examine some of the footage in stock-shot libraries, and use these with the editing assistance of professional technicians. Silent subjects of this type would also be useful in other countries.

- **The Films and Education**—*New Zealand Education Gazette*, 25:181 July 1, 1946.

A keen interest in audio-visual education is evident from news items in this and other issues of the *Gazette*. This issue contains an appreciation and appraisal of the movie, *Henry V*. The film stands up very well when compared with the original Shakespeare play and its rendition on the stage.

- **Building America**—"Public Health" vol. 11, no. 6 September, 1946.

A serious and forward-looking interpretation of the public health problem in the U. S. It gives a history of the public health movement in this country and indicates, with graphic illustrations and photographs, the status of medical and health services for the population. Would be an excellent source of information in high school classes or adult study groups interested in understanding current legislation.

- **Cine-Kodak News**—popular Kodak publication, has reappeared after a four-year suspension. This informative and up-to-date amateur movie-making magazine is automatically distributed without charge to all active home movie makers, by the Eastman Kodak Company.

Reduced in size, but with more pages added and with the use of color considerably increased, the publication is bringing readers a "refresher course" in home movie making in its first postwar issue. Titled an "Introductory Issue," this first Ciné-Kodak News—1946 style—stresses the fundamentals of good movies; easy movies; movies that are fun to take and to show.

Future issues will be published as frequently as paper supplies permit, and will contain seasonal and instructive articles of interest to all movie makers. In addition, as in the past, the editors offer a free review and criticism service to all movie makers who want to improve their movie making.

AUDITORY AIDS

- **Possibilities for Use of Radio, Phonograph and Recording Equipment**—Roy W. Gilbert—*Arizona Teacher-Parent*, 34:16.

The article is based on the experiences at Madison School, Phoenix, Arizona. A two-way communicating system with 40 sub-stations is located in the office of the principal's secretary. There are also speakers on the playground. In addition to the two-way communicating method possible, between classroom and office, radio programs may be tuned in to any or all rooms. Records and transcriptions may also be heard. Class "broadcasting" in the auditorium, or to all the other classes, is greatly enjoyed by the children. Recording equipment is used to make a record of children's plays and to help improve diction. Although audio equipment cannot be claimed to hold the answer for all instructional problems, it does have great possibilities to bring interesting educational experiences to the child.

- **FM**—*Science Illustrated*, May, 1946 p.42.

"Something is happening to radio, and listeners shouldn't miss it." This refers to the time when FM will be transmitted on a nation-wide scale. In popular, clear style the article gives a background of the history and principles of FM. Besides the vastly improved radio reception that FM

(Concluded on page 472)

The Church Department

A Monthly Service

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

Third International Workshop In Visual Education

OVER two hundred and fifty leaders in the field of audio-visual religious education, representing nearly forty Protestant church groups in the United States and Canada, gathered at the Northern Baptist Assembly, Green Lake, Wisconsin, the week of September 2-7 for the Third Annual International Workshop in Visual Education.

The six-day program featured visualized worship services each morning and each evening, morning forums, and morning and afternoon workshop groups. Film reviews followed the evening worship services.

Rev. James K. Friedrich, producer of Cathedral Films, Hollywood, one of the guest speakers, told informally the story behind his organization and discussed its plans for the future. Two of the latest Cathedral films, *Go Forth*, which was made for the Episcopal Church, and *For All People*, made for the Disciples of Christ, were screened and well received.

An ambitious program of church film productions was outlined on Tuesday evening and Wednesday morning by Paul F. Heard, executive secretary of the newly-formed Protestant Film Commission. Mr. Heard screened several Navy training films to illustrate certain advanced techniques to be utilized in Commission productions.

A special workshop group composed of editors, lesson writers, visual education leaders from over a dozen denominations tackled the problems involved in integrating visual aids into the curriculum. They studied carefully the changes that would need to be made in Sunday school lessons, weekday and vacation school units, to take advantage of new developments in the visual method of teaching. This group was led by Dr. C. A. Bowen, executive editor of the editorial division of the Methodist board of education.

The use of visual materials and the visual method was studied in five groups: Miss Elsie Miller, of the Children's Department of the Methodist Board of Education, led the group on "Using Visual Materials In the Children's Curriculum"; Dr. Frank McKibben, of Garrett Biblical Institute, led the group on "Using Visual Materials In The Youth Curriculum"; "Visual Materials In Worship" was led by Rev. Lloyd R. Krepps, visual aids counselor in the Northeast Ohio Conference of the Methodist Church; "Film Forums" was led by Miss Margaret Carter, U.S. distribution director for the National Film Board of Canada; and Dr. S. Franklin Mack, of the Presbyterian Board of Foreign Missions, led the group which studied "Visual Materials in Missionary, Social, and World Education".

Other workshop groups included "Introduction To Visual Education", Rev. Harry Spencer, leader; "Regional Programs of Visual Education", led by Rev.

Frank A. Lindhorst; and "Visual Method In Leadership Education", by Rev. Alexander Batchelor and Mrs. Josephine Xander Sheeder.

The afternoon workshop groups were: "Distribution of Visual Materials," Rev. William L. Rogers, leader; "Making Non-Photographic Visual Aids", led by Mrs. August Beck; "Church-Made Films and Slides", by Rev. Allison R. Heaps; "An Introduction To Photography", by Dr. John C. Trevor; and, "Audio-Materials and Methods", which was conducted by Miss Pearl Rosser.

These daily work groups indicate clearly the scope and concern of the Workshop and show that the church is aware of the many facets of visual teaching. Better materials in all media are desired, and more effective techniques of utilization are being sought for every kind of material and with every age group.

A large library of films and slides for church use was maintained during the week and heavily used by those attending for private and group study and previews.

Dr. Benjamin Gregory, Secretary of Religious Films, Ltd., Great Britain, termed the 16 mm sound film "the greatest means of influencing people for good that this world has ever seen". In acknowledging



Left to right: Rev. Hamilton Aiken, Managing Director Religious Film Society of Australia; Rev. Alexander B. Ferguson, Chairman of the Visual Education Committee of the ICRE; Dr. Mary Leigh Palmer, Director of Visual Education for the ICRE; Mrs. Gregory, and Rev. Benjamin Gregory, Secretary of Religious Films, Ltd., Great Britain; Mr. William F. Kruse, Bell & Howell Co.; Rev. James K. Friedrich, President of Cathedral Films, Hollywood.

the financial aid of J. Arthur Rank, English film tycoon, he stated that Rank has given from \$300,000 to \$500,000 yearly to the film production program of the Society.

Rev. Hamilton Aiken, of Melbourne, Australia, told of the program of the Religious Film Society of his country, stating that it had even started to manufacture 16 mm movie projectors. He referred to the new educational act there which requires every state school to have projection equipment, and requires schools, also, to provide "released time" for religious training.

Inspired by a well-planned and reverently presented worship services under the direction of Rev. Oscar

J. Rumpf, and elated by the prospects of an ambitious program of film production by the Protestant Film Commission geared to the curriculum needs of the churches, those who attended the Workshop left the beautiful surroundings of Green Lake enthusiastic about the future of visual aids in the teaching work of the church.

PAUL R. KIDD
Director of Visual Aids
Christian Board of Publication
St. Louis, Mo.

How to Number and Label Stereopticon Slides

A DIRECTOR of religious education in a local church has asked for suggestions and directions for labeling and numbering a small library of stereopticon slides which are used by the church school staff and other workers. He specifies what kind of answer he wants by saying, "Make it simple and practical".

The following suggestions are simple and they are functional. There are two basic purposes for putting data on slides. They are: (1) to help the user in making his preparations, and (2) to facilitate accurate projection and return to the file.

All data to assist the user when he is studying the picture and making his preparation, should be legible

picture is given so that checking with the manuscript is easier and more certain. The penciled number on the extreme left is temporary, and indicates the position of this slide in a specific program, and it should be erased when the slide is returned to the permanent file. (Labels and thumb mark must be put on the proper side of the slide, of course, or the projected picture will be "lefthanded")

This is the minimum of information needed on slides to facilitate use and expedite filing. In extensive collections the numbering system can be expanded to meet the needs of each specific library.

In Figure Two we see the slide in the study and preparation position—the way it will be held when being viewed. The artist's name is given because it is essential. The title of the slide is given also because it is needed. After that, the Scripture reference, if any, is given. The other notation indicates that material on this particular picture can be found in Maus's book, "Christ and The Fine Arts", page 57. This is the minimum of information needed to help the user, and the remaining non-transparency area may be used to indicate other resources on this slide.

Type all this labeling data on white gummed paper trim and attach it to the slide. To protect it from wear and soiling, apply a coat of neutral finger nail polish to all except the area for the temporary number.

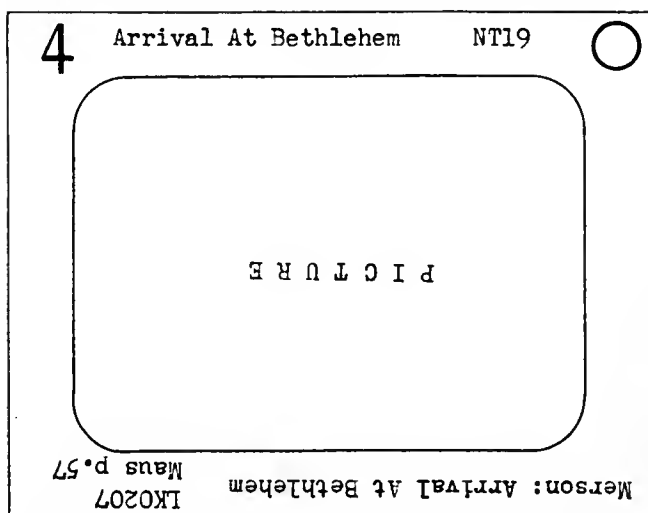


Figure 1

when the slide is in position with the picture right side up. All data relative to projection and filing should be placed on the slide to be legible when the slide is in projection position, with the picture upside down. These basic considerations, long overlooked by the slide people, are carefully regarded in the suggestions which follow.

In Figure One we see the slide in the utilization and filing position. The thumb spot, on the extreme right, insures the proper insertion of the slide in the carrier. The operator stands on the high side of the projector and holds the slide in his right hand, thumb upon this spot, for placing in the carrier. For maximum visibility this spot should be white. Next is the file number, or numbers, when the collection is extensive. This slide belongs in the New Testament set and is number 19 in that series. The title of the

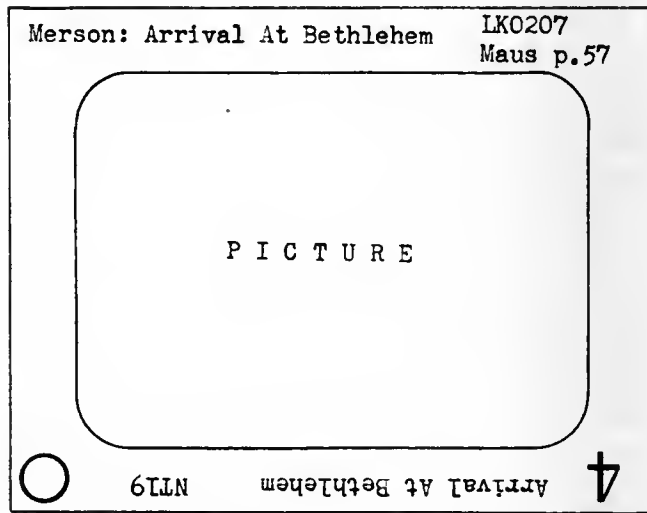


Figure 2

There are several points to consider in a utilization tray for holding slides. Its width and depth should be slightly greater than slide-size to allow easy fingering of the slides. It should be long enough to accommodate the used slides in the back end of the box. The risk of breakage is great unless the operator has some certain and secure place for the slides that have been used. To lay them here and there about the table or projector is to invite trouble.

After a selected set of slides has been assembled for use on a particular occasion, they should be held close together and a white chalk line drawn diagonally across their tops. When placed in the tray this line enables the operator to see at a glance whether all the slides are in their proper sequence and right side up. This line should be removed when the slides are returned to the permanent file.

Reconstruction Films

The post-war world needs the three-Rs—relief, reconciliation, and reconstruction. The church should lead the way, and the school should not be far behind, in this great endeavor. Permanent peace will rest upon these three Rs.

Educators in church and school have in three new films—powerful instruments for building the world consciousness of children, youth and adults. Each film can be used to expand the horizons of the mind and the boundaries of Christian concern.

The Pale Horseman is a 19-minute film in sound released by Brandon Films, 1600 Broadway, N.Y. 19, which presents the present actualities and the future threat of that third Horseman of the Apocalypse, plague. For most Americans want, suffering, disease, despair are things reported but not seen. This film plunks us down in the real world.

Suffer Little Children is 10 minutes long and available from Brandon and its affiliates. Every church should use it. It takes more than stories and Scriptures to move the war-hardened Christian to action. Show this film. It has penetrating pathos, logic, and realism. It will appeal and motivate.

He Restoreth My Soul was made for backing up the Reconstruction Funds of the Presbyterians and The Northern Baptists, and can be secured from either 156 Fifth Avenue or 152 Madison Ave., New York. This 20-minute film calls upon every thinking citizen and churchman to support the rebuilding now being undertaken by the church in all of the war-ravished countries.

Use all three films. Set them up in a series. Use them with adult classes and groups. Use them Sunday nights. Each speaks powerfully.

Religious Film Library

A religious film library is being organized by the Louisville (Kentucky) Council of Churches. The plan will be in effect when thirty churches have paid in an initial amount of \$127.50 each and signed the membership agreement. Twenty-seven memberships have been sold.

It is anticipated that operating expenses the first year will be \$1125.00, leaving \$2700.00 for the purchase of 16mm motion picture films. The second year each church will pay a membership fee of \$50.00, and the income from this source, and from the rental of films to non-member churches, will be used for the purchase of films, operating expenses, and the extension of services.

Non-member churches will be permitted to rent films at the standard spot booking rates. Films may be used only by the original renter.

The library expects to secure religious, government, and commercially sponsored free films that are available to established libraries, and will accept memorial films from donors interested in the use of motion pictures in Christian instruction.

An evaluating committee, which will be selected by the members of the library and the Visual Education Committee of the Council of Churches, will preview and approve all films selected for purchase.

Visual Education Institutes

In Indianapolis, Ind., approximately 200 church, club, and school leaders attended the two-day third annual Visual Education Institute on October 3 and 4. Mr. M. Brunson Motley was general chairman of the Institute, and the principal resource leaders were Dr. Alexander B. Ferguson, Chairman of the Visual Education Committee of the International Council of Religious Education, and Lawrence C. Larson, Research Consultant in Audio-Visual Aids, Indiana University.

The Visual Education Workshop for the Washington, D. C., area was held at American University on the evening of Sept. 16, 17, and 18th, with more than 500 attending. The guest leader was Dr. Paul H. Vieth, of Yale Divinity School. The three-hour evening session was used for a general session on utilization, for a workshop session on organization and materials, and for previews.

A Good Sign

A keen and intelligent interest in all forms of visual education was shown by those attending the first National Workshop for Directors of Religious Education according to Rev. Frank Grebe, Director of Education in Westminster Presbyterian Church, Buffalo, N. Y., who served as dean. This workshop was held on the campus of Lake Forest College the last week of July.

From Britain

According to an announcement in the *CHRISTIAN SCREEN* magazine the newly-formed Christian Film Council (of Britain) proposes by means of the "cinematograph to make known the principles and teachings of Christianity through the production and distribution of Christian films." The Council is composed of men and women, drawn from many spheres of achievement and representatives of every section of the Christian Church, who propose to make the film an instrument for the evangelization of the masses at present outside the Churches.

The Council will undertake the production of a series of "screen services", complete in themselves, and mounted on a 1,600 foot spool with a running time of 40 to 45 minutes. The first series to be produced will deal with such human problems as "Loneliness", "Sympathy", "Worry", "Human Pain", "Temptation", and "Courage". It will also produce a series of discussion films for youth groups, and another for use with children.

Popular Guide Being Revised

The first edition of the Wartburg Film Service's "Guide To The Use of Visual Aids In Catechetical Instruction" met with such general acceptance that it is now being revised by a committee to give more information and a more systematic and logical arrangement. This progressive denominational film service announces scenarios for filmstrips which present the subjects of the catechism.

New Christmas Slides

Church-Craft Pictures, formerly Cathedral Pictures, of St. Louis 3, Missouri, is currently engaged in a greatly expanded production program, and has assigned the Cecil B. DeMille Pictures Corporation to make a series of 2 x 2 color slides covering stories of the Old and New Testaments. The first, just published, is *Christmas Blessings*, consisting of 40 slides presenting the Biblical account of the Christmas story—the Old Testament prophecies, the Birth of Christ, the Visit of the Wise Men and the application of the Christmas message to the world of today. *Christmas Blessings* comes complete with program guide, hymn slides and specially prepared recitations for children's Christmas programs and Christmas worship services.

The Church-Craft slide production schedule calls for 90 stories each from the Old and New Testaments, an estimated 1,500 color stills in all. "Our production activity is not for entertainment, but to provide high quality teaching tools for the church," states Paul G. Kiehl, B.D., general business manager of Church-Craft Pictures. "Intensive research is carried on before production begins on any one series, so as to make certain they are correct, Biblically." Mr. Kiehl has had 10 years of theological training. His thesis at Concordia Theological Seminary in St. Louis, where he completed his studies, was on "Bible Stories Photographed in Color" which is being used as the scenario for the present series of Bible stills.

A circular giving complete list of the Bible story slide sets currently available can be obtained from Church-Craft.

Lutheran Release

A feature length motion picture in the interest of youth, *Youth for The Kingdom*, is announced by its producer, the Lutheran Laymen's League of the Missouri Synod. This 75-minute dramatic film is being received favorably by Lutheran and other churchmen as an interesting, well-constructed, and convincing film. Its story deals with the problems of youth, and is developed in such a way as to interest both youth and their parents. Make inquiry at your nearest film distributor.

The Palace of The King, a sound "visualogue"; consisting of 24 kodachrome slides and two ten-inch, double faced, long-life unbreakable records, provides basic instruction on the meaning and appointments of the (Episcopal) church. It can be used in the church school, confirmation classes, vacation church schools, and with youth groups. Complete units are now available from Visualogues, P.O. Box 462, Howe, Indiana.

Can You Help?

Mrs. Lucy H. Howard, who has written plays which have had a wide circulation in her denomination, writes that she would "like to study the writer's angle along the line of visual education". Do you know of a course she could take, or of a text or two she could read? If you do, send your suggestions directly to her at Box 174, Hartwell, Georgia.

A Frequent Question

Rev. Harold L. Clark, of Brick Presbyterian Church, Rochester, N.Y., asks: "What are the denominational boards, and other producers of study materials, doing in the way of correlating visual materials with lesson materials?"

A complete answer cannot be given here. Not very much has been done. Paul Kidd, of the Christian Board of Publication, has issued a bulletin correlating visual aids with a certain unit of the Bethany lessons. The International Council of Religious Education issued a "Picture Guide for Uniform Lessons For 1946". Here and there a local church has worked at the job. Aside from these scattered efforts, there is little tangible material dealing with this problem.

Whose job is it? Can the curriculum builders of the several denominations undertake the task, with or without the assistance of those extensively familiar with visual resources and intimately acquainted with the educational processes of the local church? Are the lesson-producing agencies of the denominations facing the necessity of employing personnel to integrate visual resources into the curricula unit by unit? How much of this job belongs to the Protestant Film Commission? Will the local church be obliged, for years to come, to do its own integration? How can the average church school worker, minister, or director have the extensive knowledge of resources and processes which this presupposes?

Mr. Clark's question must be answered. Denominational curriculum builders and writers, and their supervising boards, will be expected by the local church and local leader to make the first move. Descriptions of these "moves" will be welcomed by the readers of this department.

Film on Protestant Education

Past and present in Protestant education in the Province of Quebec is the subject of a motion picture, in color, which was produced by the Department of Education and the Provincial Association of Protestant Teachers, in connection with the coming celebration of the centenary of Quebec's Education Act.

Four main sections make up the subject matter of the film. The Prologue will give a general impression of Quebec, its social and economic, religious and linguistic background. This will be followed by a portrayal of the history of education in Quebec. The next section depicts a cross-section of modern school activities. The Epilogue pictures preparation of teachers for their work in the schools, improvements in assistance to teachers, and modern aspects of Quebec's school building program. A talking film, in color, with musical background, the picture is expected to run about half an hour. The project is under the direction of C. Wayne Hall, Supervisor of English in Protestant Schools, Department of Education, Quebec.

Teach your students about

The POST-WAR WORLD and its PEOPLE

through the FILMS OF THE NATIONS releases—a group of selected 16mm sound films on many lands, now available from Ideal Pictures Corporation for sale (on an exclusive arrangement covering all but thirteen Eastern states) and rental throughout the entire country. Some 60 subjects are now ready, with more to come. Here are just a few of them. (Figures in parentheses show number of reels).

CZECHOSLOVAKIA The River Moldau (2)

Explains the historical, cultural and economic background of the Czech Republic. Commentary by Jan Masaryk, the well-known Czech statesman, was compiled from the works of Thomas G. Masaryk, the founder and first President of the Republic. Smetana's symphonic tone poem, played by the Czechoslovakian Philharmonic Orchestra, forms beautiful musical background.

GREAT BRITAIN The Fenlands (2)

Curving inland on the coast of East Anglia, this part of England, once shunned for its evil fevers and fogs, was in reality a wasteland of ruin. Nearly 300 years ago the people of the Fenlands began a perpetual battle with the waters. The intricate drainage system which developed has changed the desolation into rich agricultural country.

HOLLAND Friesland—Holland's Northernmost Province (2)

A revealing account of the great importance of this dairy and agricultural Province in supplying the food needs of its less fortunate neighbors in the war-torn sections of Holland. A heartening story illustrating once again the indomitable spirit of Dutchmen pitching in to work out their post-war problems.

LOAN SERVICE CHARGE: \$1.00 per reel for one days' use, with greatly reduced charges for multiple days' use.

Write to our nearest office for bookings, and ask for special FILMS OF THE NATIONS catalog covering all subjects currently available, and giving complete information on sale prices as well as loan service charges for more than a single day's use.

INDIA The Coconut Tree (1)

Shows the importance of the coconut tree in its relation to India's economy. Not only does this tree supply food and drink, but the fibres of the shells are the base of some of India's most important industries. The oil, the leaves, the shrub, the shell, in short, every part is used to advantage.

LAPLAND The Wind from the South (2)

A charming blend of fact and fantasy, highly informative of a little known part of the world—the land of the Lapps in northernmost Sweden. Young Nils, longing to go with his elders on their yearly migration to the mountains, falls asleep and makes the visit in a dream to this land of beauty and grandeur.

NETHERLANDS EAST INDIES Toradja (1)

A travelog through the island of Celebes in the Netherlands East Indies Archipelago, its cities and villages along the coast and in the interior, with special reference to the Toradja tribe, its folklore and ceremonies, intricate handicraft and unusual burial places.

NETHERLANDS WEST INDIES Dutch in Latin America (1)

The country and the peoples of the Netherlands West Indies in the Caribbean, and Dutch Guiana on the mainland of South America. Their cities, folklore and industries. The largest oil refineries in the world are shown on the island of Aruba, while the source of bauxite, the valuable ore from which aluminum is made, is shown in Surinam.

NEW ZEALAND This is New Zealand (1)

A good overall story of New Zealand. Scenic shots are combined with informative material about the farms, cattle and dairies, the cities, industries and the people themselves. Interesting sidelights are the dances and customs of the natives.

SWITZERLAND Swiss Scrap Book (2)

A good overall picture of Switzerland, particularly her people and their activities. Featured are the typical dances and parades of age-old annual carnivals and festivals, many of them with a religious aspect. The beautiful Swiss countryside is shown in all its famous glory.

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2408 West 7th St.
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826 Baronne St.
PORTLAND 5, ORE.
915 S. W. 10th Ave.
RICHMOND 19, VA.
219 East Main St.
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NEW YORK: Bertram Willoughby Pictures, Inc.
1600 Broadway, New York 19.

There is no substitute for experience

The ABC's of Audio-Visual Equipment

“Where To Show It: One Man's Opinion”

Edited by
ROBERT E. SCHREIBER

WHEREVER purveyors, perpetrators, and proponents of the use of audio-visual instructional materials assemble, subjects for controversy are readied for the gala occasion. And since the motion picture seems the alpha and omega of such materials in many minds, the place of its exhibition in the school soon becomes a topic of more than tepid argument. Seldom, however, do the parties to these sessions of heat recognize that the “right” answer to the controversy may be a function of the relationships of three closely associated problems; instructional, administrative, and physical facilities. The question of where educational motion pictures are to be shown in the school may be, in addition, a function of the requirements of present practicality and future desirable refinement.

Hence, one cannot necessarily condemn, by surface inspection, a school in which films are shown in the auditorium or another in which only a specially equipped audio-visual room is used. Either practice may be the only practical solution to present problems. The enlightened audio-visual administrator no doubt has future refinements in mind. If not, if he is content with present arrangements of this kind, it is then opportune to step in and batter him academically about the head.

But, let us be more specific as to the three problems hinted at in the foregoing padded paragraphs. First of all, instructional: those who have studied the use of audio-visual materials are, for the most part, in agreement that such materials are used with greatest effectiveness in the classroom itself. The setting is at once academic, there is little theatrical tinge, and integration with subject matter and other course materials may be accomplished with facility. The teacher may prepare the class for the showing and quickly resume class discussion thereafter without the danger of having her preparation “wear-off” by a noisy junket through the halls. Clearly, the desirability of using motion pictures in the classroom may be academically underwritten.

Problems involving the administration of educational motion picture exhibition frequently center in the unfortunately small provision often made for personnel for such administration. Superintendents may provide a school with a full time librarian, adequate janitorial assistance, and what-not, but the necessary generosity of at least one full-time person for audio-visual administration is seldom considered. Relief from one class in exchange for undertaking such administrative duties is not fair either to the individual involved or the instructional program. In such cases, what more can be expected than that projection equipment is set up in the auditorium and left there or that

the audio-visual room remains the projection stronghold? — On the other hand, there is the easy-chair director who maintains that it is too much trouble to organize projectionists clubs and move equipment about from room to room; the auditorium is just fine and look how many classes can be gotten in it at once!—Given time and a reasonably adequate set of physical facilities, however, the enlightened director exploits the educational motion picture by showing it in the classroom whenever possible, combining classes in a projection room or auditorium when scheduling difficulties arise, and generally making the instructional needs of teachers and pupils come first.

Whatever the enlightened administrative philosophy or staff interest in the adequate utilization of the educational motion picture, the available physical facilities determine to a large extent where exhibition will take place. The auditorium has been utilized first in many schools since it can most often be easily darkened and since the use of the 16mm motion picture was early influenced by the requirements of 35mm exhibition. As the use of the 16mm medium has increased, the trend in many quarters has been to move the place of exhibition to the classroom. The tendency of some schools, however, to continue mass exhibition of educational subjects has brought considerable agitation for the provision of audio-visual projection rooms, in order to get educational films out of the auditorium and into a more restricted audience situation involving only one or two classes at a time. This agitation has been mistaken in many instances as a sign that films should be shown in neither classrooms or auditoriums but in such specially equipped rooms. Logically, however, the trend is actually from auditorium to projection room; from projection room to classroom.

Main obstacle to the use of classrooms for projection purposes has been inadequate darkening facilities. Until such time as reasonably efficient screen illumination is obtainable therein, no one is going to insist that the classroom be used—no matter what. However, in most schools, some rooms may be utilized while others cannot. For such situations, use of a projection room to care for the latter classes is in order. Conflicts in film scheduling may be resolved through the use of a large projection room for two classes. The auditorium may even be used for similar purposes; it is not the room itself that audio-visual educators object to—it is what such use often stands for: mass exhibition of films unrelated to the subject matter being studied by various classes, staff apathy toward the potentialities of the education-

(Concluded on page 456)



SOCIETY FOR VISUAL EDUCATION, INC...

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The National Safety Council and CORONET Magazine



Here is a new filmstrip offer of exceptional value and timeliness:

Each month, for 8 months, starting with October, 1946, the Society for Visual Education, Inc., will make available not only the regular 35 mm CORONET filmstrips of 25 pictures taken from Coronet Magazine, but in addition an authoritative filmstrip of 40 frames or more on SAFETY EDUCATION. This added, new 35 mm filmstrip feature, prepared by the National Safety Council, presents a striking and effective argument against the tragedy and damage caused by disregard of fundamental safety rules.

Each of the filmstrips on SAFETY EDUCATION will be accompanied by a separate teacher's manual prepared by the National Safety Council. Each filmstrip of the CORONET Picture Stories will be accompanied by a reprint of the Picture Stories, to serve as a teacher's manual.

Both the films and the reprints become the permanent property of the subscriber, to be used from year to year as desired.

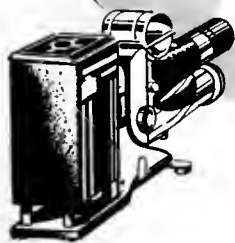
educational groups, 1,000 churches and 750 different units of the 4 branches of the Armed Forces.

Now, through the courtesy of the National Safety Council, the Society for Visual Education, Inc., has arranged to send out simultaneously with the Coronet films the series of 8 urgently needed films on SAFETY EDUCATION. These films are especially designed for Intermediate and Secondary Schools.

Subject Matter:

The first two CORONET Picture Stories in the new series are "I Fight Fires" for October and "A World in Action" for November. Others to follow each month through May, 1947, will be equally or more interesting.

The filmstrips on SAFETY EDUCATION present 40 to 50 frames on subjects that need urgent attention. These are "Fire Safety," "Recreation Centers a Community Problem," "Traffic Safety," "Safe Practices with Laboratory and Electrical Equipment," "Small Machine Tools," "Home Safety," "Bicycle and Pedestrian Safety," and a Summary on the Accident Situation.



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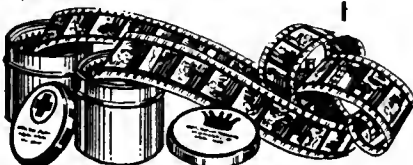
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ABC's of Audio-Visual Equipment

(Concluded from page 454)

al film, inadequate budgetary provision for audio-visual instruction, or lazy administration.

Adequate darkening for educational film exhibition is, of course, not the only consideration regarding facilities, but it is perhaps the one which most often keeps the motion picture out of the classroom. More frequently mentioned as the reason why films are not more widely shown in the classroom is the one about projectors being too heavy. For years we have seen directors raise accusing fingers at manufacturers in audio-visual clambakes and complain about undue fatigue, aching backs, and general instructional frustration. Weight of projectors makes a wonderful excuse, and it has undoubtedly been used to explain why such and such a school is proceeding rather slowly in audio-visual utilization.

But, all kidding aside, the school DOES need a light-weight projector for classroom use exclusively. Provision of such equipment—plus efficient darkening devices—will eliminate the greatest deterrents to increased motion picture usage; actual and psychological. Then all we shall need to conduct efficient programs of visual instruction service will be money, intelligent selection of materials, money, curriculum-wise utilization, money, adequate administration, and money.

A Reader Speaks

DENNIS Williams' wholesale condemnation of industry sponsored films in your May 1946 issue deserves further consideration.

Mr. Williams' premise is stated as follows: "Truth, without any trace of prejudice or bias for special interest or group has always been the first requirement for a course of study, instructional materials, or the instructor. If any of these failed to meet this requirement, they have been discouraged from entering the door to American classrooms."

Throughout the article he implies that *Truth* can be established in the colleges and publishing houses and fed to the "young, impressionable minds" of our youth. That is the cloistered education of the middle ages. Unfortunately *Truth* is not so easily discovered and isolated. The modern conception of education is to bring all the facilities of the community to bear, including the minds of the youth, in the search for *Truth*. Surely we have abandoned the idea that children's minds should be insulated from the controversies and opinions of minorities, or the unsettled problems of our day.

Mr. Williams says: "Those who founded and have maintained our public school system even said 'no' to such groups with as noble and unselfish motives as the churches when they offered to sponsor the educational system in a democracy."

Of course all of us would oppose turning over the administration of our schools to a church, or an industrial group. But Mr. Williams has little faith in the judgment of school administrators when he assumes that, should they accept donations from industry to

pay teachers' salaries, they would permit those teachers to advertise the industry's product. He should realize that such a teacher would be under special surveillance to prevent any slightest advertising advantage. If product advertising has crept into our schools through sponsored educational aids, that is the point Mr. Williams should attack. He is wrong when he denies industry the right to seek good will through bringing its peculiar contribution to the school curriculum. The whole community must be brought into the school room, and the school must go out into the community. No longer do students merely study prescribed texts. Administrators should teach us all to look upon the school with the same reverence with which we approach the cradle and should encourage us to come, bearing our gifts. Church, business and industry have an interest in contributing much more than taxes toward making the school the cradle of a better and more glorious democracy.

Mr. Williams shows his lack of faith in school administrators when he assumes that one of them might show a film on the "Care of a Tractor" to an indiscriminate group of children. He might assume that a teacher would show such a film to students involved in the use of a tractor, and would use the film supplied by the manufacturer whose tractor was being used by the students. He is sorry for the village blacksmith who cannot afford to sponsor films. However, the blacksmith can demonstrate his trade and dexterity to the pupils individually, or to a whole class,—a much more effective educational method.

School administrators must adopt the same sensible attitude and practice the same discrimination that we expect from a competent parent, who guards the home against intrusion from evil sources, but encourages the best he can find in the community to enter the home to enrich the family's experiences.

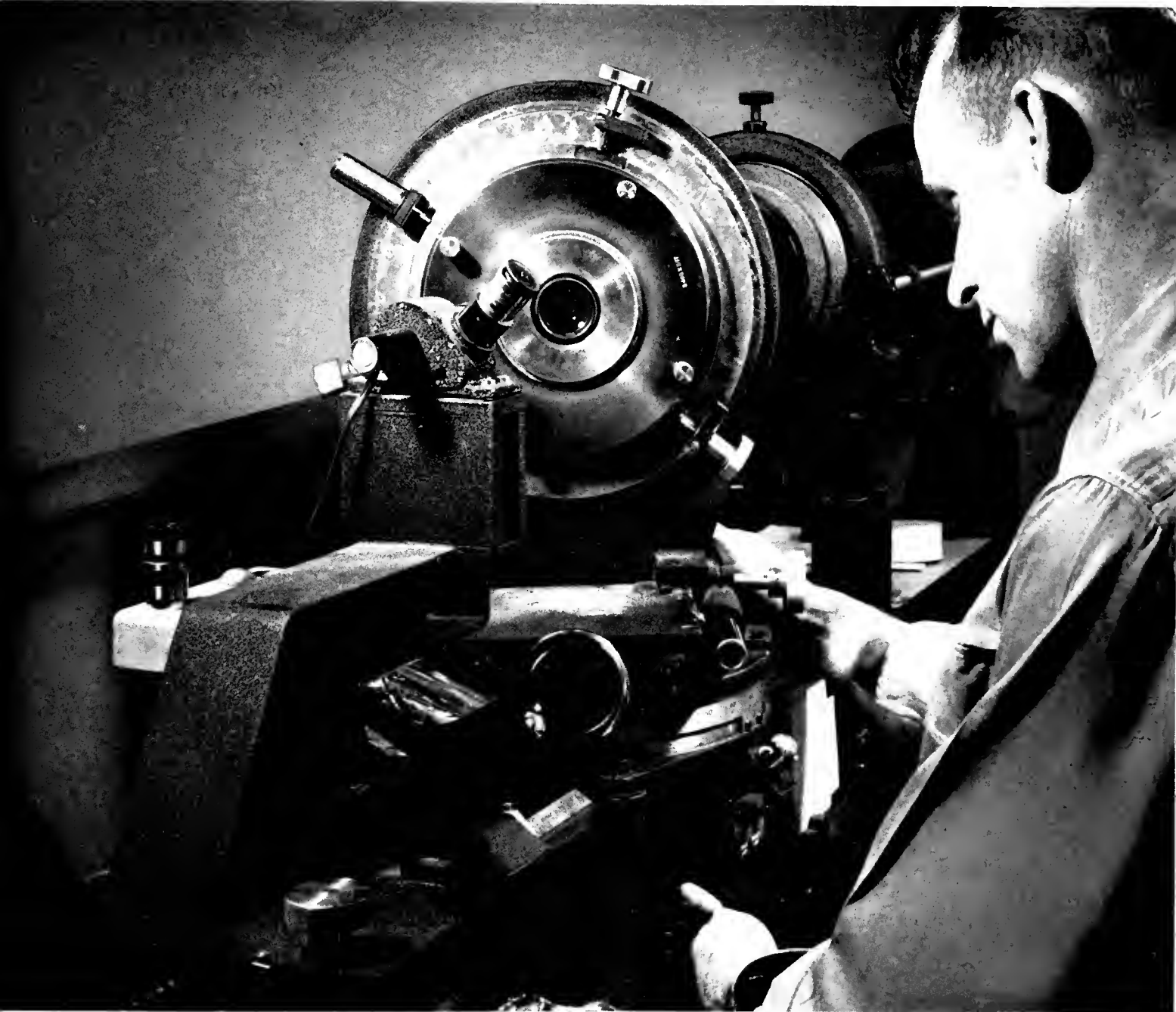
However, since they represent all parents, school administrators cannot expect businessmen to follow Mr. Williams' narrow dictum and "leave it to unbiased, professional educators to evaluate the needs and interpret what and how our youths shall be taught." We have delegated final decision to them alright, but as interested citizens we reserve the right to make suggestions, offer to come into the schools with our peculiar contributions, and to be severely critical of the way they interpret and supply the needs of our children. If we are encouraged to do so, we will "put up less resistance when tax programs are advocated."

The modern successful teacher no longer depends upon the textbook publisher for material to broaden her pupils' experience. Teachers have discovered that much of their material on economics and business is highly prejudiced and unscientific,—seldom checked against the facts which are available only in the laboratory of business. Teachers who are awake apply the same discrimination to them that they do to materials offered by industry. However, they expect to find good in both. They have resented efforts to dominate and restrict their sources.

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The Film and International Understanding

Three Discussion Slidefilms on World Order

DR. JOHN E. DUGAN, Editor
Haddon Heights, New Jersey

How to Conquer War . . . The discussion slidefilm "How to Conquer War" was reported on in this department last year. This film tells how faith in the principle of federal government resulted in the found-

ation and growth of our own nation and suggests how this principle might be applied to world affairs in the interest of peace. A new edition of the film has been issued, and the producers have conducted a questionnaire survey of the use which purchasers have made of the film. Eight hundred prints are in circulation. According to replies to the questionnaire, the average print has been shown fifteen times. One person reported seventy-five showings. The film is in circulation in all parts of the United States, in all English-speaking countries, and in Holland, China, and India. Further international use of the film is being made possible by translation of the script and titles into other languages. A Chinese adaptation is being made by the National Christian Council of China's Visual Aids Director.

How to Live with the Atom . . . A discussion slidefilm, "How to Live with the Atom" has been prepared by Film Publishers, Inc., in cooperation with the National Committee on Atomic Information and the American Federation of (Atomic) Scientists. This film uses cartoons to visualize the various ways being currently considered to avoid world destruction by atomic warfare.

Several accessory aids are available to help make the showing of the film effective. One of these is a script of printed speechnotes, giving comments which the person presenting the film may make while the cartoons are projected on the screen. A discussion guide also is available. This guide contains questions and answers commonly arising after the showing of the film, gives suggestions for leading a discussion, and contains complete directions for projecting the film. A 15-minute, 16 inch electrical transcription recorded at 33-1/3 revolutions per minute has been prepared to accompany the film.

Some of the cartoons from the film are presented on this page.

World Control of Atomic Energy . . . Another discussion slidefilm, "World Control of Atomic Energy", has been released under the same auspices. This film explains in clear visual detail the working of the plans proposed by the State Department for international atomic control. The same types of accessory aids, speechnotes, discussion guide, and electrical transcription, are available for use with this film.

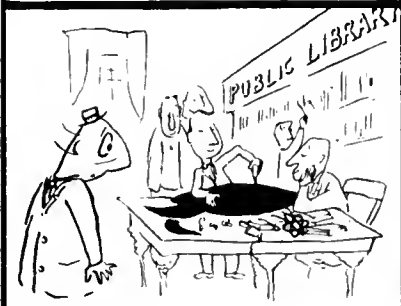
Use of Discussion Films

Educators and others who use these films should clearly understand that they are *discussion* films. Their showing should be followed by a discussion which grows out of the material presented in the films. This does not imply that the material presented in the film must be either accepted or rejected *in toto*. It does imply that the material should present a problem and initiate an intelligent discussion about it.

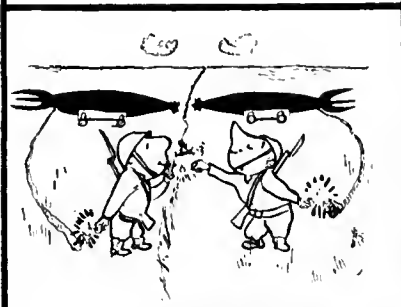


Frames from "How to Live with the Atom"

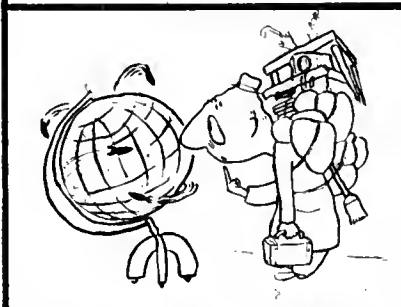
THE SHINING KNIGHT OF THE 20th CENTURY. . . . Here we are holding our atom bomb in sacred trust for the rest of the world. Do other nations think our motives are as pure as we believe them to be?



THE VALUE OF SECRETS IN A WORLD OF KNOWLEDGE. . . . Our atom secrets won't last long. Here we see the average man reading up on the basic scientific facts already known about atomic energy, while other atomic scientists and engineers of other countries are "cracking open" the remaining secrets for themselves.



ATOM BOMBS ARE MADE TO BE USED. . . . Maybe you'd better think twice before saying that every country will be afraid of atomic reprisals once the nations are all armed with atomic bombs. The fellow on the left, like Hitler, thinks he can win easily if he takes the other fellow by surprise. The one on the right says to himself, "This fellow is up to something. Maybe I'd better strike first while 'he striking is good," and the next thing you know we'd be in the midst of an atom war.



NO PLACE TO ESCAPE FROM ATOM BOMBS. . . . Maybe you're thinking of traveling to some far off place to get away from the threat of atomic bombs. Save your energy—you'll need it! There is no escaping the Atom Bomb. No place on earth is out of reach of atom bombs carried by planes or rockets.



NEEDED: WORLD CONTROL OF ATOMIC ENERGY. . . . Our only hope of safety seems to be in getting together with all other nations and getting the atom tied down and under control. But common sense tells us that we cannot begin to be safe as long as there are atom bombs anywhere in the world. And the only way we can get a world without bombs is to have some authority above nations with power to prevent nations from having bombs. We can't get something for nothing—Which do we value most? Our freedom to make bombs—or our security?

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- Southern Photo & News
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- Calhoun Visual Company
101 Marietta St., N.W., Atlanta, Ga.
- Indiana Visual Aids Co.
726 North Illinois St., Indianapolis, Ind.
- Central Visual Educational Co.
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- J. G. Ewing
725 Poydras St., New Orleans, La.
- Stark Films
537 North Howard St., Baltimore, Md.
- Visual Education Service, Inc.
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- Engleman Film Service
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- Film Preview Inc.
1504 Hennepin Ave., Minneapolis, Minn.
- Swank Motion Pictures
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- Brandon Films, Inc.
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- D. T. Davis Company
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- Sunray Films, Inc.
2108 Payne Ave., Cleveland 3, Ohio
- Cousino Visual Education Co.
1945 North High St., Columbus, Ohio
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- Kunz Motion Picture Service
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- Visual Education Service, Inc.
246 Westminster St., Providence 3, R. I.
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Experimental Research in Audio-Visual Education

DAVID GOODMAN, Editor

An Evaluation of Selected Instructional Films in Science*

By OREON KEESLAR, Director of Audio-Visual Department, Kern County Schools, Bakersfield, California.

TWENTY-FOUR motion picture films in science which had been rated as "excellent" in both *The Film Utilization Guide* (University of Michigan) and *Selected Educational Motion Pictures* (American Council on Education), were analyzed in order to determine the extent to which "the best" instructional films in science contribute, particularly by means of the **unique** and the **specialized** functions of the medium, to the realization of three of the major objectives of science teaching in the high schools. The three objectives chosen were (1) to effect an understanding of scientific principles that will function in the everyday life and activities of the student, (2) to teach the elements of scientific method as skills to be employed in the solution of problems, and (3) to develop the scientific attitudes. For the purposes of this study, the functions performed by motion pictures in science teaching were classified as "unique" when the educational experiences provided thereby are possible only through the medium of the motion picture, and as "specialized" when other visual aids might provide the same experience, though without benefit of the technical versatility possible in the motion picture medium.

It was considered that a scene serves a "unique" function when it depicts:

1. *Methods or processes not directly demonstrable*, so that a special form of pictorial demonstration is necessary to show the method by which men perform the processes involved. These processes must involve human manipulations and activities which, for complete demonstration otherwise, would (a) Extend over too long a period of time for classroom purposes, (b) Involve a complexity of intermediate steps or acts requiring the motion-picture medium to show the interrelationships of the various parts to the whole process, (c) Be impossible because of the student's confinement in time and space.
2. *Action observable only vicariously*, providing such experiences as contribute to the student's awareness or understanding of scientific subject matter, but which would be unavailable except through the motion picture medium because of (a) The student's confinement in time and space, (b) The limitations of the ordinary high school's demonstration facilities.
3. *Unobservable action through animation*, using progressive series of drawings to simulate motion. (A moving arrow or pointer is not considered to be an example of animation.)
4. *Swift movement reduced by slow-motion photography to visible action*, which would be (a) Unobservable because of the extreme rapidity of the motion, (b) Readily observable but moving too swiftly to permit clear understanding of the nature of the motion.
5. *Slow movement speeded up by time lapse photography to visible action*, which would be (a) Unobservable because of the slowness or remoteness of moving object, (b) Readily observable but moving too slowly to permit a clear understanding of the nature of the motion.
6. *Added simulation of reality through recorded sound or sound-effects* with the film's visual record of the motion but only when the sound assists in reifying the aspect of science which is the theme of the film.

It was considered that a scene serves a "specialized" function when it employs:

1. *Photomicrography*, depicting action otherwise unobserv-

able except through use of individual microscopes or microprojection.

2. *Miniature photography*, depicting action otherwise unobservable except through use of moving scale models or other miniature devices.
3. *Depiction of the human elements of science through the dramatic medium of the motion picture*. The scene must demonstrate how a scientist attacks and solves his problems. It should show him actually pondering the problem, experimenting, studying results, and drawing conclusions. His use of the scientific method and his possession of the scientific attitudes should be revealed by *pictorial* means, and the depiction should be accompanied, in the narration or titles, by direct verbal reference to method or attitudes.

This list of functions was judged by four specialists in the teaching of science to be adequate with regard to its appropriateness, practicability of application, objectivity, and comprehensiveness.

Criteria were also prepared to indicate concisely the conditions under which a contribution is made to one of the three major objectives of science teaching, notably only when a *direct reference* is made in the narration or titles accompanying a scene to a principle, an attitude, or an element of scientific method. Direct references might appear (a) as a clear statement of a principle, element of scientific method, or attitude, (b) as a statement capable of being reworded or paraphrased to become a principle, element of scientific method, or attitude, or (c) as a technical word or phrase which could not be understood without knowledge of a principle, element of scientific method, or attitude. These criteria were deemed necessary to render the findings more objective, eliminating any tendency of the investigator to read into the scenes implications not necessarily justified, subtle ideas which were not likely to be sensed by students viewing the films' contents, and which might not have been in the minds of the men who planned and produced the films. The criteria were carefully validated by the expert judgment of three specialists in the teaching of science to determine whether each criterion was appropriate, practicable for application, objective, and comprehensive.

A special form of check-sheet was devised for recording data, and a trial analysis of one film not included in the list selected for study was made by the investigator for the purpose of developing and refining a routine of film analysis, gaining facility in its use, and testing the adaptability of the check-sheet for its purpose. In this study, the unit of measurement for statistical purposes was the *scene*.

Findings and Conclusions

1. The chief functions now performed by the best motion pictures available for teaching science are (a) the provision of vicarious experiences by "bringing the world into the classroom" (action observable only vicariously), and (b) the depiction of unobservable action.

2. Several of the unique and potentially valuable functions of motion pictures are utilized far too little in films designed to teach science. These are (a) scenes simplified by animation, slow-motion photography, (b) sound recorded to reify the subject studied, and (c) instruction in a process or method of doing something.

3. Photomicrographs of objects in motion are used extensively and to good advantage, fifty-two such photomicrographs being found scattered through fourteen of the twenty-four films.

4. Miniature photography, which is exceedingly valuable in depicting certain types of subject matter in science, is not utilized to the extent which seems justified by the nature of the subject matter treated in the twenty-four films.

(Concluded on page 462)

*Abstract of a portion of an unpublished doctoral dissertation, *Contributions of Instructional Films to the Teaching of High School*, University of Michigan, 1945.

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Experimental Research in Audio-Visual Education

(Concluded from page 460)

5. The depiction of the human elements of science is limited largely to those films of the inspirational-dramatic type, that is, to such films as those which dramatized the struggles of some scientist to overcome the bigotry or superstitious ignorance of the society of his time. Hence, the personalities, attitudes, and methods of scientists at work are not being demonstrated as intelligently or as fully as their importance in science on the high-school level warrants. Although the bearded scientist peering tensely at test tubes amidst a forest of miscellaneous glassware was often dramatized, these glimpses never seemed to serve any definite pedagogical end.

6. There is good evidence that the best instructional films in science may teach, or at least are fitted to teach, scientific principles. However, the twenty-four films studied reveal no definite intention or attempt to teach scientific principles. At no time were the observers of the films given an opportunity to generalize upon the facts presented. Obviously the prime objective was to dispense information to a passive audience. The narrator knew so much which had to be told. In the brief ten minutes which were at his disposal, he often had to discuss broad fields of subject matter quite comprehensively, cramming large amounts of generalized information into a short space of time. The statements of principles resulted, therefore, quite accidentally and unintentionally as an expedient in the interests of brevity. No direct evidence was found to indicate that the makers of films hold the elucidation of a scientific principle to be either a primary objective of science teaching or pedagogically valuable in itself.

7. There was likewise no evidence that the best motion pictures adequately provide for teaching the elements of scientific method. The producers of the films do not seem to be aware that the method of inquiry is a vital aspect of science. The motion pictures of the informational-expository type, which are devoted exclusively to dispensing information, were invariably replete with scientific facts but deficient in exposition of the method used to discover those facts. The inspirational-dramatic type of film naturally dealt almost exclusively with the "struggles" of scientists to solve problems, yet nowhere were their methods of problem-solving intelligently demonstrated.

8. No mention of or effort to teach the scientific attitudes through the medium of the best instructional films available today is evident. Consequently, since such evidence as is available strongly indicates that attitudes cannot be effectively inculcated incidentally or indirectly, it seems unlikely that these films would function to an appreciable extent in teaching the scientific attitudes.

9. There is evidence, therefore, which indicates that the film producers not only fail to provide the means of achieving the most important objectives of science teaching to the extent possible through the motion picture medium, but that they also fail to use optimally the **unique** and the **specialized** functions of which the medium is capable. Nearly half of the contents of the twenty-four films served no unique or specialized functions and contributed to none of the three major objectives. The fact that at least a part of this approximate half is needed in all probability to effect continuity in the film does not mitigate the deserved criticism that many potent means of effecting important outcomes in science teaching were not employed in these films to the extent that was practicable.

● How to Insure a Successful Film Showing—published by the Aetna Life Affiliated Companies, Hartford, Conn.

While handbooks have been printed concerning the operation of projectors, this little 16-page booklet, prepared for use by Aetna's agents in connection with the showing of Aetna educational films, is believed to be one of the first of its kind covering the subject of staging a successful showing in its entirety. Among the subjects covered are selecting the room, placing and operating the projector, testing the U. S. Public Health Service, Atlanta. "Visual Education—equipment, use of different sizes of lenses, and general hints on lighting, ventilation, and programming.

N.Y. Film Council Hears Times Critic

A LUNCHEON meeting of the New York Film Council had as its speaker Bosley Crowther, noted *New York Times* film critic. Reporting on a recent west coast trip, he expressed his opinion that Hollywood is not prepared to produce straight information films, nor is the regular movie theatre prepared to distribute them, mainly for purely economic reasons.

Addressing himself chiefly to the producers of informational films in his audience he said:

"Hollywood is doing a job, and certainly is doing it very well, according to its own lights and those of the stockholders of the companies, in the manufacture of entertainment films. But I feel that you are the custodians of a form of film which is completely apart from the type of pictures being made in Hollywood and that any possible contemplation on your part of production alliances or even the use of Hollywood facilities for production would be very unfortunate."

The immediate future of the information film insofar as distribution is concerned, is with non-theatrical outlets. The commercial theatre, he said, has reached a saturation point with this kind of product.

He predicted, however, that if the country had to face another depression, that the "whole complexion of the commercial theatre might change. I can see a breakdown of the mass audience theatre, if such a depression overtakes us," he said. "We may find that something will emerge as a community center idea, architecturally as well as culturally, where the motion picture theatre will serve as a focal point and wherein all types of motion pictures, entertainment as well as information, will find a ready outlet."

Mr. Crowther remarked that there has been a distinct borrowing of the so-called documentary technique in the production of entertainment films, and he cited *The House on 92nd Street* as an example. "This has been a very happy development and it has contributed very much to the responsibility of the entertainment film itself," he said. "It is very encouraging, but it does not mean that serious thinking and planning for the production of information films will take place in Hollywood."

He suggested to film-makers and marketers of the information film that they should not "anticipate too close an alliance or even understanding" with Hollywood.

Tom Brandon is chairman the New York Film Council; Willard Van Dyke, vice-chairman.

Atlanta Film Council Meets Weekly

WHILE most local film councils content themselves with monthly meetings, the Atlanta group meets each Monday, at noon, at the Atlantau Hotel. Program chairmen of other Film Councils, sometimes at a loss to arrange top-flight programs even on a monthly basis, will draw inspiration from the following six successive weekly events on the Atlanta schedule:

"Sound on Film Recording: Some New Developments", Mr. Will H. Kimberly and Mr. Walter Winn,

(Concluded on page 464)

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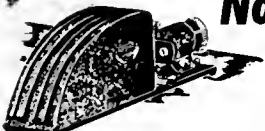


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U. S. Public Health Service, Atlanta. "Visual Education, Today and Tomorrow", Mr. Dennis Williams, Encyclopedia Britannica Films, Chicago. "Films at Work in Georgia Agriculture", J. Aubrey Smith, Georgia Agriculture Extension Service, Atlanta. "Responsibility of the Visual Education Dealer", Mr. Taylor Hoynes, Stevens Pictures Inc., Atlanta. First monthly film show: representative short subjects, Mr. Thomas J. McGrath in charge, U. S. Public Health Service, Atlanta. "Visual Aids in the Church", Rev. Sam L. Laird, Jr., Emory University, Atlanta.

Topics discussed at September meetings were: "Transcription Disk Recording", Philip Bangs, Recording Engineer, Acoustic Equipment Company; "Converting War Experiences to Peacetime Usage", Joseph T. McGrath; "World of Make Believe", Dr. H. R. Halsey; "Toward World Peace" (film showing and panel discussion), arranged by Hazel Calhoun.

Texas Council Discusses Safety

The Austin, Texas Film Council held an open meeting at Camp Mabry, with Joe Tisdale, of the State Department of Public Safety, as the speaker. The film shown was Training State Highway Patrolmen.

Notices for the meeting were sent out by D. V. McCavick, director of the Visual Instruction Bureau of the University of Texas.

Famine Films to Reach Eight Million

Three famine relief films (*Freedom and Famine*, *Suffer Little Children* and *Our Children*) will have been shown in 16mm width to an audience of over 8,000,000 as this issue reaches its readers. Cooperating with the President's Emergency Famine Committee and with the U. S. Dept. of Agriculture, were 233 film libraries. Within six weeks after their release, the 1470 prints had been shown 26,708 times to schools, churches and public meetings, and this during the least favorable season of the year. "An impressive record," writes the Department, "congratulations on this excellent showing."

Broader Distribution for USDA Films

A conference recently called in Washington by the United States Department of Agriculture drew in leading representatives from professional, commercial and consumer groups for consultation on how the notable increase in distribution of USDA films could be further accelerated. Among the active participants were Paul Howard (American Library Association), Tom Brandon (Film Council), F. C. Lowry (National University Extension Association), I. C. Boerlin (Educational Film Library Association), W. F. Kruse (Photographic Industry Coordinating Committee), Milton Stark (National Association of Visual Education Dealers), Horace O. Jones (Allied Non-Theatrical Film Association).

It was brought out that at present USDA films are distributed through two main channels. The older consists of a group of some 63 agricultural colleges and similar centers, into which government prints are placed without charge, in return for which specified groups of government agents and agricultural teachers get access to such films free of any charge, while such other demand as can be met in addition, carries a nominal service charge. The newer channel consists of film lending libraries that pay for USDA prints under the contract system originally worked out by the United States Office of Education with Castle Films, Inc.

There has been a most encouraging increase in the sale of USDA prints. In 1945-46 the sales were two-and-one-half times greater than during the previous year, and four times greater than during 1943-44.

There was general agreement that the deposit of free prints for the exclusive use of agricultural agents and teachers constituted no "competition" to rental circulation, and consequently no bar to broader purchases by rental libraries of every type. The insistence upon below-cost service charges, however, put an arbitrary ceiling on rental rates and deterred libraries from making purchases of USDA prints that were of genuine public interest and educational value. The consensus was that if this handling charge were left open the situation would be met, and that the prevailing rate would level off at actual handling cost plus amortization.

Evaluation Project Undertaken

Through the channels of the Film Council approximately one hundred centers now distributing USDA films will be asked to make recommendations, based on their own experiences, as to which of these films, if any, should now be withdrawn from further use; which should be revised and how; what specific audiences are best served by each of the USDA films now listed; and, finally, what new productions are most urgently needed.

After these appraisals have been received and summarized, a joint Evaluation Committee of the Film Council and of the USDA, representing various sections of the country and different kinds of users, will analyze and interpret the findings. These final findings will be made known to all film distribution centers, and as far as possible to all film buyers and renters. Any film lending library that thereupon buys not less than fifty per cent of all USDA films that are evaluated as being of general public interest, will be recognized as authorized distributors and will be publicized as such.

F.O.N.

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6

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The only record of an hitherto unknown section of New Guinea in the Netherlands East Indies. Among the three American Army people who were sole survivors of a plane crash over Shangri-La Valley beyond the dangerous mountains, was Corporal Margaret Hastings whose vivid "Shangri-La Diary" appeared in newspapers all over the USA. There in the valley these three young Americans met a tribe of black men whose living conditions, knowledge and customs had not progressed beyond that of the Stone Age. Revealed are the primitive customs and villages of a people who never before had set eyes on white men.

Rescue was accomplished by glider, a dangerous feat faithfully recorded by this exclusive film.

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American Commentary

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These and many more aspects of modern, progressive Sweden are emphasized in this beautifully photographed film.

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American Commentary

MAMPRUSI VILLAGE

The story of a simple friendly folk who live and farm in the Mamprusi District 500 miles inland on the African Gold Coast. Under the guidance of the British, the Mamprusi already have achieved a measure of self-government along tribal lines. The local chiefs have an important role collecting taxes and budgeting the income.

Scenes of the Mamprusi farms, the women at market, the townspeople and their daily life go to show the progress of the District. Complete self-government is still a long way off, but the natives already have their feet set firmly on the way.

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English Commentary

WE OF THE WEST RIDING

A beautifully photographed film and sympathetic story about the people of West Riding, a section of Yorkshire, England. Told from the viewpoint of a young member of a typical West Riding family, the film reveals the small-town integrated life of an industrious happy people.

Generations have worked in the local woolen mills and have grown up to experience great pride in the production of their factories and a love for the hills and moors outside their towns. Special emphasis is given to the family as a unit, the hobbies and aspirations of each member, the recreational and religious activities of the young and older folks, the family's part in the pattern of the community.

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English Commentary

NAMAQUALAND AND ZULULAND

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Namaqualand, on the west coast, remarkable for its tremendous wealth of mineral resources and for its incredible September blooming of beautiful wild flowers from apparently barren and arid soil.

Zululand, on the east coast, an area slightly larger than the state of Massachusetts, which has been set aside for the Zulus, most famous of black races. The cameraman has caught the Zulu in daily life, following the ancient customs of the Zulu tribe.

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American Commentary

IN RURAL MAHARASHTRA

An informative picture about the country of a farming and fighting race—the Mahrattas who live in Western India. Of particular interest are the scenes which depict the methods of agriculture, the harvest customs, festivals and sports prevalent in this important part of India, and the participation of the Maharashtrian women in the work of the fields side by side with their menfolk.

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THE McGUERINS FROM BROOKLYN . . . A gay comedy about the adventures of two Brooklyn cab drivers who have made a fortune, and proceed to enjoy it. 5 reels. *Running time—47 minutes.*

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**Nebraska Schools Get Film Experiment**

The curriculum of several Nebraska high schools this year will be enriched by extensive use of specially selected motion pictures, according to a recent broadcast by Eric A. Johnston, president of the Motion Picture Association of America, Inc.

The experiment is being jointly financed by the University of Nebraska Teachers College and Extension Division, the Nebraska Department of Public Instruction, Teaching Film Custodians, Inc., and Carnegie Corporation of New York. It will be developed through the Universities of Nebraska and of Omaha and four State teacher training colleges, each of these six institutions working with four high schools in their respective areas.

Nebraska is typical of the prairie states in having a system of small secondary schools in which an enrollment of 100 pupils and a faculty of from three to six teachers is common, according to Dr. Frank E. Sorenson, associate professor of education at the University of Nebraska, who is serving as executive secretary of the policy committee formed to develop the project. As a result the standard curriculum is very narrow, he said, and motion pictures are being introduced in an effort to stimulate student interest in such broad new subjects as aviation, the United Nations and the principles and implications of atomic energy. Sixteen millimeter sound films will be shown in school assemblies and also will be integrated into classroom work to dramatize regular studies.

To make as many motion pictures as possible available for the project, a master circulating film library is being set up at the University of Nebraska and smaller exchange libraries will be established at the other five centers. In order to develop the maximum educational returns, each of the participating high schools will be encouraged to concentrate its film activities in a single field, such as science, health or social science, during the coming year, selecting different fields in subsequent years.

The results of the program for both students and teachers will be carefully evaluated each year. Once the high school phase is successfully under way, the project will be extended to the elementary grades.

Director of the project is Dr. Weslie Mierhenry, formerly assistant director of the University of Nebraska's Extension Division. Members of the policy committee guiding the effort are: Dean F. E. Henzlik, Teachers College, University of Nebraska; Dr. K. O. Broady, Extension Division, University of Nebraska; and the Honorable Wayne O. Reed, State Superintendent of Public Instruction.

Notes

E. C. Waggoner Appointed State Director of Audio-Visual Aids

Mr. E. C. Waggoner has been appointed Director of the division of audio-visual aids in the Illinois Department of Public Instruction.

A pioneer in the utilization of audio and visual aids in the field of education, Mr. Waggoner received his education at Indiana Normal and Indiana University where he received his Master's Degree. He taught at Reddick, Illinois, and in 1920 joined the high school faculty at Elgin, Illinois, becoming head of the science department in 1928. Fourteen years ago he organized a program of visual education in the Elgin schools. In 1940 Mr. Waggoner directed the organization of audio-visual teaching aids in secondary schools at Sam Houston State Teachers' College. For the past eight years Mr. Waggoner has served as a member of the Mid-western Forum of Visual Teaching Aids.

In 1932 Mr. Waggoner conceived the idea for a visual aids service for the schools of Illinois, and he purchased the first film for the cooperative library at the University of Illinois, today the third largest library of visual and audio-visual teaching aids in the country.

In 1941 Mr. Waggoner and his assistant, Gilbert Renner, wrote the script and supervised production of the well-known film, "Properties of Water". Last year he wrote the script and supervised the production of "Sulphur", widely acclaimed by science teachers and chemists, and chosen as the film to be shown at the American Chemical Society Convention held in Chicago last September.

Audio-Visual Conferences

"Utilizing Projected Aids to Teaching" was the theme of Visual Aids Conferences conducted at five Colorado cities on subsequent days, September 18-24, under the auspices of the Bureau of Visual Instruction, University of Colorado, and the Colorado Education Association. Mr. C. R. Crakes and Miss Norma Barts, of the DeVry staff, were guest speakers.

A Regional Audio-Visual Conference at Olympia, Washington was one of the events on the October educational calendar at Olympia, Washington. The two-day session, October 4 and 5, stressed administration at the first meeting, this subject being discussed by J. Wesley Crum and Chet Ullin. "Putting Teaching Materials to Work" and "Making the Most of the Community" were the general topics of the other two sessions.

Bremerton was the site for a similar conference on October 17 and 18.

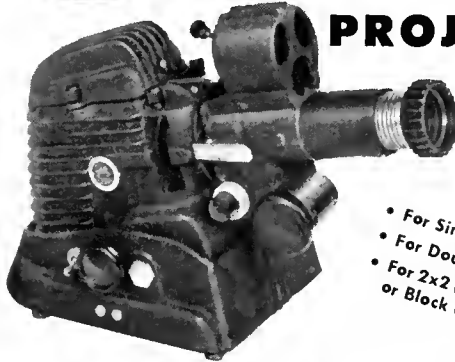
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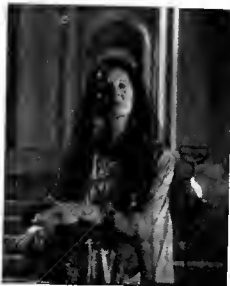
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EVERY school film library in America can own both of these superb 16mm. sound films depicting famous scenes from Shakespearean masterpieces, produced by the British Council. They are priced at only \$37.50 each, and are also available (along with 327 other instructional films) under the Eastin School-Week Rental Plan.

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Visual Education meetings at Colleges and Universities throughout the state, October 8-17, with the cooperation of the State Department of Education and the host schools. Visiting consultants included Frank L. Rouser and Dennis R. Williams, of Encyclopaedia Britannica Films, Miss Norma Barts and C. R. Crakes, DeVry Corporation.

▲ ▲

Two hundred teachers and superintendents from 15 member schools met Tuesday, Sept 24, in the Pocahontas School in the first film utilization clinic held under the auspices of the Upper Des Moines Valley Film Cooperative Library.

H. L. Kooser, director of Visual Instruction Service, of Iowa State College, Ames, previewed "What's Happening in Audio-Visual Aids". Arthur Twogood, also of Iowa State College, explained the part of "Audio-Visual Aids in the Learning Process". W. Gjerde, Supervisor and Director of Visual Aids, Campus School, Iowa State Teachers College, Cedar Falls, used a group of fourth and fifth grade students to demonstrate techniques of his talk, "Visual Teaching in the Elementary School."

Library Demonstration Bill

Audio-visual materials as well as books are to be expedited to rural areas when the Hill-Douglas Library Service Demonstration Bill becomes law. This has been the experience in Canada, in the course of a similar program, excellently portrayed in the film *Library on Wheels*.

Hearings on the Bill, introduced into the Senate and House by Lester Hill and Mrs. Emily Taft Douglas, were held before both the Senate and House sub-committees on education and according to reports reactions of the members of the committees were friendly. The Senate committee suggested changing the bill to allow the appropriations to run for five rather than four years and that the amount allowable by the government be raised from \$50,000 to \$75,000 a year. The House sub-committee unanimously approved the bill. Plans are to have the bills introduced into the next session of Congress, with the hope that it will be possible to get them through at that session.

Department of Educational Service

Eric Johnston announced today the establishment of a Department of Educational Service in the Motion Picture Association. The department, operating from the Washington headquarters, will coordinate all the Association's activities in the field of visual education.

Roger Albright has been appointed director. Mr. Albright, a graduate of Colgate University, is well known in educational circles. He has participated in film utilization programs organized and sponsored by many colleges and universities, and is a member of several committees dealing with visual education.

The Association is currently conducting a number of educational projects in cooperation with leading educators of the nation. Latest among them is the production of a series of films to serve as models for classroom use. All these projects will now come under the new department.

Pennsylvania Pictures Awarded High Honors

Color pictures photographed by Dr. George F. Johnson for the Agricultural Extension Service of the Pennsylvania State College were awarded three of a possible five first places at the recent national competition in Auburn, Alabama, by the American Association of Agricultural College Editors.

The Pennsylvania blue ribbon winners were: A silent, color 16 mm. motion picture entitled "What makes a good Corn Crop"; an 8" x 10" Kodachrome transparency captioned "Pattern for a Better Agriculture," and a set of Kodachrome 2" x 2" slides depicting "Lunch Time at School."

These transparencies and motion pictures were selections from the all-color library of visual aids built up under Dr. Johnson's direction during the last ten years. This library now contains more than 100 reels of silent motion pictures and 30,000 color 2" x 2" slides, and is used exclusively by the 300 extension workers in agriculture and home economics in Pennsylvania.

Junior Red Cross All-Nations Audio-Visual Service

The Chicago Chapter of the American Junior Red Cross has in operation a reference service which is designed to aid teachers in locating supplementary teaching materials on the people of other nations and regions. This service fosters the spirit of understanding peoples of the world which is one of the objectives of the Junior Red Cross program. The card file index contains information on: films, slides and slidefilms, recordings, posters and exhibit materials, pamphlet sources and supplementary books. In response to a teacher's request, listings are compiled under the heading of a country or a geographic region. The 113 areas of the world which are treated range from Africa to Yugoslavia.

This service is available at no expense to all educational institutions in the Chicago Chapter area of the Red Cross. Interested teachers should contact: Junior Red Cross All-Nations Audio-Visual Service, 529 S. Wabash Ave., Chicago, Illinois.

Newark Television Experiment

L. Bamberger & Co. recently introduced telecasting to New Jersey by installing video equipment and inviting the Newark Board of Education to experiment with it. Members of the Board termed the experiment "a great opportunity to obtain a first-hand knowledge of the possibilities of television as an educational and entertainment medium." Twenty-one shows were given by Newark school children during the three day experiment including singing, dancing, art demonstrations, debates, spelling bees, sports stars, fashion shows, puppet shows, dramatics, cooking and canning.

Equipment used for telecasting was designed, constructed and operated by Television Projects, Inc., Newark. Two iconoscope cameras, one close-up and the other long range, were used. There was one video stage with conventional public address

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- | | |
|--|---|
| CANYON PASSAGE
from the Ernest Haycox novel
and Sat. Eve. Post serial
IN TECHNICOLOR | Ernest Hemingway's
"THE KILLERS"
with
Burt Lancaster, Edmond
O'Brien, Ava Gardner,
Albert Dekker |
| ABBOTT & COSTELLO
the screen's top funny men in
"The
TIME OF THEIR LIVES" | LITTLE MISS BIG
with
Beverly Simmons, Fred Brady
Frank McHugh, Fay Holden |
| THE BLACK ANGEL
starring
DAN DURYEA, JUNE
VINCENT, PETER LORRE | WHITE TIE AND TAILS
starring
DAN DURYEA, ELLA
RAINES, WILLIAM BENDIX |
| DEAD OF NIGHT
with
Mervyn Johns, Roland Culver
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Also Excellent Short Subjects

The world comes alive before your eyes . . . as ace commentators point up each interesting scene in **VARIETY VIEWS** (single reels); and interesting inventions and unusual things done by persons 'in the news' in **PERSON-ODDITIES** (single reels).

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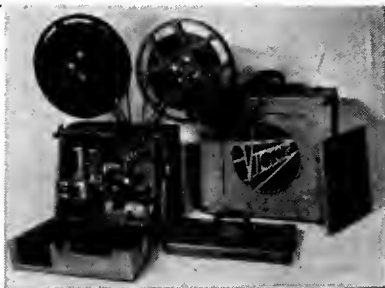
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H-801	Can You Read Gregg?	(16 mm. silent)
H-802	Business Machines	(16 mm. silent)
H-803	Tricks of the Trade for Typists	(16 mm. silent)
HS-810	Typing Shortcuts, "Part I"	(16 mm. sound)
HS-811	Typing Shortcuts, "Part II"	(16 mm. sound)
HS-812	Typing Shortcuts, "Part III"	(16 mm. sound)
HS-813	Take a Letter, Please	(16 mm. sound)
HS-814	Basic Typing: Methods	(16 mm. sound)
HS-815	Basic Typing: Machine Operation	(16 mm. sound)
HS-816	Machine Transcription: Machine Operation	(16 mm. sound)
HS-817	Speeding Your Reading	(16 mm. sound)
HS-818	Penmanship Improver	(16 mm. sound)

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system using a boom mike stand and floor mikes for off stage. More than 10,000 watts of light was used on the stage behind which the students acted like real troopers. Green lipstick and stage make-up were employed, much to the delight of the young actors. Viewing units were built in standard television receiver cabinets.

McGraw-Hill Publishes Visual Aids Lists in Textbooks

McGraw-Hill Book Company, Inc., is now including lists of correlated visual materials in a number of its new textbooks and revised editions. Information in these lists includes titles and brief descriptions of films, sources of supply, and where possible, suggestions on the parts of the book with which each film can best be correlated.

Twenty-three books containing such lists have already been published. Eighteen more have been prepared for release in the near future. The program will be continued with many new books during the coming year.

Film Libraries Serve Many Communities in Canada

Most Canadian communities with a population of more than 5,000 today have their own film library. Of the 73 now in existence, the majority have been set up by Community Film Councils, which are composed of members of local organizations. The films are housed in public libraries, schools, YMCA's, or any other suitable building.

The Community Film Councils are assisted in their work by the National Film Board, which makes many film prints available on extended loan. In addition, the Film Board supplies information on other sources of films and necessary equipment. Many community film libraries are now pooling their resources to purchase additional film prints. Under this system prints purchased are circulated in one community for two months, and then shipped on to the next community.

Pan-American Flights To Feature Latest Movies

The exhibition of 16mm motion pictures on planes has passed the experimental stage and will soon be a regular feature for the entertainment of passengers on all Pan American World Airways' trans-ocean flights. This was indicated when Pan American signed a contract with Seven Seas Film Corporation for 16mm motion pictures for exhibition in flight.

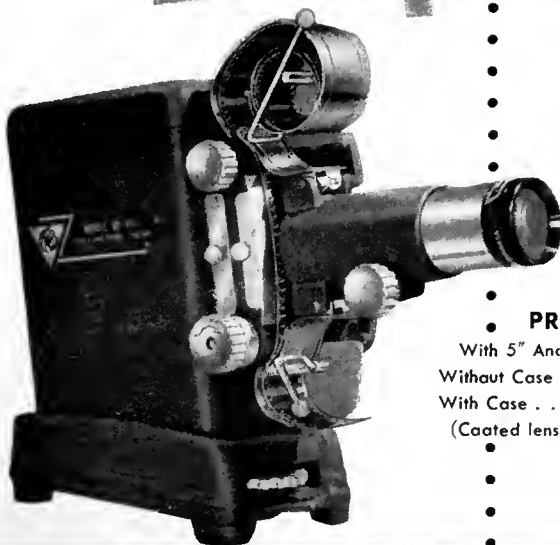
This is the first contract for the regular exhibition of 16mm films on planes. Seven Seas has been active for many years in the distribution of motion pictures to steamships around the world, and is now branching out into the aviation field. It will provide Pan American World Airways with 16mm programs consisting of features and shorts. The feature will be current product from major studios.

Film showings in flight have been tested successfully on Pan American's North Atlantic run. Special shock mounted 16mm equipment and lightweight speakers were used. The projectors were operated by stewardesses.

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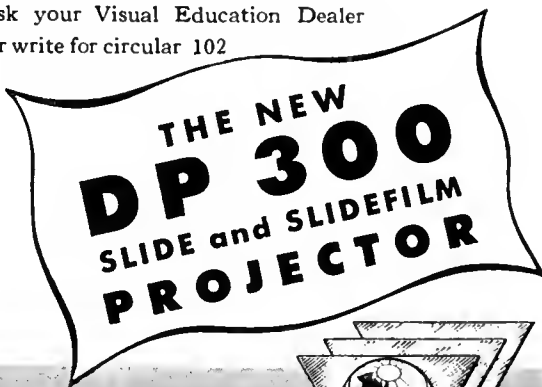
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PRICE
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IFA Limits Operations

The Board of Directors of International Film Associates decided at a meeting in New York on September 5th to direct its activities during the coming year primarily to the maintenance of an intelligence and publication service relating to the role of documentary film as an instrument of international understanding.

Mr. John Grierson, chairman of the board called the meeting to consider problems which have arisen due to the fact that a number of the members have become involved in full time production activities and are no longer able to supply the supervisory service in relation to production and distribution which the organization has undertaken to date.

IFA which has to date provided research, production, and distribution plans for UNRRA, the Inter-cultural Education Bureau, the Children's Bureau, the American Library Association and others will until further notice continue principally as a base for the exchange of information and as a source of papers and reports on specific aspects of documentary film developments.

Visual Aids Program for Emergency Colleges

Ralph Bennett, until recently with the Army Information and Educational film service in the ETO, has been appointed a special assistant in charge of

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Narration by Lowell Thomas, Photographed by Louise Branch, Supervised by Blanche Saunders and based on her popular book.

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Biology—Public Health—Geography—many others.
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visual aids for the Associated Colleges of Upper New York.

The association will run three emergency colleges for veterans and high school graduates throughout the country this fall. Mr. Bennett will be at Champlain College, Plattsburg, while organizing a comprehensive visual aids program for the three colleges. He is a graduate of the University of Manitoba and holds a master's degree from the University of Minnesota. Other colleges will be Sampson College at the former naval training station at Sampson, N. Y. and Mohawk College in Utica, N. Y.

Gleanings from Abroad

Egypt. The Egyptian Ministry of Social Affairs has criticized the quality of Egyptian film production and has demanded film producers of that country to make films to educate the people—films showing conditions, habits and folklore of the country. The Ministry has gone so far as to announce the prohibition of the production of pictures considered in bad taste.

Italy. All theatrical film exhibitors in Italy have been ordered by government decree to include in their programs, news or educational films to be produced by the Italian government.

Canada. The educational and religious film product of G-B Instructional, London, a J. Arthur Rank enterprise, will be distributed in Canada by Hanson 16mm. Movies, Ltd., Toronto.

The Literature in Visual Instruction

(Concluded from page 448)

broadcasting offers, there is the possibility of adding thousands of new stations (since FM carries only about 100 miles, stations at 100-mile distances can use the same wave length). The FCC has set aside channels for education and applications are pouring in. New York, Chicago, Cleveland, Detroit and San Francisco have already been successful in operating FM. It is estimated that about 2,000 stations will be operating in 2 years.

SOURCES

- **Audio-Visual Materials for Science Instruction**—Paul C. Reed, ed. Rochester Dept. of Visual and Radio Education—Sept. 1946. 19p. mimeo.
- **Audio-Visual Materials for Music Instruction**—Same as above.

The titles listed here represent the best films in each subject chosen by teacher committees and available upon request from the Rochester Dept. of Visual and Radio Education. The selective quality of each list, and the participation of the teachers themselves make these publications very useful to the Rochester teachers.

- **Sources of Educational Records and Transcriptions**—Radio Committee, Audio-Visual Education Ass'n of California, Southern Section—*California Schools*, 17:183 July, 1946 (Reprints available.)

A listing of selected organizations and companies, in alphabetical order, but no attempt has been made to evaluate the recordings.

- **Use These Co-op Movies**—published by the Co-operative League of the USA, a national federation of consumer co-operatives, located at 167 West 12th Street, New York 11.

A film directory listing seventeen motion pictures, four filmstrips and seven recordings, the films for rental or sale, the other material for sale only. The subject matter includes consumer co-operation, credit unions, marketing co-ops, reports from other countries, and the historical background of the co-operative movement.

AUDIO-VISUAL TRADE REVIEW

Wanted: Bridge Builders

(Concluded from page 429)

understanding, more and more barriers fall before him.

Most potent among all Man's tools for the bridging of ideological barriers is the educational screen. It stands supreme for the building of sorely needed new roads, toward broader, more peaceful horizons. No other medium of communication can speak so clearly, to so many, so persuasively, so quickly, so universally. Properly developed and intelligently used, this screen can weld into one all the myriad peoples of the earth. It can make the culture and progress of each the common property of all—to the unalloyed benefit of each and all, giver and receiver alike. It can create that common understanding of Man by men which alone can assure peace and progress in our world of today and of tomorrow. It can inspire that unity of action among men that will yet fuse our world into one community.

For the past quarter of a century, month after month, the EDUCATIONAL SCREEN has been a never-failing expression of the achievements, activities, problems, philosophy and aspirations of the audio-visual movement. Within that movement, too, barriers are not unknown. Non-theatrical film sources are counterposed to theatrical, for instance, regardless of their common long range purposes that should far outweigh the apparent immediate differences. Barriers exist between maker and user of these materials, between theorist and practitioner, between different subject matter areas, between clashing theologies, between warring social philosophies. Most senseless of all, perhaps, up to a few short years ago there was a wholly needless barrier between the professionals who used audio-visual materials and equipment on the one hand—and the commercial creators and purveyors of these materials on the other.

It is not so long ago that "commercial" representatives were barred from educational meetings. Then, slowly, we began to be admitted on sufferance. Gradually some of us were asked to participate in panel discussions, or to serve as source experts. Today the old barrier is

pretty well bridged—visual education dealers and staff men are recognized by many influential educators as equal with newspaper editor, broadcaster or clergyman in the cultural cadres of the community they serve. Educators now know more than they ever did about the technological basis and resources with which they do their job. Commercial men have learned much about what schools, churches, civic groups and other vital centers of community culture need and want, and as a result they are striving harder and more successfully than ever to create and purvey just that.

The EDUCATIONAL SCREEN has worked long and ably to bridge the barriers in its so-varied field. From nursery school to college campus, from church to grange or union hall, this magazine has sought to correlate the news and views of the many people who were trying to do things in audio-visual communication. It has consistently sought to bring to Industry a better knowledge of what Education needs, and to Education a more extensive knowledge of what Industry could furnish.

It so happens that during this same quarter century it was my privilege to take active part in many phases of the production, distribution and utilization of audio-visual materials in education. And the things that had to be done also had to be written up and talked about. So, when it appeared to Nelson Greene and some of his co-workers that the time had come when EDUCATIONAL SCREEN needed someone who could serve as a bridge between Education and Industry, the nomination of Managing Editor was proffered me.

This is an honor which any man would esteem most highly. I certainly did. The idea of being able to set one's thought into type, for mass distribution, gives a sort of heady sense of power. I was deterred from acceptance, finally, only by the reluctant realization that, in the present gestating changes of relationships between various decisive areas of our audio-visual field, I had greater responsibilities for service elsewhere. Anything I can do for the SCREEN is at its service at all times.

WILLIAM F. KRUSE.

Pictorial Color Slidefilms

Milton J. Salzburg, president of Pictorial Films, Inc., RKO Building, Radio City, New York, announces three new color slide films ready for release.

These three, *Alice in Wonderland*, *Rip Van Winkle* and *The Wanderings of Odysseus*, were created for Pictorial by Fletcher Smith Studios from original full-color artwork and reproduced by the Americolor process. The treatment and presentation, and the combination of artwork and color will help to stimulate interest and will supplement the reading of popular classics at home or at school.

These films, particularly the *Odyssey* and *Rip Van Winkle* in this set, will help the teacher explain customs, food, clothes, means of transportation and other facts of interest in certain historic periods of mankind. Such media will not only amuse an audience of children, but will also stimulate art appre-



Scenes from the series on "Alice in Wonderland", "The Odyssey", and "Rip Van Winkle."

eration, especially in cases where the full color version of the films are used.

This new series, like the first three released earlier this year, (*The Three Musketeers*, *Ivanhoe*, *Treasure Island*), can be obtained in either 35mm slide film, full color, approx. 100 frames per film; or in sets of approx. 100 2 x 2 individual color slides.

Filmo "Electro" Camera

A new Filmo "Electro" magazine-loading, electrically-driven, 16mm. motion picture camera, designed especially for accurate time and motion study work, is offered by Bell & Howell. The camera is equipped with a fast 21mm. F 1.9 lens (with positive viewfinder and matching objective), which affords a somewhat wider angle of view than the standard 1" lens. Other features are a dial footage indicator, accurate operating speeds of 1000, 2000, and 4000 frames per minute, and a built-in 24-volt motor which assures constant filming speed at all times.

Simplicity and efficiency of operation render the Electro especially well-suited to accurate job study, it is claimed. The magazine-loading feature facilitates film change, and enables the operator to keep individual case records separate at all times. And with the magazine and the motor functioning as a team, 50 feet of film can be run off without interruption. A transformer, which is standard equipment, permits plugging the Electro into any regular house line. Or, storage batteries can be employed when a job study must be filmed in a location where the usual sources of current are lacking. The low-voltage electric drive is equipped with an automatic governor mechanism which, Bell & Howell engineers state, will main-



Bell & Howell "Electro"

tain accurately the all-important motor speed despite all except the most severe fluctuations in line current. The Electro can be employed for general types of cinematography as well, wherever electric power is available, either from standard lines or a portable battery. For conventional use, it is available with speed control calibrated in frames per second;

or the motion-study speeds are readily translated into frames per second by means of a simple conversion table.

Companion-pieces for the Electro are offered by Bell & Howell in the form of a specially-designed 16mm. projector and a film viewer. The projector is equipped with a hand-crank (for screening one frame of film at a time); a special heat filter, which permits any single frame to be projected as a "still"; and a direct-reading, geared frame counter which can be reset for "clocking" any portion of a job-study film. A variable-speed control with electric governor provides the projector with a range of speeds from 800 to 1200 frames per minute, thus affording an ideal means of checking the perception of time-study personnel.

Further details concerning the equipment described, as well as its applications, are contained in an illustrated circular obtainable from the Industrial Sales Division, Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

Slidefilms for Physics Classes

Visual Sciences, Suffern, New York, have produced a teacher-made filmstrip on *Radio and Electronic Symbols*, a series of 40 hand-drawn frames comprising 60 symbols and 90 sketches with names, abbreviations and appropriate textual matter of those devices most commonly used.

William Ganz Honored

The American Transit Association has presented a special award plaque to William J. Ganz, of New York City, "for his outstanding contribution to the cause of highway safety," through the production of the widely acclaimed traffic safety film, *It's Wanton Murder*, which has been seen by 16 million persons since its release in May.

Only once before in the 64-year history of the Association has a special award been made to an individual. This was to Lowell Thomas at the annual meeting earlier this year.

The one-reel film, produced by Ganz, is available without charge from the local transit company of each city.

Bausch & Lomb Expansion

To meet increased manufacturing demands, Bausch & Lomb Optical Company purchased one building and took option on an adjoining structure at Wellsville, N. Y. The building will be completely remodeled and equipment installed as soon as possible for light manufacturing operations.

Just previous to this step, Bausch & Lomb announced the formation of a Swedish company jointly owned by the optical firm and Aga-Baltic Ab, the new concern to be known as Aga-Bausch & Lomb Ab. With headquarters located in Stockholm, it will serve as a distributor of Bausch & Lomb's entire line of scientific optical and ophthalmic instruments, equipment and eyewear.

New Pict-O-Screen Announced

A unique innovation in projection screens has been developed by Radiant Mfg. Corp., 1144 West Superior St., Chicago. This is a combination of a lithographed painting and an invisible projection screen. The paintings—six in number—are reproductions in brush-stroke effect, of well-known art subjects, and are permanently mounted in hand-finished frames available in a choice of Antique Gold or Pickled Pine finishes. Concealed in the upper section of the frame is a specially designed projec-



Radiant's Pict-O-Screen

tion screen with the Radiant "Hy-Flect" beaded surface. By means of a parachute-nylon cord, the screen is instantly raised or lowered. When not in use as a screen the Pict-O-Screen is a decorative painting in a handsome frame.

AnSCO Improves Color Processing

The AnSCO Division of General Aniline and Film Corporation announces an important advance in Color Film Processing in the form of a new color developing agent for color films and color paper. It is claimed that this agent, being no more toxic than the developers used in ordinary black and white photography, does not cause any skin irritation, as color photographic processes have in the past with certain individuals who are sensitive to the developing agent.

Owing to the great demand for photographic products, resulting from the scarcity during the war years, there may be some delay before this improved color developer or developing kits containing it, before it reaches the public.

Movable Steel Projector Table

Howard B. Marks Co., Minneapolis 2, announces a low-priced, all-steel projector table for general institutional use. Sturdily constructed throughout, the new stand measures 35 inches in height, has an additional shelf for speakers and other equipment, a drawer for accessories, and is finished in olive green.

**Production Department of
Britannica Films Moves
To Chicago Area**

The First National Bank Building in Wilmette, Illinois, has been leased by Encyclopaedia Britannica Films Inc. for use by its research and production offices, now located in New York City, it was announced by E. H. Powell, president of the company. The films company will take possession of the building on December 1, and it will be ready for occupancy by February 1, 1947.

Lease of the Wilmette building, which provides approximately 12,000 square feet of usable floor space, will bring the creative end of the films business near the Chicago offices of the Encyclopaedia Britannica, where Dr. Robert M. Hutchins, newly-appointed chairman of the board of editors of Britannica is inaugurating an expanded program of educational film and adult education activities. In connection with the films program Mr. Powell, president of both the films company and Encyclopaedia Britannica, said, "In the past, instructional films have been limited to schools. The policy of the company has changed to admit wide extension of films for use by adult groups and other groups."

Dr. Arnsperger, now executive vice-president of Encyclopaedia Britannica Films, Dr. Brodshaug, vice-president in charge of research, Brill, vice-president in charge of production, and staffs are expected to move from New York to the Wilmette offices early next year.

Britannica Pre-View Centers

A fifth pre-view center has been opened by Encyclopaedia Britannica Films in the Cotton Exchange Building, Dallas, Texas. Others are in New York, Chicago, Pasadena and Richmond.

**International Film
Foundation Expeditions**

Three documentary film expeditions are being sent out by International Film Foundation. The first is to cover Czechoslovakia, Italy, France and if possible Yugoslavia; it is headed by Victor Vicas, formerly of OWI, and includes two former Army cameramen. It is fully equipped to make motion and still pictures in black-and-white and color, in both 35mm and 16mm.

The second will make pictures of the peoples of China, the Philippines and Japan. The third is now at work throughout the United States on five new films on American life ordered by the State Department for its program to make the real America better known throughout the world.

Recently released IFF films, including *Mary Visits Poland*, *Children's Railway* and others in the Julien Bryan series, are meeting very favorable reception by American film libraries and their patrons. They are particularly noted for their fresh, human approach and for their contribution to better international understanding.

New Teach-O-Filmstrips

Two new series of Teach-O-Filmstrips are available this month from the Audio-Visual Division of Popular Science Publishing Company, 353 Fourth Ave., New York 10, N. Y.

On the Farm with Tom and Susan is a primary science series of six subjects in black and white, designed to give pupils a basic understanding of scientific phenomena experienced on the farm. Each subject contains a number of provocative questions and problems for stimulating participation and discussion. Planned and prepared by primary grade teachers, this series is reported as the first attempt on the part of a producer to help teachers in the teaching of primary science in accordance with the newest curriculum trends and practices. Titles of the six subjects—each of which consists of approximately 40 frames—are: "Visiting the Farm;" "How Plants Live and Grow;" "Animal Homes;" "Animals and Their Young;" "Tools and Simple Machines;" and "Science Review."

All Aboard the Punctuation Express is a series of six subjects in vivid color,

for grades 7-8-9. Prepared under the direction of curriculum experts in the field of Language Arts, the series shows informally the use of each punctuation mark and develops an understanding of their functional use. Through especially created cartoon figures and other visual techniques the abstract conceptions are made concrete and understandable. Subjects are: "The Comma-Part I;" "The Comma-Part II;" "The Comma-Part III;" "Colon, Semicolon and Dash;" "Apostrophe;" and "Quotation Marks." Each consists of approximately 40 frames.

Functional teaching guide provided with each series.

**Britannica Consultants
Appointed**

Wayne L. Pratt, manager of the Des Moines branch of J. G. Kretschmer & Co., has been appointed visual education consultant in Iowa for Encyclopaedia Britannica Films. Kretschmer is state representative for Encyclopaedia Britannica Films. Pratt, formerly superintendent of schools at Carroll, Iowa, will assist schools, administrators and

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The SoundScriber electronic recorder records every shade of inflection, every nuance of diction on paper-thin, unbreakable plastic discs. Thus the scope and effectiveness of live voice instruction is multiplied — and

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SoundScriber will instantly repeat a word, a phrase, a sentence or an entire speech. The SoundScriber is light in weight, is readily portable from one classroom to another, and easy to operate. It is low in first cost and low in operating cost.

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teachers in establishing, maintaining and expanding their audio-visual instruction programs.

The appointment of Gordon Anderson as visual education consultant for Olson Anderson of Bay City, Michigan, and state representative for Encyclopaedia Britannica Films, has also been announced. Anderson has been administrative assistant in the Bureau of Visual Education at the University of Michigan, Ann Arbor, since his release from the armed services in January, 1946.

Film Alliance of America, Inc.

Twenty visual education dealers, spark-plugged by Tom Brandon, combined recently to form the Film Alliance of America, Inc. Purpose is to conduct "an organized campaign to develop effective and widespread use of motion pictures in the public interest". Among the names associated with Brandon are those of old standbys such as Calhoun, Davis, Reagan, Cousino, Holtz, Ewing, Lilley, Engleman, South, Swank, Kunz, Evers, Burch.

New SVE Filmstrip Productions

New filmstrip productions completed by the Society for Visual Education, Inc., 100 E. Ohio Street, Chicago 11, cover a wide range of subject matter. Among them are:

Wood—From Forest to Finished Production (45 frames) stresses the importance of wood in modern civilization. Present-day logging conditions and methods of preparing wood for various uses are shown. Top picture in accompanying illustration shows how a fine spray of water under high pressure is used to wash stones and dirt from the bark of a log moving along conveyor, to prevent them from damaging teeth of the band-saw.

How to Build a Simple Fire (22 frames)—useful for groups interested in camping and safety procedures in connection with building, caring for and putting out fires made out-of-doors. Second picture herewith shows one process in building a "squaw wood" fire with wood chippings.

National Monuments of the Southwest are presented in three separate subjects—one covering Colorado and New Mexico (38 frames); one on Arizona South of the Grand Canyon (42 frames) and the third covering Utah and Northern Arizona (38 frames). Pictured herewith is the Aztec Ruins National Monument from the strip on Southern Colorado and New Mexico.

Uruguay (39 frames); *Paraguay* (36 frames); and *Colombia* (47 frames) are three additions to SVE's South America series, presenting authentic, characteristic portrayals of life and

customs in each country. The bottom picture in the illustration herewith shows a classroom in a Montivedeo school, with children dressed alike. Uruguayans believe this is more democratic.

Also recently added to the S.V.E. Library for distribution to schools is a series of 42 filmstrips made from pictures taken under the direction of Dr. Raymond L. Ditmars from the collection of the New York Zoological Society, and re-edited by Film Highlights, Inc., of New York. Designed for use in classroom instruction in biology, zoology and natural history as well as for various "animal" and "visit to the Zoo" units on the elementary level, the series covers Primates; Carnivores; Rodents; Hoofed Animals; Bats, Insectivora and Flat-toothed Mammals; Marsupials; Birds; Reptiles; Amphibians; Insects; Anthro-pods; and a group titled "Depths of the Sea."

Sound Films for Training Sales Personnel

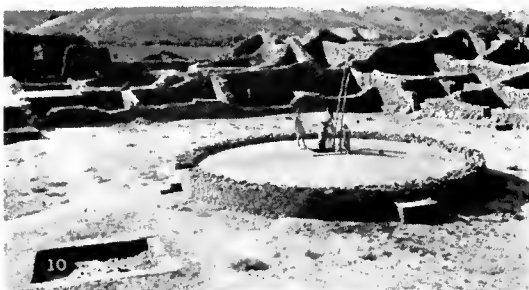
The Jam Handy Organization announces completion of a series of five sound slidefilms under the general series title, *Behind the Counter*. These films cover basic counter and sales floor customer-contact and conduct procedures as approved by leading department stores and chain groups. Subjects covered are: Friendliness, Attentiveness, Helpfulness, Sincerity, Enthusiasm.

While primarily designed for department and general stores, the material in this series is applicable to any line of business where an employer wishes to improve the store conduct of his people and their selling techniques. An instructor's guide accompanies the films and records. The material is so arranged that it may be integrated with any training program the retailer may now have in use or it provides visual material upon which to base such a program. For details write to The Jam Handy Organization, 2822 E. Grand Blvd., Detroit, Mich.

Film Preview Announces Change in Name

Midwest Audio-Visual Company is the new name adopted for Film Preview which has served the School, Church and Industrial field with audio-visual materials since 1929. The new name is considered more comprehensive than the previous name, and will indicate more clearly the firm's business. There is no change in ownership, personnel or policies. Keith H. South, absent from the firm for three years while on duty as an officer in the Training Division, U. S. Army, continues as President, and Mrs. Lucille A. South, who managed Film Preview during the war years, as Secretary-Treasurer. The business staff of the firm are all veterans of the Armed Forces and the visual training field.

The address is still 1504 Hennepin Ave., Minneapolis 3, Minn.



New Leitz Focomat Enlarger

The redesigned American-made Leitz Focomat Enlarger 1b embodies new features for increased darkroom convenience. Automatic focusing permits sharp focusing to be obtained simply by fingertip operation: the condensing lens holds the negative absolutely flat and enlarges the normal 75 watt light source with the correct kind of soft illumination desired for enlarging small negatives; the focusing range of the enlarger is from 2½ to 13x magnification, producing a 13x 19½ inch enlargement from a 35mm negative, and enlargements greater than this may be made by the usual accurate manually operated helical focusing mount. An innovation in enlargers is the fact that the enlarging head of the Leitz Focomat 1b tilts back for quick and easy cleaning of the film and the condenser lens. Accurate positioning of new lamps is assured through a lamp socket of novel design. The lamp housing is well ventilated for effective heat dissipation, keeping negative and lens cool and free from damage by excess heat. As with all Leitz enlargers, the Focomat 1b accommodates the highly corrected Leitz 50mm lenses (except the Xenon f:1.5 lens) for sharp, detailful enlargements—both in black-and-white and in color by means of the new color printing processes.

Full information on the new Leitz Focomat 1b may be obtained from: E. Leitz, Inc., 304 Hudson Street, New York 13, N. Y.

More Slide Sets in Natural Colors

Coast Visual Education Company, 143 W. Washington Blvd., Los Angeles 15, has added a number of new miniature slide sets on Art, Science, and the Social Studies to its present catalog. Each group of 12 slides is packaged in a quick inspection holder which permits all 12 slides to be viewed at once or displayed as a unit. This holder is said to simplify storage and cataloging and in addition provides on its surface much helpful information for teacher utilization. All slides are photographed in natural colors.

GE School Center Illustrates Proper Classroom Illumination

In the School Center of GE's new Lighting Institute, at Nela Park, Cleveland, Ohio, simulated daylight, entering from windows along the left side of the room, demonstrates the inadequacy of daylight alone for classroom lighting. Several different types of incandescent and fluorescent systems for providing efficient and comfortable lighting for schoolrooms are readily illustrated by the simple turn of a switch. Various positions and patterns of fixtures are also demonstrated.

In the School Center also are demonstrations of other new classroom features, such as three colors of glass

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FORMERLY CATHEDRAL PICTURES



Announce...

"CHRISTMAS BLESSINGS"*

A NEW set of natural color slides on the Christmas Story that provides a complete Worship program—suggested Order of Service, well-known Christmas hymns, especially prepared recitations.

Beautifully tells the ageless story of Christ's birth in a NEW WAY. Four gripping episodes or chapters: Christmas Blessings—Lost,—Promised,—Provided,—Proclaimed. 40 Glass Bound Slides to the Set—includes Church-Craft Story sets No. 6 "The Birth of Jesus" and No. 8 "The Visit of the Wise Men"—Complete with Program Guide \$23.50.

* See Your Dealer—Order Early

Expected demand for "Christmas Blessings" urges prompt ordering. Church-Craft Bible Story Slides—all in natural colors—size, 2x2 inch in protective glass binders, sold in sets only, standard price per slide 60c.

Color circular, with full list of Church-Craft Bible Story Slide Sets. Free from your dealer on request.

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45 Bible Story Sets
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NEW CHRISTMAS STORY

"Christmas Blessings"
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Guide Free

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FORMERLY CATHEDRAL PICTURES

chalkboards—black, green and white—with different colors of chalk which are used to provide as good or better visibility as the old slate blackboard. A bank of fluorescent lamps is mounted behind the white chalkboard to illuminate it with a soft light. With a lantern slide projected on the board, teachers and pupils can write on it with dark chalk to emphasize points in unique fashion.

Ideal Holds First National Sales Conference

Executives and sales representatives of the home office and the managers of the sixteen branch offices of Ideal Pictures Corporation of Chicago, Ill., convened at Silver Lake, Wisconsin, in a four day sales conference August 31st-Sept. 2nd. Presiding was Bertram Willoughby, the firm's President. The tightly-packed agenda for this first national sales meeting by this organization provided thorough coverage of all aspects of its services and sales policies in the many fields into which it reaches. Main emphasis was on the fast-expanding school market for audio-visual equipment and teaching materials. With its exclusive sales rights in 35 states on the "Films of the Nations" releases, and with Young America films, Popular Science filmstrips and recordings, Encyclopaedia Britannica films and other educational materials added to its sale and rental product. Ideal is gearing itself for effective, re-

sponsible service on a large scale to the school market. The conference therefore was both a re-affirmation of the firm's fundamental sales policies through which it has grown into a strong, successful national organization, and a re-orientation of promotion and sales practices to meet the needs of the growing school market.

The conference included informal talks by Wm. F. Kruse of Bell and Howell Company, Adolph Wertheimer of Radiant Manufacturing Company, Otto Coeln of Business Screen, Don White of the National Association of Visual Education Dealers, Louis Simmel of Simmel-Meservey, Eugene White of Popular Science Publishing Company and Paul Foght of Young America Films.

Audio-Video Company Of New England

Charles R. Abry has announced the formation of a new company, the Audio-Video Company of New England, Inc. with headquarters in Norwalk, Conn. A sales office and service center will open soon in Boston. The new company, of which Abry is president, will act as distributors of projection equipment, films and recordings in the six New England states.

Abry was formerly Associate Publisher, an officer and director of Young America Magazine, and Business Manager, Treasurer and a director of Young America Films, Inc.

RCA Appointments

W. H. Knowles has been appointed Manager of the Educational Sales activities of the RCA Victor Division, as announced by Walter M. Norton, Director of Distribution. Mr. Knowles will be responsible for the promotion and sale, in the educational field and in the field of industrial training, of RCA Victor audio-visual equipment. His department studies school requirements and assists teachers in utilizing the latest developments in this equipment.

Before joining RCA Victor, Mr. Knowles was Vice President of the Jam Handy Organization in charge of the educational department, with headquarters in Detroit. He also handled field operations for extensive audio-visual training programs in schools and



W. H. Knowles

industries. He will make his headquarters at RCA Victor's main office in Camden, N. J.

In line with RCA Victor's recently expanded program in the field of audio-visual equipment for schools, Harry E. Erickson has been appointed Assistant Manager for the Educational Sales Division at Camden. Mr. Erickson, for the past three years 16mm Regional Sales Manager for RCA Victor in Chicago, will act as liaison between the Educational Sales Department and the various RCA Victor product departments manufacturing 16mm projectors, RCA Electron Microscopes, FM, and AM radio, Victrola radio-phonograph and television receivers, RCA Victor records, sound systems, transcription and playback equipment and disc and wire recorders. He will also work directly with the six RCA educational representatives in New York, Atlanta, Cleveland, Chicago, Dallas, and Los Angeles.

Erickson's wide experience in the audio-visual equipment field includes four years as Educational Sales Manager of the Ampro Corporation in Chicago and two years as District Sales Manager of the Encyclopaedia Britannica Films operating from Kansas City.



Harry E. Erickson

Appointment of Robert H. Hunt, as Regional Sales Manager for RCA 16mm equipment in the Chicago area, and Elmer H. Beneke to a similar position in the Atlanta region, were announced by O. V. Swisher, Manager of the RCA 16mm Equipment Section.

Mr. Hunt will represent RCA in the twelve mid-western states, replacing H. E. Erickson. Hunt will make his headquarters at the new RCA sales offices at 663 North Lake Shore Drive, in Chicago.

Mr. Beneke is replacing M. N. Heidenreich, who has been transferred to the Dallas regional office, in the same capacity. Mr. Beneke will be located at the regional RCA sales office, 530 Citizens and Southern Bank Building, in Atlanta.

Price Hikes Spreading

The rising price spiral in so many other lines is reflected in several announcements by suppliers of audio-visual equipment.

Pictorial Films, Inc. announces its films up from \$17.50 to \$21., blaming a 20% increase in raw film prices as cause, this in turn based mainly on Congressional action increasing the price of silver.

Films, Inc., have raised their rental rates from \$20 base on spot-booked single majors to \$22.50, the same \$2.50 boost applying all the way down the sliding scale, except that a new bottom category has been set for schools and similar closed audience groups with less than 150 enrollment. Heretofore the floor was 250, on which a series rate of \$10 applied. This rate is raised to \$12.50, but the new lowest category (enrollment of 150 or less) is now quoted a series rate of \$11.

Equipment, too, is going up. The Bell & Howell Filmosound went up 14% of dealer net on April 11, in line with an industry-wide OPA authorization. On August 14th a further increase not to exceed 6% was allowed to equalize retailer earnings. On August 26th a further raise of 7.8% was put into ef-

fect, but a 15% increase announced during the period when OPA had lapsed had to be withdrawn meanwhile. Increased cost of labor and materials, production blockades due to supplier lapses, and the general confusion and cost incidental to post-war reconversion are reasons given for these increases.

British Information Services announces an increase in its service charges. Henceforth BIS films will be loaned at \$1 per reel, with a ceiling of \$5 regardless of length over five reels. Color at \$1.50. A new scale of sales prices is also announced that "conform to current practices in the field". Single reels are sold at \$22.50 and two-reelers at \$37.50.

Eastman announces a world-wide price increase on film raw stock of 17½%.

DuPont announced a 13% increase on positive film, but it is reported that this increase did not apply to negative, or to sub-standard widths.

David McCulley in New Position

David B. McCulley, former Director, Bureau of Audio-Visual Instruction, University of Nebraska is now associated with General Pictures Productions, Inc., Des Moines, Iowa, as educational consultant.

Mr. McCulley, who has directed the audio-visual program of the University of Nebraska since August 1944, brings to his new position a background of 15 years in the Iowa public schools as a commercial teacher and superintendent and two years as Financial Secretary, Nebraska State Teachers College, Chadron, Nebraska. In addition to his administrative work, he has conducted audio-visual courses, conferences, discussion groups and demonstrations over the State of Nebraska.

Through General Pictures Productions company, Mr. McCulley will be available for meetings with teachers and others on audio-visual education and he will be in charge of sales of 16mm projectors and other visual equipment.

Sound Slidefilm on Retailing

A 30-minute slidefilm-with-sound has been produced by Capital Film Productions, East Lansing, Michigan, for the Michigan Retail Institute to present more forcefully to high school youth the opportunities awaiting them in selling, non-selling and executive positions in the retail industry.

The film, which is titled *We Choose Retailing*, is designed to hold the interest of the student, the high school faculty, parent groups, service clubs and chambers of commerce. It was prepared with the aid of the Michigan State Board of Control for Vocational Education and James R. Hunter of Capital Film Productions.

We Choose Retailing opens on a typical high school campus where three members of the junior class who are about to become seniors are discussing summer jobs. They enter the school auditorium for the final assembly pro-

(Concluded on page 480)

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HERE'S HOW . . .

PRE-PUBLICATION OFFER

Our estimated publication date is November 30th. All NEW subscribers to EDUCATIONAL SCREEN magazine, and all current subscribers, will be sent a FREE copy of "1000 and ONE" if we receive the request BEFORE publication. It's that easy to obtain the latest, best edition of "1000 and ONE". If your subscription has expired, renew it TODAY. Subscriptions: \$3.00 one year; \$5.00 two years. Canada, \$3.50 one year; \$6.00 two years. Foreign, \$4.00 one year; \$7.00 two years.

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When "1000 and ONE" leaves the presses, the standard price will be \$1.00. We've sold thousands upon thousands for a dollar—why not get YOUR copy with our compliments? But you'll have to hurry. Write today . . . Now.

THE EDUCATIONAL SCREEN

64 East Lake Street

Chicago 1, Illinois

gram of the year, where they hear a dynamic, successful local merchant, who feels keenly his industry's need for presenting to high school youth the many opportunities for a career in the merchandising field. He takes the three juniors on the following day to visit his well-operated department store and interprets his organization to them.

Calhoun Projectostand

Hazel Calhoun, owner of the Calhoun Company in Atlanta and Columbia, has introduced a new 8-Way Tilt, all metal tripod known as the Projectostand. Manufactured by the Colrod Mfg. Corp., the new tripod has been hailed for its sturdiness, portability, and all-around tilt which allows centering the picture perfectly on any screen.

The top of the Projectostand is of aluminum casting, finished with non-slip crackle paint. Removable legs are of stainless steel tubing. The standard height of 42 inches is slightly lower than the ordinary stand, and was so designed by Miss Calhoun for greater ease in lifting projectors safely to the top. Because of the excellent tilt feature, the light beam is directed well above the heads of the audience in an auditorium.

The Projectostand comes in two top sizes: Large (20") and Standard (18").

Organizations interested in dealership for the tripod may apply direct to Calhoun Company, 101 Marietta St. N. W., Atlanta.

Better Homes and Gardens

Resumption of the activities of the "Club Service Bureau" is expected soon. Visual materials are being submitted by manufacturers, from which the program will be built up. John S. Robling is the Public Relations Manager, at Des Moines, Iowa.

Castle in Big Ad Campaign

Eugene W. Castle announces a large-scale advertising campaign in national magazines such as Life, Look, Esquire, Popular Science, Popular Photography, U.S. Camera, etc., with total circulation of over 50,000,000. Films featured include "Wonder Dogs in Action", "Camera Magic", "Three Little Bruins Make Magic", "Chimp the Aviator" and fifteen fairy tale cartoons.

Consultation Service in Detroit

Clark E. Broderick has formed the Visual Research Corporation to act as a national consultation service organization to supply sales and service aids to visual education dealers who subscribe to the service. The new corporation will serve as a clearing house of new ideas in merchandising and management so that member dealers may better serve the consumers of audio-visual equipment and materials.

Mr. Broderick, who has been elected Executive Vice-President, was formerly with the Jam Handy Organization. For the present, Visual Research Corporation will be located at 4754 Woodward Ave., Detroit.

New Heavy Duty Splicer

An electrically headed heavy duty splicer has been announced by Micro Engineering Company of Hollywood. It makes a straight splice on 16mm film. It is said to be priced in the neighborhood of \$150.

Jam Handy Appointment

Nate Quillen has been named distributor in the eastern and southern sections of Ohio for the School Films Division of the Jam Handy Organization, Detroit, Mich.

Mr. Quillen brings to his new position 14 years of experience with the Jam Handy firm in the field of audio-visual aids and their utilization.

Viewlex Slide Projector

The new Model AP-1 slidefilm and 2x2 slide projector developed by Viewlex, Inc., 35-01 Queens Blvd., Long Island City 1, New York, utilizes—for the first time in this country, it is said—an aspheric condenser system capable of giving the highest lumen output per watt input. This coupled with the 2" Luxtar projection lens is reported to produce a more brilliant image of a given size in only two-fifths the projection distance needed for a conventional long-focus lens. The company further states that this latest development in aspheric lenses eliminates distortion and aberrations frequently encountered in short-focal projection.

Use of the 2" Luxtar lens makes practical a complete but compact projection outfit, screen and all. In a case scarcely 13" square are the projector, slide carrier, accessory lens, tuckaway screen and space for slide file and 180 slides. In use, this screen fits into the end of the opened case, so that no tripod or separate screen support is needed. For larger pictures, the tuckaway screen section snaps off, and the Viewlex with 2" Luxtar lens projects any size picture in only two-fifths the customary projection distance. When a picture is to be projected over a large audience, the Viewlex is used with the interchangeable Luxtar 5" lens.

Encyclopaedia Britannica Guide Books

An interesting new format characterizes the latest of the Teachers' Handbooks published by Encyclopaedia Britannica Films for better utilization of its instructional pictures. Each of the films in the Britannica library is to be accompanied by one of the new type books. Their size is designed to pack into the one-reel film container.

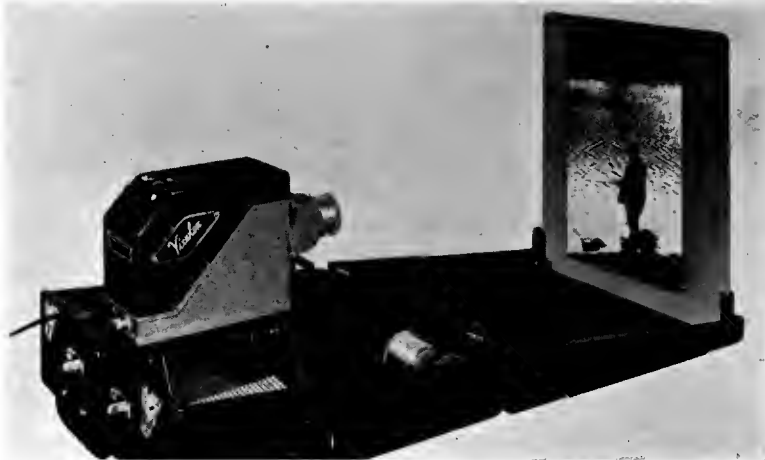
Each handbook contains a foreword suggesting the reasons for showing the film, a synopsis of the content and instructions for presenting the picture most effectively. Each also provides a list of suggested classroom activities which can be stimulated by the films and further the objectives of the course of study.

Reading references for both teacher and students are listed, and the script for the film is reprinted in full, with copious footnotes giving supplementary information and cross-references to related Encyclopaedia Britannica Films. Another innovation is the indication of film footage at each point in the script to make it easier for teachers to order new sections of film should any portion become damaged.

Filmosound Booklet Uses Graphic Presentation

In a manner especially appropriate to the subject, Bell & Howell Company's new booklet on the Filmosound projector employs pictures prominently in presenting 37 specific features which characterize the equipment. Primary emphasis is placed on consumer advantages of the Filmosound, with mechanical details subordinated and mentioned only in supporting these advantages. Effective use of color, with red check-marks affording instantaneous coordination between pictures and copy, distinguishes the new booklet also.

A copy of this up-to-date, informative, 16-page treatise can be obtained by writing to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.



Viewlex slidefilm and 2x2 slide projector.

Current Film News

■ **SIMMEL-MESERVEY**, 9538 Brighton Way, Beverly Hills, Calif., has completed three more films in its series of cultural subjects. All are in color.

Let's Give a Tea—20 min. Presents in story form accepted procedures of invitations, guest lists, appropriate dress and manners. Understanding is enhanced by the employment of subtle contrasts of right and wrong ways to proceed.

Arranging the Tea Table—5 min. Illustrates step by step procedures for attractive and socially correct arrangement.

Arranging the Buffet Supper—5 min. Brief but comprehensive instruction in afternoon and early-evening entertaining.

The two shorter subjects can be used as separate instructional units, or can be used to complement the longer film. All are designed for high school and college use, and each is accompanied by a study guide.

With the announcement of the new releases, Simmel-Meservey simultaneously issued a statement of their production and research policy which was addressed to the educators of America. The company pledged itself:

To produce only those films which will motivate constructive student thinking . . . To employ only accepted educational techniques and, with the aid of competent research, to produce material which complements the existing curriculum. . . . to maintain a standard of quality above all considerations of cost, sponsorship or other factors which might detract from our primary instructional function. . . . to regard the educational film as a teaching tool capable of infinite adaptation and improvement and, to welcome and be guided by recommendations of qualified educators. . . . to maintain maximum interest level through well-paced realism rather than unwarranted artifice. . . . to regard the classroom as the real laboratory, standing ever beside the teachers in their use of this medium. . . . to assume an active responsibility in aiding the progress of educational techniques. . . . to regard as an honored privilege and a sacred trust our function in aiding in the development of finer men and women to the end that a better understanding may exist among all the peoples of the world.

■ **CARL DUDLEY PRODUCTIONS**, 9724 Santa Monica Blvd., Beverly Hills, Calif. is producing a series of sound films, in color, covering each of the 48 states, the District of Columbia, Hawaii, and Alaska. Title of the Series is *This Land of Ours*. Subject matter presented includes geographical locations of the states; historical facts; principal cities; natural and developed resources; industries, scenic wonders; seasonal activities and sports. Accompanying each film is a summary sheet,

describing the contents of each film, for use by the instructor in advance of the film's use. A further instructional aid is provided in the form of questionnaire sheets listing a number of test questions by means of which the teacher may check on the knowledge derived by the pupils from the showing of the film.

Subjects in the series now ready are: Arizona, California, Utah and District of Columbia. Each is ten minutes in length, and available for sale or rental.

■ **KNOWLEDGE BUILDERS**, 625 Madison Ave., New York 22, have completed several more films in their *Practical Geometry Series*, namely:

The Circle—in which such important phases as radii, diameters, chords, tangents, secants, arcs and central angles are clarified, and theorems and proofs are introduced.

Chords and Tangents of Circles—an advanced phase of the film on the circle. It deals with the theorem on a perpendicular to a chord within the circle.

Angles and Arcs in Circles—explains measurement of central angles, arcs, inscribed angles and angles formed by two chords.

Areas—presents the needs and uses for finding areas of various figures; methods of computing; how relations in the figures result in relationships in the formulas.

These 16mm sound films are available on an outright purchase basis or can be rented.

■ **FRITH FILMS**, Box 565, Hollywood 28, Cal., have produced two new color and sound one-reel films in the social studies area:

Bill Garman, 12-Year Old Business Man—showing the relationship of a boy with people outside his school and family. Bill is a typical American boy who likes to be independent and earn his own money which he does by raising rabbits and a few hogs.

Patty Garman, Little Helper—a film which will serve to orient children to farm life. Patty is a self-reliant little girl who helps with the animals on a small farm. This subject shows family relationships and responsibilities, how the family lives together and how the child helps her family.

■ **THE PRINCETON FILM CENTER**, Princeton, New Jersey, collaborated with The Electric Boat Company in the production of the dramatic picture:

Giant Killers (25 minutes)—presenting the story of the PT boats used by the United States Navy. The film records the methods used to give the elusive wraiths of the Navy's "Mosquito Fleet" their sleek lines and speed, illustrating manufacturing processes involved. Commentary is by radio newscaster Fred Vandeventer.

Good Splicing IS IMPORTANT — MAKE SURE OF IT — WITH

GRISWOLD

FILM
SPLICERS

The GRISWOLD gives you everything you want in a film splicer. It has exclusive design features that make splicing a fast, easy job and assure a clean, perfectly aligned splice right on a frame line every time. It is a sturdy precision-built instrument, good for years of trouble-free service.

GRISWOLD Splicers have long been first choice with makers and exhibitors of motion pictures in the entertainment world who know the importance of good splicing to proper presentation and film preservation. It will pay you to follow their lead and use GRISWOLDS.



GRISWOLD Splicers come in models for all film sizes. All models splice both sound and silent films. Order from your Photo Supply Dealer or direct from us if he can't supply you. Descriptive folder on request.

GRISWOLD
MACHINEWORKS
DEPT. B—412 MAIN ST.
PORT JEFFERSON, N. Y.

■ **PICTORIAL FILMS, INC.**, RKO Building, Radio City, New York, have released three new subjects in their *Sportsopes* series covering the fields



Scene from "Pinehurst"

of baseball, hunting and golfing. Titles are "Big Leaguers," "Bird Dogs," and "Pinehurst." They are available in either 8 or 16 mm, sound or silent, black-and-white, and are 1 reel each.

Pictorial Films has signed a contract with Viking Films for the production of a series of six one-reel educational shorts on classical music, to be released exclusively, world-wide, by Pictorial. These shorts will feature such top-flight concert artists as Helen Jepson, Met soprano; Todd Duncan, baritone and ballad singer; Rudolph Firkusny, pianist; Appleton and Field, duo-pianists; John Sebastian, harmonica; and Carol Glen, violinist.

Through a contract with Tri-Continental Pictures, Inc. of New York, Pictorial has been assigned world-wide theatrical and non-theatrical distribution rights of three musical films featuring the United Nations String Quartet in the following selections:

2 Schubert compositions: "Andante in A minor" and "March Militaire"

Excerpts from "Eine Kleine Nachtmusik" (Serenade) by W. A. Mozart
Excerpts from "Go Down Moses", "Drink To Me Only With Thine Eyes" and "Turkey in the Straw".

These films are intended primarily for release in the 16mm home movie and educational fields, but will also be independently distributed by Pictorial in the 35mm theatrical field.

■ **A.F. FILMS, INC.**, 1600 Broadway, New York 19, are preparing the second series of six educational and documentary shorts for distribution in this country, and expect to have them ready for October release. The new films have all been produced in France during the past year and are being adapted for American consumption with English narration. Titles of these 16mm subjects are:

The Sunken Fleet—1 reel—depicting the careful and precise underwater work necessary for raising the sunken French merchant marine.

The Glass Bell—1 reel—an enacted film on the causes of Fascism, designed for audience discussion.

Caverns Measureless to Man—2 reels—a camera record of the new

science of apeleology (the exploration of caverns beneath the earth's surface).

The Devil's Needles—2 reels—the adventure of scaling the sheer rocky cliffs of the Alps.

Rouad, the Island of Crusaders—1 reel—a visit among the people of this tiny island off the coast of Syria who still retain the customs of the time of the Crusaders.

Mecca—2 reels—the first photographic record of the yearly pilgrimage to Mecca filmed by a Moslem cameraman.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, offer the following 16mm film releases of G. B. Instructional, Ltd. productions from their Filmosound Library:

The Life Cycle of a Plant (1 reel)—study of the Lupin from seed to



"Life Cycle of a Plant"

seed, including the processes of pollination and fertilization.

Breathing (1 reel)—showing experiments in the chemical process of burning and oxygenation, and illustrates by growing plants that oxygen is essential for life. Various methods of recording the inhalation and exhalation of breath are explained by moving diagrams.

Recreational feature films recently acquired by Bell & Howell include:

Here Come the Co-eds—9 reels—As caretakers of a women's college, Abbott and Costello lift the mortgage and score as Cupid's aides and as basketball players.

The Suspect—9 reels—in which Charles Laughton presents fine character study of a kindly shopkeeper who kills two people whom the world could spare, then surrenders.

Night Club Girl—6 reels—a homey story of farm kids who crash Hollywood on the strength of their corn chowder rather than on their song and dance act.

■ **U. S. ARMY AIR FORCES**, Washington 25, D. C., has just released for non-theatrical showings:

AAF-Special Delivery—a 16mm 2-reel film which has the Bikini Atom Bomb Test in it. To secure a loan of the print write to the Director of Information, U. S. Army Air Forces.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York adds two further releases in its group of films depicting industrial advances in the African gold coast:

Gold Coast Builders—1 reel. At the new brick works at Alajo, workers are taught a simple and effective method of making bricks, tile and pipes, which materials are used to enlarge the plant itself and also to build houses to replace the mud huts now in use.

Pcttery in the Gold Coast—1 reel. In Africa the ancient craft of pottery-making has been practiced for thousands of years, but without the advantage of the potter's wheel. A new Government training center in Alajo is now teaching modern methods developed by potters in other countries.

Also now available in 16mm from British Information Services is **The True Glory**—9 reels, official film document of the European phase of World War II, which received the Academy award for distinctive achievement in documentary production. It was produced jointly by the Governments of the U.S. and Great Britain, and in both money and lives it was a most costly motion picture. Of the United Nations combat cameramen who shot the film, 32 were killed, 16 were reported missing and 101 were wounded. The complete perspective of a whole campaign is offered in this film. The participants are the men who took part in that campaign—American GI's, British Tommies, French Maquis; sailors, cooks, pilots, truck drivers. Their comments are those of plain men, direct and unaffected. The phrases are humorous, resigned, bitter or bewildered. All of them are honest. Over all the film sternly pleads a vigilant peace, an enduring remembrance of the miracles of comradeship and cooperation which war has taught, and which must be maintained if permanent peace is to be achieved.

■ **FILMS OF THE NATIONS, INC.**, 18 West 55th St., New York 19, announce the acquisition of the following three subjects for exclusive release through its organization and Ideal Pictures Corporation:

Toradja—depicts the Toradjan country in the heart of the Celebes, an island of East Indies Archipelago. The tribe and its typical villages and quaint homes are portrayed. The making of delicate silver jewelry, native carving, and the ancient cradle rock graves are other features covered.

The Coconut Tree—an informative film showing importance of this tree in relation to India's economy; its many uses in industry.

The Sofia Girls—so called because they are pupils in the public schools of Sofia parish in Stockholm. The picture mainly consists of scenes of the girls in rhythmic exercises and the gymnastics which have become associated with their name.

■ **DEVRY CORPORATION**, 1111 Armitage Ave., Chicago, has acquired three 16-min. 16mm sound films on birds, photographed in natural color by Jack Van Covering, author, photographer and lecturer.

"What Bird Is That?" will stimulate interest in birds. In all, there are 21 different birds shown, including closeups of bluejays, orioles and redstarts.

Spearheads In The Sky is the story of a boy and girl who discover the nest of a real Mother Goose. They watch the young hatch, grow up and flock for Fall flight.

Sharp Eyes presents two boys and a girl who build a bluebird house, watch the eggs and young. Includes purple martins, killdeer and their broken wing-act, song sparrows on the nest.

■ **NEW YORK CENTRAL SYSTEM**, Motion Picture Bureau, 466 Lexington Ave., New York 17, is distributing the third film in its "Running the Railroad" series, dealing with:

The Railroad Signal (17 minutes)—which after a short review of the history of signal development, takes the audience on a tour of a modern system, showing in operation the complicated automatic signalling equipment which contributes so much to railroad safety. In addition to a non-technical explanation of their operating principles, the film shows how signals are used and reveals the meanings they have to the engineman, conductors and brakemen.

■ **JOHNSON & JOHNSON**, New Brunswick, N. J., is distributing free of charge:

Bathing Time for Baby—a 13-minute 16mm Walt Disney production in Technicolor approved by the Children's Bureau of the U. S. Department of Labor and the Visiting Nurse Service of New York City. Utilizing the famous Disney animated cartoon technique, this new film was prepared under the supervision of experts in the field of baby care to help mothers understand the importance of safeguarding baby's health by following an approved technique in every step of his bath. The technique of the table tub bath is demonstrated, step by step, by diagrammatic technique.

■ **U. S. DEPARTMENT OF AGRICULTURE**, through a cooperative arrangement between the Veterans Administration and the Department of Agriculture, has produced seven new films for veterans covering varied subjects. The films which were planned and written by the VA Visual Aids Service, are entitled:

Future Assets—discussion on the reasons for retaining National Service Life Insurance.

Medical Service Second to None—What the medical program of the Veterans Administration offers the doctor.

Hang On!—a trailer stressing the

retention of National Service Life Insurance by World War II veterans.

Write Right—tells veterans when, why and how to write to the VA.

Veterans Report No. 1 and No. 2—newsreel type subjects.

Service to Those Who Served—up-to-date pictorial summary of the activities and functions of the VA.

Prints of these films can be obtained from VA Branch Offices.

■ **GENERAL ELECTRIC COMPANY**, Schenectady 5, N. Y., has produced a new 16mm color and sound picture in cooperation with the United States Public Health Service emphasizing the importance of

Clean Waters—as the film is titled. The effects of water pollution are shown: the destruction of wild life and recreational facilities, the deterioration of waterfront property, spread of waterborne diseases. Methods of sewage treatment developed to prevent water pollution are shown by animated drawings and pictures of modern sewage plants in operation.

Bookings can be made through local utility companies or General Electric Apparatus Sales Offices. The film runs 27 min.

Catalogs

DeVry

DeVry Corporation of Chicago announces the availability, without charge, of its new 136 page Film Catalog. Just off the press, this lavishly illustrated catalog should be a valuable guide in the selection of 16mm. sound and silent films for educational or recreational use. All films are currently available on rental basis, many for outright purchase.

More than 1000 films are listed and described. Hundreds of new releases are cataloged for the first time. Classroom teaching subjects include films on Geography, History, Health, Safety, Physical Science, Mathematics, English Literature, Music, Biological Science, Vocational Training, etc. Included are a wealth of film subjects and 2"x2" color slides for church use. A special 32 page insert is devoted exclusively to 16mm. sound recreational films.

Copies of this catalog may be obtained, without charge, by writing to the DeVry Film Library, DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Ill.

Eastin

Two 1947 catalogs of 16mm. sound films are now being distributed by the Eastin Pictures offices at Davenport, Iowa, and Colorado Springs, Colo.

One of these is a large catalog of entertainment films, an attractive 104-page book generously illustrated, which lists feature pictures, Westerns, serials and many varied short subjects and cartoons. A special feature of this catalog, in observance of the firm's twentieth anniversary, is a section devoted to the founding, growth and present operations of the Eastin film libraries.

Eastin's other new catalog, called

the 1947 Guidebook to Instructional Films, is a 96-page booklet containing comprehensive descriptions of 329 selected educational films. These are offered to schools under a new plan in which films are rented by the school-week at minimum rates, rather than by the day.

In addition to these two new catalogs, Eastin Pictures is now preparing a list of religious films and a special list of Christmas short subjects. It is expected that these will be ready for mailing about October 15th.

Films, Inc.

Educational films available for distribution during the current academic year are listed in the 1946-1947 School List catalog recently issued by Films-Incorporated, 330 West 42nd Street, New York 18, N. Y.

Featured in this illustrated catalog are full-length features of the foremost film producers in the country, presented in 16mm. form for school showing. In addition, a wide variety of subjects of educational and entertainment interest is offered, including literature, art, music, science, the social sciences, and sports, as well as many short subjects and cartoons. The catalog may be obtained upon request.

Forum Edition Films Readily Obtainable

The March of Time has announced a simplified plan for the more effective distribution of its popular Forum Edition Series.

These 16 mm. sound releases have heretofore been available from the publisher on a subscription or special rental basis. But they may now be obtained from University and local film libraries throughout the country—by direct application or through the March of Time which will channel any inquiry to the nearest distributor.

The prints held by libraries will be leased but not sold outright by the March of Time in order that films may be called in for periodic re-editing and repair, when necessary.

In all, there are 26 subjects available—for each of which there is a special Discussion Outline to aid users in previewing and study.

The latest Series M includes the new titles: *The Philippine Republic*, *The Pacific Coast*, *Greece*, *Palestine*, *Italy*, *Britain and Her Empire*, *Music in America* which deals with the development of interest in all types of music, and *Life with Baby* which was taken under the direction of Dr Arnold Gesell at his celebrated Yale University Clinic.

A booklet describing the new films and the 18 previously issued may be obtained from your local film library or from The March of Time Forum Edition, Dept. D, 369 Lexington Avenue, New York 17, N. Y.

A Trade Directory for the Visual Field

FILMS

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Balley Film Service
P. O. Box 2528, Hollywood 28, Cal.

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.
(See advertisement on page 422)

Brandon Films, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 459)

Bray Studios, Inc.
729 Seventh Ave., New York 19

Castle Films, Inc.
30 Rockefeller Plaza, New York 20.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11
(See advertisement on inside back cover)

Dennis Film Bureau
Wabash, Ind.
(See advertisement on page 470)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 420)

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 468)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 461)

Films of The Nations, Inc.
18 W. 55th St., New York 19, N. Y.
(See advertisement on page 465)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 453)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 432)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Knowledge Builders Classroom Films
625 Madison Ave., New York 22, N. Y.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 472)

Locke Film Library
129 W. Michigan, Kalamazoo 9, Mich.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films, Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 430)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 466)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 427)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 472)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 470)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 470)

United Specialists Inc., Pawling, N. Y.
(See advertisement on page 471)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 469)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st New York 17, N. Y.
(See advertisement on page 463)

Art Zeiller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS AND SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 431)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on page 422)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 420)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 468)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 453)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Natco, Inc.
505 N. Sacramento Blvd., Chicago 12.
(See advertisement on pages 418-19)

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 428)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 472)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
4431 Foard St., Ft. Worth, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Words & Music by MaHory Chamberlin.
152 Madison, Memphis 3, Tenn.

Art Zeiller Audio-Visual Aids
868 Broad St., Newark, N. J.

RECORDERS

The Soundcriber Corporation
New Haven 4, Conn.
(See advertisement on page 475)

SCREENS

Ina-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 425)

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48 St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 472)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Popular Science Publishing Co.
353 Fourth Ave., New York 10, N. Y.
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THE EDUCATIONAL SCREEN

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 behind Coolidge Dam in Arizona
 (photo by Josef Muench, Santa Barbara, Calif.)

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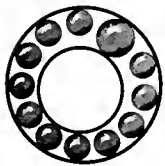
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Floyde Brooker Addresses New York Film Council

"IS the United States leading with its chin again?" was the question posed by Floyde Brooker of the United States Office of Education in an informal talk at a luncheon meeting of the New York Film Council, October 16, at the Sheraton Hotel.

By adhering to the present policy in regard to mass media which the United States representatives will advocate at the November 19 meeting of the United Nations Educational, Scientific, and Cultural Organization in Paris, this country may be laying itself open to possible future charges of commercial aggression, Mr. Brooker declared.

Mr. Brooker pointed out that he felt it was a matter of regret that, although the Report of the Commission of Consultants to the United States Department of State is a splendid series of recommendations for the United States official policy for the November meeting of the UNESCO in Paris, that the present slant is limited to theatrical and commercial interests with no recommendations toward the educational use of the various mass media of motion pictures, radio, and the press. He called for a more balanced policy.

With the tremendous challenge facing UNESCO to work with the United Nations in developing international cooperation, there must be a sizable place for mass media in developing peace through world literacy toward world understanding.

Mr. Brooker described some of his impressions of London and Paris during his recent six weeks in Europe. He attended an international conference of representatives from thirty-seven nations, preparatory to the November 19 meeting of UNESCO in Paris.

He underlined four points which must be basic in an understanding by those of us in the United States of peoples abroad. First and foremost, there is the desperate evidence of relentless destitution. With man's need for sustaining foods and even the smallest of necessities, there is an apathy in the eyes of all, a lack of energy and enthusiasm. However beaten down these peoples may be, there is a very distinct resurgence of nationalism. They are turning to their own great cultural traditions and heritage; to their own films and equipment, greatly to the exclusion of those of other nations, for instance. There seems also to be a general lack of refinement in distinctions between types of films, among other media. Only two general types are recognized: theatrical and documentary. We in the United States have learned much about the specific methods of production and use of the educational or instructional film as opposed to the documentary.

There is a tremendous interest abroad, according to Mr. Brooker, in the use of motion pictures in education. They have a whole generation over there which has been taught the reverse of peace and understanding. There is a raw and terrifying situation of the worst kind of juvenile delinquency, with a limitless need of emotional and moral re-education.

In the light of this, we of the United States have an obligation to expand and develop further our program of activities as a Commission member of UNESCO. If

we permit the present recommendations to serve as the basis of policy for our representatives, our scope will be perforce limited. Of course, we must have a free flow the world around of mass media, but, if this is dominated by commercial interests without the balance of an educational representation, shall we not again "lead with our chins"?

MRS. JOHN FLORY
New York Film Council

Movement Under Way to Censor 16mm Films

The ugly monster of screen censorship rises to plague us again. In at least two states current efforts are observed to enforce to the letter blue laws on 16mm showings and there are sputtering attempts to set up film censorship where it doesn't exist. It is suggested that all local films councils devote a meeting at the earliest possible date to the problems of censorship.

FCA has a strong national committee on freedom of the screen. The chairman is Richard Griffith, executive secretary of the National Board of Review of Motion Pictures, Inc. The National Board has complete data on the state of existing state censorship and its past history. Councils should write to Mrs. Bettina Gunczy, secretary of the National Motion Picture Council, National Board of Review of Motion Pictures, 70 Fifth Avenue, New York City.

THURMAN WHITE, Chairman
FCA Committee on Local Organization

Atlanta Film Council Meeting Inspires Active Discussion

Does the use of 16 mm films create interest in a subject? Is that interest greater than if no visual portrayal of the subject matter were given?

The Atlanta Film Council proved at its September 30th showing that films do create greater interest. An audience of about 150, a panel of seven, and four Public Affairs (Brandon) films brought about the following expressions of thought.

1. To bring about the world peace, we must first begin at home.
2. News commentators and the press should be encouraged to emphasize the good being done in World Conferences, along with errors now so highly publicized.
3. It is easier to sell fear than to sell hope.
4. As individuals we may not be able to help much towards world peace, but our first step should be "right thinking".
5. We cannot help our less fortunate neighbors until they have been educated to the point of wanting our help—especially in the matter of raising living standards.

The program, under the direction of Miss Hazel Calhoun, had as its subject: "Toward World Peace". Miss Calhoun selected the following four films for the showing: "Made in USA", "When Asia Speaks", "Toward Unity", and the much-discussed, "Now the Peace".

Panel members who led the discussion following the showing of the films included Frank McAllister,

(Continued on page 528)

Experimental Filmstrips in English Fundamentals

Interesting evidence that filmstrips, even under severe limitations, are valuable in English teaching at college levels.

JOSEPH JONES
Assistant Professor of English
The University of Texas, Austin

THE Department of English at the University of Texas has for several years been interested in audio-visual instruction. Work began with the acquisition of an electric phonograph and two combination opaque and lantern-slide projectors in 1942, and has continued to grow. The department now has a sizable collection of 2x2 slides, a picture file, and a very satisfactory repertory of phonograph records. No very sustained experimental work had been done, however, until the writer undertook a project to compare the results of teaching by filmstrips with those of teaching by methods regularly followed by most teachers of college composition: lecture, recitation, drill.

To support such an investigation, the University Research Council in the spring of 1945 appropriated the sum of \$1,500 to provide apparatus, materials, and assistance for the preparation of materials. During the summer months, a total of eighteen filmstrips were designed and prepared. These covered such elementary subjects as parts of speech, agreement of verbs, phrases and clauses, parallel sentence structure, and principal uses of the comma. Simple in form, with occasional drawings or diagrams but chiefly in typescript, the strips were planned for use in a rapid view of fundamentals traditionally given in a period of 7-8 weeks at the beginning of the term, which is followed by a Uniform Examination on Mechanics taken at a designated time by all students currently in English 1a. Failure on this Uniform Examination results in a student's being automatically reported as failing at mid-term; consequently, a good deal of emphasis on review and drill characterizes these preliminary weeks. This was the period chosen for trying out the filmstrips, which were to be placed in direct competition with conventional methods of procedure.

The department was of sufficient size to provide a number of teachers having at least two sections each of English 1a. This condition would enable such teachers to use filmstrips in one section and conventional methods in another, thus affording a controlled experiment involving a number of sections and several teachers. With the approval of the Chairman and the departmental Committee on English 1, detailed plans were drawn up. Four filmstrip projectors and four screens were ordered,

and work on the filmstrips themselves was begun late in June.

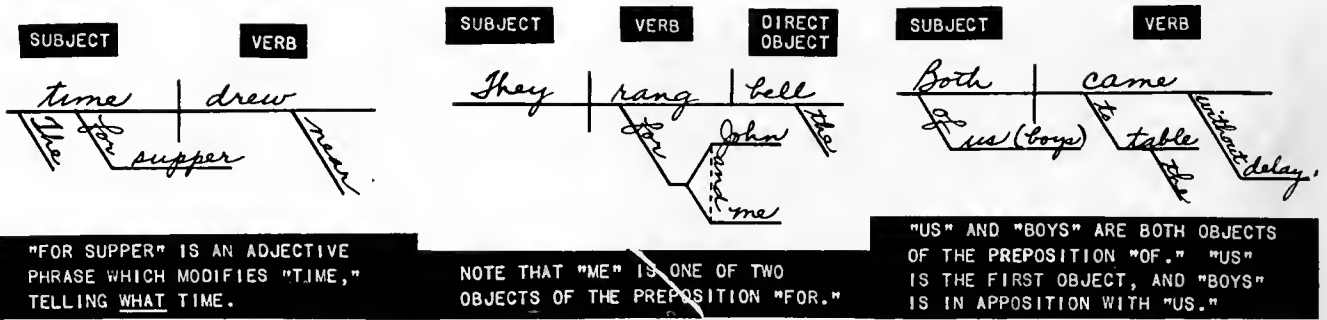
It could not be taken for granted that because filmstrips were thought useful in other subjects, they would necessarily work in English courses. In fact, most teachers and some experts in visual instruction appeared skeptical whether filmstrips could have any application in the teaching of composition. The first question to be answered, therefore, was not "How much better (if any) is the filmstrip than the ordinary classroom procedure?" but "Can the filmstrip actually be used in college English classes? Will it work at all?" So far as the writer could learn, no systematic attempt had ever been made to determine this point. In fact, not much interest in experimental procedures has yet appeared on the college level, though a good deal may well be expected within the next few years. This experiment, then, was set up as a strictly pioneer effort, without any known previous guides.

Preliminary Design of the Experiment

As originally designed, the experiment was to cover the period of 7-8 weeks previous to the Uniform Examination on Mechanics. Sixteen filmstrips were to be shown; twenty-seven exercises in the drill book (a regular text for all sections) were to be worked out. Periods for review of certain filmstrips were provided. Two uniform tests, modeled closely after the general Uniform Examination (which includes spelling, grammar, punctuation, and sentence-structure, with the same pattern but varying examples from year to year) were made up for use just before and just after the experimental period, the second to be given immediately before the general Uniform Examination. In outline, the procedure for each pair of sections was as follows:

- I. Preliminary test on mechanics (both sections)
- II. Drill throughout period (both sections)
 - A. With filmstrips ("visual" sections) or with conventional classroom procedures ("non-visual" sections) and
 - B. With exercises in a drill book (both sections)
- III. Regular weekly themes, with conferences (both sections)
- IV. Achievement test on mechanics (both sections) (Later it was decided to add a second achievement test at the end of the semester, to be taken by both sections)
- V. Final achievement test on mechanics (both sections)

*The writer wishes to acknowledge with many thanks the assistance of several persons: Mrs. Frances Umbenhour Speck, Mr. and Mrs. Charles Stewart, and Mr. J. Monroe Lanmon, assistants; Dr. B. F. Holland, Department of Educational Psychology, and Mr. D. W. McCavick, Director of the Visual Instruction Bureau, The University of Texas; Mr. Homer DeGolyer, Dallas; Mr. Ellsworth C. Dent, Chicago; Miss Edleen Begg, Miss Gertrude Reese, Mr. Fred Eikel, and Mr. Frank Goodwyn, cooperating instructors; and Mrs. Joseph Jones, for constant assistance and encouragement.



Sample frames from the filmstrip, "Testing Grammer with Diagrams." Students are given time to make their own versions before the completed diagrams are flashed on the screen.

This design was discussed and approved by the participating instructors before the experiment began.

Cooperating Instructors

It was felt that experienced, representative teachers should conduct the experiment, participating on a strictly voluntary basis. The choice was therefore made in the following manner: the Chairman furnished a list of some eight or ten experienced teachers who had been assigned two or more sections of English 1a. A note of invitation was sent to all, and the first ones to reply were designated as participants. Of the quota of four instructors thus chosen, two were men and two women; all had taught freshman English for several years.

Each instructor was provided with a projector and a set of filmstrips. None had ever used filmstrips before or had operated a filmstrip projector. A preliminary conference of one hour was held to issue materials, discuss plans, and learn the operation of the projectors; subsequently, other brief conferences were held, chiefly to make minor modifications in the uniform schedule and to discuss the tests. After this minimum of preparation, each instructor was "on his own."

Scheduling of the Experiment

Unsettled conditions of registration at the beginning of the term, together with an earlier-than-usual date for the Uniform Examination on Mechanics, restricted the actual experimental period to slightly less than six weeks (November 9 to December 13, 1945), with thirteen class periods in which fourteen strips were scheduled to be shown. These rather rigid conditions were efficiently met; all the instructors finished the schedule on time. Some rather adverse reaction to such pressure was anticipated, both on the part of students and teachers, but none appeared.

The Experimental Sections

Each of the four instructors, as has been stated, taught two sections of English 1a. One section of each pair was designated as a "visual" section; the other, the "non-visual," was to follow whatever customary procedures the instructor used. Classrooms had already been assigned; the "visual" section was therefore designated chiefly on the basis of the relative suitability of the room it occupied. No attempt was made to ascertain the abilities of students in the various sections before the choice was made. No class was moved from its regularly scheduled quarters; the most that was done by way of physical change was to reverse the direction of the chairs in one of the rooms so that the base plug would be at the back.

A few students in both types of section dropped out during the course of the semester. Their scores were eliminated from the calculations, as were those of a few others who for one reason or another failed to take all the uniform tests. Such losses, fairly evenly distributed, were not sufficient to disturb the balance between paired sections or to modify appreciably the general outcome.

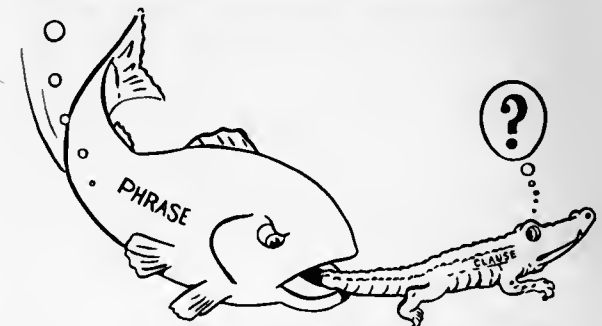
Sizes of sections, after eliminating drops and irregular participants were as follows:

	Visual Section	Non-Visual Section
Instructor "A"	23	17
Instructor "B"	14	15
Instructor "C"	18	16
Instructor "D"	27	21
Totals	82	69



We lost the tire near a bridge.

PHRASE WITHIN MAIN CLAUSE



We went back to where we had lost it.

CLAUSE WITHIN PHRASE: OBJECT OF "TO"

Sample frames from filmstrip, "Phrases and Clauses"

Physical Conditions in Classrooms

Teachers of English at the University of Texas have no regularly assigned classrooms to work in from term to term. English classes are held in many different buildings, in classrooms offering almost every conceivable variation in physical facilities. Most rooms, however, have curtains or shades of some description, usually venetian blinds. No special effort was made at any time to provide rooms especially designed for visual instruction; the experiment was predicated on normal conditions which would have to be met as best they might.

Fortunately, all the rooms used for projection did have venetian blinds; one had dark blinds. The laboratory-type strips used were by no means models of outstanding film technique, but they were functional and could be seen by the class, occasionally not without some difficulty. It may be fairly stated that the physical conditions were far enough from ideal to constitute a considerable though not insuperable handicap; but the teachers accepted the situation with grace and adapted themselves to what they found.

The experiment proved beyond doubt that filmstrips may be used in the average classroom with a minimum of change in arrangements, frequently with none, at all. This is not to say, of course, that they will not do better under more favorable conditions.

Operation of the Experiment

With excellent cooperation from all the teachers, the experiment proceeded without interruption. No serious difficulty with the physical problems of projection was reported; operation of the projectors proved to be simple and easy. For the most part, the filmstrips fitted the class periods fairly well, though occasional crowding for time was reported.

The first uniform test was allotted forty-five minutes. This amount of time was found to be excessive; and on subsequent tests the amount was reduced to thirty-five minutes. Data acquired through the uniform tests was reported and tabulated, with results as shown below.

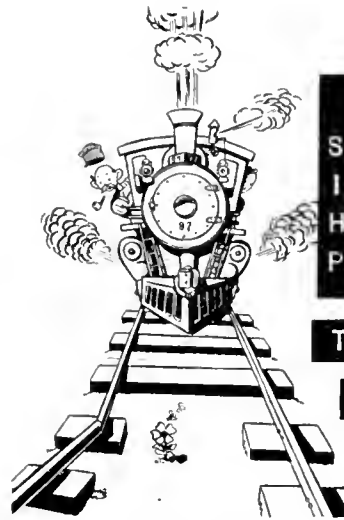
Quantitative Results

A. Scores on Uniform Tests

Scores on the three uniform tests were averaged for the eight sections. Progress was noted between Numbers I and II (given at the beginning and end of the experimental period) and between II and III (the latter at the end of the semester). Performances of individual sections and the two large groups as wholes are given in the following tables.

Table I

In- struc- tor	Section	Aver- age: Test I	Aver- age: Test II	Gain	Aver- age: Test III	Gain	Over- All Gain, Tests I-III
"A"	Visual	47.82	55.65	7.83	58.43	2.78	10.61
	Non-Visual	39.58	49.23	9.65	53.52	4.29	13.94
"B"	Visual	36.57	48.5	11.93	46.00	-2.50	9.43
	Non-Visual	39.06	47.92	8.86	51.00	3.08	11.94
"C"	Visual	46.06	59.88	13.82	61.50	1.62	15.44
	Non-Visual	39.75	58.12	18.37	58.62	.50	18.87
"D"	Visual	42.07	54.00	11.93	55.88	1.88	13.81
	Non-Visual	44.23	53.90	9.67	56.00	2.10	11.77



A FAILURE TO OB-
SERVE PARALLELISM
IN A SERIES THAT
HAS BEGUN IN
PARALLEL FORM...
**THROWS THE READER
OFF THE TRACK**

Frame from filmstrip on "Problems in Sentence Structure: Parallel Structure, Periodic Structure, Transitions".

Visual sections of two teachers, it will be noted, made better gains between Tests I and II; non-visual sections of the other two were ahead at this point. Complete results on all three tests for the combined groups follow:

Table II

	Aver- age: Test I	Aver- age: Test II	Gain	Aver- age: Test III	Gain	Over- All Gain, Tests I-III
All Visual Sections	43.13	54.7	11.37	55.45	.94	12.31
All Non-Visual Sections	40.65	52.29	11.64	54.78	2.49	14.13

Interpretation. These figures indicate that at the end of the experimental period, both types of section had made approximately the same gain. The filmstrips had thus far successfully competed with other varieties of classroom procedure, and the equation was evenly balanced:

WORKBOOK		WORKBOOK
+		+
THEMES		THEMES
+		+
CONFERENCES	=	CONFERENCES
+		+
FILMSTRIPS		REGULAR CUSTOMARY PROCEDURES

On the final tests, this close correlation is lost, principally through the negative score made by one visual section. No reason for this divergence is apparent, unless it is that the filmstrips were not sufficiently reviewed. No formal review or preparation for the final test was assigned.

From this information we may safely conclude that the filmstrip, even in a relatively crude and untested, unrevised laboratory form, is a device well worth the serious attention of teachers of English. It challenges the customary procedures of experienced teachers who use it for the first time, without previous acquaintance with visual methods. The primary question, "Will the filmstrip work in college English classes?" had been answered affirmatively: it will.

(To Be Concluded in December)

Making Films For Children*

An expert writes on the problem of motion picture content and child psychology as England sees it.

MARY FIELD, Director
Children's Film Department
Gaumont-British, London

ONE of the most important things to remember when you are making films for children is that children make a very critical audience. Films are a part of the culture into which they are born. They accept films as an integral part of life just as they accept aeroplanes, telephones and the radio. In many parts of the world, of course, films are almost the only form of public entertainment, so they take the place of the theatre and the concert hall. It is clear then that films form the chief contact which many millions of people have with the Arts. So we cannot afford to neglect the film in relation to the child.

For many years teachers and welfare workers have felt that children should not attend adult films which are not suited to them. But special exhibitions of adult films that seemed harmless for children never proved a sustained success. The reason was simple. The films were advertised as being good for children, so naturally enough, the children preferred to stay away.

Just before the war, in England, the film industry set to work to remove children from adult audiences. With a sound sense of psychology, two of the big circuits founded "children's cinema clubs." *You could attend the Saturday morning club meetings only if you were a Club member!* Non-members were left outside. As a result membership filled the English cinemas to capacity and attendance was regular. Now over four hundred thousand children attend cinema Club meetings every Saturday morning.

These Clubs are non-profit making. The members enjoy other activities beside film-going. There are football teams and cricket teams, swimming clubs, orchestras, concert parties, stamp clubs, model-making clubs, boating clubs, dramatic societies, even bands, all attached to the Clubs. This movement developed all over Britain in spite of war conditions and the blitzing of big towns. Membership is limited to children from the ages of seven to fourteen. The Clubs are playing an important part in their lives, since very few other club facilities are provided for children under the age of fourteen. But the problem for the organizers was, and is, what films to put on.

There are very few present-day films suitable for child audiences, and relatively few that are harmless. But most films, made for grown-ups, are definitely unsuitable, if not positively harmful for children. So about a year ago, Mr. J. Arthur Rank, the Chairman of both the Odeon and Gaumont Circuits—the pioneers of the Club movement—decided that special entertainment films must be made for children. He set up a Children's Film Department entrusted with this production. So we began making the first entertainment films to be produced entirely for children. We experimented with two short story films, a cartoon, a nature

film, and a topical film that is coming out once a month and is called "Our Club Magazine." It was a bad time to start as most of the film technicians were in the services and the war had produced a great shortage of film stock and studios. Still we thought it better to make some pictures and get them into the Children's Club entertainments so that we could learn by "trial and error" what the children's taste in films really is, and we have certainly learnt a lot.

One pleasure the children have been starved of in the cinema is the pleasure of being able to identify themselves with the actors on the screen. That is what adults enjoy doing so much at the pictures, but children had seen no children in the films, except an occasional child star whose environment was foreign and who was not in the least like themselves and their companions. We have found that they take the greatest pleasure in watching stories of very ordinary children in very ordinary British scenes. Between the ages of 7 and 14 we find children are realists in their filmgoing. They do not want to see heroes and heroines in very beautiful homes or very modern schools but in the kind of kitchens and classrooms that they are used to themselves. Nor do they like the kind of child actor that is attractive to adults. They like the ordinary, plain, rather pudding faced little boys and girls, and too glamorous a child in a film is apt to be branded as a "show off."

Once they have identified themselves with the characters in a film, the members of a child audience are extremely curious and want to see everything that is going on on the screen. This means that they want many more close-ups in their films than grown-up audiences do. They want to see what coin is offered as a reward; they want to know what is in a handbag or what is written in a letter; and if the story is set in a school sports meeting they want to see all the sports and not only an impression of the whole. They are also extremely logical and follow the story very critically ready to find fault with any mistake in time or sequence. If a picture does not seem to them to be really logical they tend to dismiss it, their greatest term of contempt for an ill directed story being "This is a silly film." This logical criticism applies not only to pictures with living actors but to cartoons and to nature pictures. The children are, however, exceedingly sensitive to beauty and I've heard a whole audience break into spontaneous applause. It was an exquisite scene of surf-riding where camera and actor combined to produce an effect of perfect rhythm in motion.

On the whole, child audiences go to look and not to listen. This means that in making films for them, the plot must be worked out by action and not by dialogue. Children will however listen very attentively to dialogue which is really essential to the development of the story and they remember the names of places

*An address broadcast by the British Broadcasting Corporation.



Courtesy Bell & Howell

Needlework Class for Girls

(From "Citizens of the Future," British film)

and people with surprising accuracy. They like good speech too. One little boy of eight, who was asked his opinion of a nature film, to which the commentary was written in rhymed couplets, was stimulated by the rhythm of the commentary to write his reply in very much better verse.

One thing we have learned very clearly from observing children's reactions and studying their written criticisms is to pay little or no attention to adult criticism of films made for children. It is the criticism of the children that matters and they like their stories constructed somewhat differently from those which suit grown-up taste. Children like their stories to be moral. They like black to be black and white to be white, and they demand that good shall triumph and that the bad boy or girl shall be punished. Nor is it sufficient to intimate that the evil-doers will get their deserts. The children want to see what is coming to the criminals and to judge for themselves whether the punishment is suitable and sufficient. They have no objection to moralising that makes grown-up critics wriggle in their seats, and they will cheer a chase across a town to restore a lost purse with the same enthusiasm as they would cheer the Sheriff riding down a horse-thief.

In all their pictures, however, children do like action and suspense. We must remember that the children already have had their taste formed by the ordinary grown-up pictures, and being as conservative in their film-going as they are in most other things, they would not appreciate a sudden radical change in their films. So we are prepared to take a very long term policy. Gradually we hope to improve the content of the films, while keeping to the present accepted form. Then in about five years when our present audience will have grown away from us we shall hope to introduce more far reaching changes. Ultimately we feel that children's entertainment films should provide adventure, fantasy, well-camouflaged information, and an opportunity of taking part in the screen entertainment. But above all, the films provided for children should be first class pieces of film craftsmanship. Thus, we shall be training intelligent adult film audiences before whom the film industry might put its best and most intelligent products.

Most people are interested to know who selects the stories for these films. The responsibility of selecting entertainment for so large a proportion of British children is too great to rest upon one group. There exists, therefore, an Advisory Council on Children's Entertainment Films. On this sit representatives of government departments and of all the National organizations that are interested in the leisure time of children. This Council has been kept small enough to be really active and practical. It advises on stories and the treatment of action and views and approves the films when they are completed.

One delicate point put up to the Advisory Council was whether a child character in a film should be rewarded for returning lost property or not. On the one hand it was important to show that one does good with no hope of reward, but on the other hand it was equally important to show that one should be generous to those who help you. This was an exceedingly delicate point of ethics and the responsibility of settling it lay on the Council. I wonder if you'd agree with their decision. They decided on a reward.

After our initial experimental films we made two serial stories as the children are particularly fond of



Courtesy Bell & Howell

Nest and eggs of the Tawny Owl

(From the G. B. Instructional film, "The Tawny Owl")

serials. One, made in Britain, is called *The Mystery of Smugglers' Cove*, while a very thrilling serial dealing with the capture of horse thieves by a group of children is called *Bush Christmas* and was produced in Australia. A series of children's travel films are in hand and special attention is being paid to the Dominions. It is hoped that some very interesting pictures of Australasia will be taken in the very near future.

Two children's feature films were made, one in Canada and one in this country. The British produced one is particularly interesting. It is called *The Little Ballerina* and deals with the life of London's stage children. We are hoping by means of this picture to introduce children to the ballet as a living and exciting art. If this proves successful we shall be able to go ahead, and by putting our stories into the right settings, we shall be able to arouse the children's interest in other great arts such as music, painting, sculpture and drama.

We are always being asked whether we are making

screen versions of the great children's classics. We are certainly hoping to do so if the stories lend themselves to film treatment, but we must remember that good films tell their stories in action, while many good books rely on telling their stories in words or by conversation and, therefore, do not make good screen material.

The films and the film clubs are already spreading

their influence outside Great Britain. The first Associate Club opened at Toronto last summer and more Clubs along these lines will be opening in the Dominions very soon. We have every reason to hope that in the future our children's entertainment films will serve as a link to join the children of the whole world in friendship.

The Motion Picture in World Peace

(Concluded from October Issue)

E. F. IMLE, Principal
Ascarate School, El Paso, Texas

ALTHOUGH we have won the war and are now striving to make that victory secure, if we do nothing about properly supervising the education of conquered and reoccupied countries there is nothing to keep any country from indoctrinating its young people anew with the idea of war and conquest. If even one nation is permitted to pursue such a policy, no other nation can safely or effectively teach peace and cooperation in its schools. Why cannot there be set up some sort of United Nations Educational Council whose duties it will be to organize and supervise on an international scale the education of all countries in general and of the conquered and reoccupied countries in particular? One authority says:⁵ "Education can be turned into a powerful weapon for peace. Two or three generations of the entire youth of the world educated with the belief that international differences can and should be settled by peaceful means only, would do much to break down the prejudices of national hate and distrust. The ideals and methods of peace could become so strong and so well understood that notions of conquest and war would be nipped in the bud. Persons advocating such notions would be treated, not as worthy leaders, but as criminals against mankind."

Educating for peace has been tried before but only on a national scale and only half-heartedly at that. But today we have a new tool, the film, which if used wisely can "span geographic frontiers . . . and crumble the barriers between people of different educations and different economic backgrounds",⁶ and between different racial and national groups. It will be difficult to convince people of the importance and need of controlling education of all countries in this respect. However, there is one bright hope; and that is that such a proposal will be a part of the peace treaty while the winning nations are willing to accept it because they cannot do otherwise.

To use the film effectively in education for international peace there must be an expertly formulated plan. The very important UNESCO conference in Washington last summer was reported in detail by Dr. Dugan in the September issue (page 386) of *EDUCA-*

TIONAL SCREEN. That meeting was concerned chiefly with desirable objectives and general services to be attained, and less with concrete organization and method for achieving world distribution of materials produced for the great end in view. There are undoubtedly many plans that will work, some better than others. I should like to suggest a plan modeled in part on the Texas War Film Program which was set up in that state in 1942-43.

The program used films put out by the Office of War Information and the Co-ordinator of Inter-American Affairs. It was in charge of a State War Film Coordinator who was an official in the State Department of Education. The state was divided into twenty districts, each with a District War Film Coordinator in charge. In each district prints of each film program were deposited with the district co-ordinator. He was given a list of all schools and organizations in his area that had 16mm. projectors, and it was his duty to schedule the film programs to the various places as demanded. In each district there were a number of Local War Film Coordinators whose duty it was to receive the films from the district coordinator and to see that they were given the greatest possible number of showings. The local co-ordinator was required to make regular reports to the CIAA, the OWI, and the District Coordinator, showing the size and character of the audiences seeing each film and making his comments. The data thus provided served to guide the further development of the program. There was no attempt on the part of the government to finance this program. It was a cooperative affair, the Federal Government furnishing the films free of charge, the District and Local Coordinators donating their services, and the schools and organizations paying the cost of transporting the programs they used. Certain administrative costs, which amounted to very little, were borne by the State Department of Education.⁷

On a world scale I would propose, as an integral part of the United Nations, an *International Movie Commission*, to have charge of administering the film educational program in all nations of the world. In each nation there shall be a *National Movie Commission* to coordinate the film educational program on

⁵Allen W. Beach, "Education in a World Peace Program," *School and Society*, Vol. 57 (Mar. 13, 1943), p. 298.

⁶Walter Spearman, *The Film Yesterday, Today and Tomorrow*, 1941, p. 19.

⁷John W. Gunstream, "Texas War Film Program," *The Educational Screen*, Vol. 22 (Jan., 1943), pp. 6-8.



A Great Russian Sailor; Siberian Peasant cutting mushrooms; Buriat-Mongolian Medicine man; A Kirghiz.
(From "Peoples of the Soviet Union," a Julien Bryan film)

a national scale. In case a country is very small, the national office may also serve as a film depository. But in most cases the films would be deposited in District Movie Banks established at convenient places throughout the nation. These district depositories are to be under the direct supervision of *Regional Movie Commissions*, branches of the *National Movie Commission*. (In the case of the United States these branches of the National could very well be our State Departments of Education.) Assisting the District Movie Banks there shall be Local Movie Banks which will have the temporary deposit of and direct distribution of films sent out for local use. Eventually there can be sufficient prints of every film to stock completely every film bank in every nation with a complete set of the film programs.

The personnel of the *International Movie Commission* is to be chosen from among well qualified men of all nations by the new organization for world peace. The personnel of each *National Movie Commission* shall be chosen by the national government concerned; that of the *Regional Movie Commissions* by the *National Movie Commission*; and that of the District and Local Movie Banks by the *Regional Movie Commissions*. In every case the *International Movie Commission* shall have veto power over these appointments. It shall be the duty of the International to set up the standards for the production of all films for international use and to see that these standards are held. Films not meeting the standards as set up are to be rejected by the International Commission. Periodic inspections of each National Movie Commission office shall be carried out by officials from the International office. The Regional office shall be checked by men from the National office, and the district and local movie banks by men from the Regional office. Recommendations made by the International office are to be carried out as far as possible by the National Movie Commissions, by their branches, and by the district and local banks of every nation.

The over-all distribution of the films within a country shall be directed from the *National Movie Commission* office through its branches, the actual distri-

bution being carried out by district banks and local centers. In charge of the National Movie Commission office there shall be a National Film Coordinator who might well belong to the national office of education. Assistant National Film Coordinators shall be in charge of the Regional Movie Commission offices. District Film Coordinators shall be over the district movie banks and Local Film Coordinators over the local banks. The district and local coordinators might well be school administrators. Films are to be distributed primarily to the schools, but also to various organizations which would have facilities for showing them to groups of people. The District Film Coordinators will schedule the films to the various Local Film Coordinators, and they in turn are to see that the films reach the schools and organizations where they can best be shown.

Since all of the films must of necessity be of the same size, the International Movie Commission will have to decide what that size shall be. Perhaps the most economical both from the standpoint of film production and projector, is the 16 mm. film, which therefore seems the logical one to adopt. In the matter of projection and sound equipment each nation is required to provide such machines and to train an adequate number of operators. Nations so backward that they have nothing on which to build an organization are to be aided by the international office to set up an organization and to buy the necessary equipment. All films are to be furnished free of charge, the nations using the films to bear the cost of their production.

The films shall vary as to type and purpose. They may show the life, occupations, and customs of a people; they may depict ceremonies participated in by a people; they may show the people at play; they may show the scenery of a country. The films may be silent or sound depending upon the scenes shown and upon the purpose for which they are made. They may be in color or black and white. But regardless of all other factors, the films must be true—they must show conditions as they actually are. There must be no attempt to 'cover up' in order to mislead the peoples of other countries. Neither must there be any

of the old type of propaganda that aggrandizes one nation and belittles others in any manner. The only propaganda to be permitted is the new type, the type which we hope is now coming into its own to such a great degree that the very meaning of the word 'propaganda' shall be changed from something heinous, as we now know it, to something high and noble. Another important characteristic these films shall possess is that of teaching tolerance and respect for what other peoples are and for that in which they believe. This can be done if lives, customs, beliefs, etc., are portrayed in their true light without attempt to color them or make them seem superior or inferior to those other peoples. And all the films, of whatever category, must be richly informative in content, a vast treasure-house of raw materials for world education.

The problem of producing such films is indeed a great one. Probably the surest solution would be for the International Movie Commission to go into actual picture-production. But that would cause widespread resentment, decrease cooperation, and tend to defeat the very purpose for which we are working. Perhaps a better way is for each country, insofar as possible, to produce the types of films required and submit them to the international office for judgment and comment, for acceptance or rejection. Each country is to bear the expense of the production of its films for foreign use. If some are too backward, or financially unable to do so, the International Office shall arrange for their production; for no nation or people is to be left out of this program.

Is knowledge of neighbors a certain cure for suspicion and fear? It is highly probable that the answer is "yes". Many of the peoples of the world, to be sure, claim to hate their national neighbors because they "know too much about them." But is that really true? Do they really know the truth about their neighbors, or is their knowledge a result of the wrong kind of education given them by their leaders for the purpose of keeping better control over them politically? The movies in a planned program could soon erase these false impressions and put in their place a true picture of all peoples, showing their hopes and aspirations, their problems and sorrows, and their culture and accomplishments in such a manner as to leave no room for anything but sympathetic understanding and a feeling that we all have much in common.

In speaking of our recent failure to educate for a permanent peace, one authority said, ". . . we are not punished for the folly we commit so much as for the wisdom we fail to enact."⁸ This could be applied to our present knowledge of the motion picture and of its wonderful power as an educational aid. We know of its power, and we know of the need to educate for peace. If we don't use this powerful means of dispensing knowledge and understanding of one another which we have at our call, we shall be guilty of failing to enact the wisdom we have. In speaking

⁸Raymond Gram Swing, "Peace, Power and Education," *Survey Graphic*, Vol. 30 (July, 1941), p. 369.

⁹Alexander J. Stoddard, "Education and the Peoples Peace," *National Education Association Journal*, Vol. 33 (Sept., 1944), p. 136.

of the peace we hope to build, another authority said:⁹ "The only way in which we can even partially amortize the debt, which civilization owes to those who have already died and who are yet to die in war, is to establish now a *beachhead for peace* that has a decent chance of being extended beyond our time."

The moving picture is our strongest "beachhead" and will make possible the infiltration of knowledge and understanding, ultimately of brotherly love and the idea of peace, unto all countries and among all peoples. Let us remember that the Japs used infiltration tactics very successfully in the early part of this war in order to break down the morale of the enemy. Theirs was a physical infiltration of soldiers. Let us now bend every effort to use infiltration tactics through the medium of the motion picture to break down the morale of those enemies of peace still to be found in every country. Let us use the motion picture to build up the morale of the masses who hate war and who are crying for some assurance that peace, a long-lasting peace, shall be theirs for the future. Until this is done, we shall have failed to enact the wisdom we have.

WE are indebted to Miss Helen Moffat, of the Tupelo Schools, Tupelo, Mississippi, for the following heartfelt tribute to a new piece of visual equipment from the instinctively poetic souls of her 5-B pupils.

The Overhead Projector

Two weeks ago in our school, in
came a new machine.

It was an odd apparatus, quite the
queerest we'd ever seen.

5-B wondered what it was, with
mirrors, lens, and light.

We tried to sit calmly and wait and
keep still with all our might.

It's just a new projector, a
very handy thing.

It doesn't wobble back and forth,
neither does it swing.

A technicolor map can be
flashed upon our wall,
'Tis so much fun to draw it . . .
not like work at all.

It makes our reading easier; we
use it in history.

Things really do seem true now
that were once a mystery.

Health is made much better when
we see it through a film.

Even Jack says spelling is easier;
it was so hard for him.

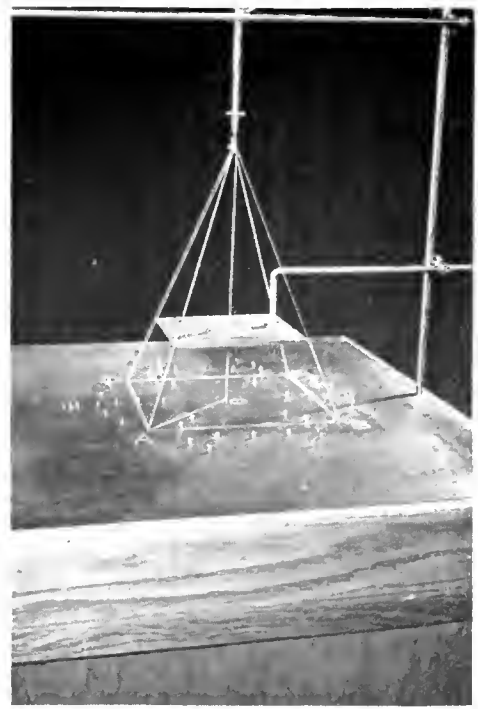
We know how our teeth look and
the inside of our ear;

Now school will be better the
remainder of the year.



Left: Figure 1

An overall view of the three-dimensional mathematical demonstrator with two geometric figures set up—a right hexagonal pyramid inscribed in a right hexagonal prism showing the slant height of the pyramid and the altitude which is common to both pyramid and prism; and, at right, a hyperboloid showing altitude and radii of upper and lower bases.



Right: Figure 2

Shows how the four diagonals of a quadrangular prism intersect one another.

Solids from Strings

W. G. GNAEDINGER, Head
Bureau of Visual Teaching
State College of Washington
Pullman, Washington

A concrete account of a newly developed visual device of high potentialities in the teaching of mathematics and engineering.

NCESSITY is often given the maternal credit for invention, but one wonders whether this accolade is not sometimes misplaced. It would appear that at least a share of any such credit should be retained for the simple determination to just, plain, do-a-better-job. Such a motive may not have been involved on the parental tree, but certainly was the source of inspiration which led to the creation of the Three-Dimensional Mathematics Demonstrator, brain-child of Floyd Armstead, of Shelton, Washington.

Many teachers, and good teachers, have faced and struggled with the twin problems of little interest and mis-concept formation while teaching classes in solid geometry. This has been true in college as well as on the high school level, and the problem exists as realistically in descriptive geometry, analytics and engineering drawing. People just can't readily translate figures on a two-dimensional plane, as they see them on a blackboard or in a textbook, to figures which will represent the theorem, corollary, problem, projection, or hypothesis laid down in cold print.

Mr. Armstead analysed the use of solid models, stereo pictures, and other devices in his attempt to meet the situation. Each of these devices made a contribution (in fact, he still uses wood models with his demonstrator), but all fell short in some measure—size, flexibility, or some other. Rather than settle for a half-measure, he set to work to produce a medium which would answer his problem, and the device shown in Figure 1 is the result.

The idea was germinated at Shelton, and construction work took place both there and at summer session workshops at the State College of Washington. An early pilot model proved too limited in size and flexibility, so the present one took its place for field trials during the past school year.

The pictures tell the story—but here are some added details. The stand is three feet high, with a top surface of about two by three feet. The table top is blackboard surfaced to permit chalk-construction of figures. Inter-

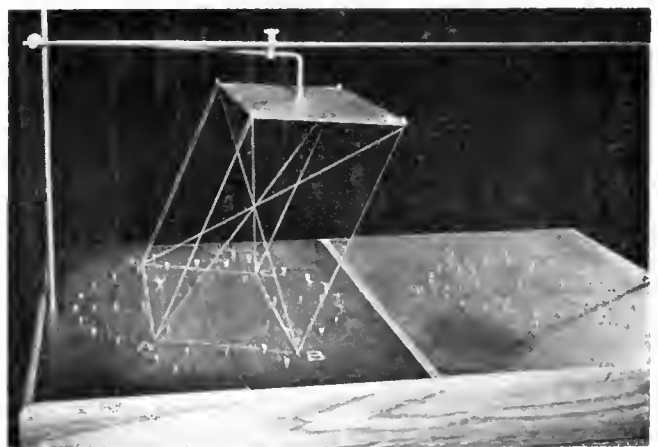


Figure 3. A quadrangular right pyramid showing a cross-section plane parallel to the base with altitude and construction lines.

changeable top-units permit a variety of possible figures; each top being drilled with a different pattern of carefully calculated string-holes, from which white, weighted strings may be drawn to depict lines representing solids. Also in the unit is a collection of various upper members of shapes and sizes such that a great variety of forms may be made; so many in fact that Armstead can give no total, even approximate, of the possible variations which can be demonstrated for polyhedral, cylindrical, and conical figures. They may be inscribed as in Figure 1, or circumscribed as in Figure 3. A figure once constructed may be altered by movement vertically, horizontally, or at the oblique; or may become something entirely different, as in the hyperbo-

loid in Figure 1, made by rotation of the upper base of a cylinder.

Most important, Mr. Armstead discovered that students learn when they use the device. Shy of its apparent complexity at first, they quickly became adapt at its use, and made it valuable to themselves for learning new concepts, for drill, review, special clinics, and supplementary study, individually and in groups.

A patent has been applied for, and plans are being made to place it in production, if an interested organization can be found to carry on its promotion. Mr. Armstead would like to produce it himself, but he's too busy. He has another problem to solve. The darned thing won't show spheres!

Visual Tour of Oregon

Outlining a unique summer course in Oregon available to teachers.

OREGON State College offered a new type of summer school for teachers interested in visual education and science during the second session of the past summer term. This plan provided for approximately half of the work to be done on the campus and the other half during a tour of the State of Oregon.

The preliminary work on the campus developed the basic pattern for the courses; then the teachers studied practical applications of visual aids and science in the field.

Oregon State College is fortunate in the wide variety of scientific and visual resources it has to offer teachers on a tour of Oregon. The photographic opportunities are so great that several cities planned to send photographers with the tour in order to make a series of kodachrome sets as well as film strips of Oregon's natural resources and industries. Few states have the great range of climatic conditions found in Oregon. For example, teachers interested in nature study find that the tour passes through regions in which the rainfall varies from over 100 inches to less than 4. They visit areas from sea level to about 10,000 feet altitude. They can visit places where frost is practically unknown to sections where the temperature drops 10 to 20 degrees below zero each winter. They study regions where snow seldom falls to localities where the average winter depth of snow exceeds 25 feet. Even the soil has variety. The tour passes through regions of heavy black loam to sand dunes and scabrock.

Teachers of subjects other than nature study also find an abundance of material. Those interested in the agricultural resources of the state will observe irrigated orchards, irrigated row crops such as sugar beets, irrigated sand dunes, dry wheat farming, cattle ranching, and even get to spend one night on a "Dude Ranch." Historically minded teachers can follow the Old Oregon Trail to where the West began. They visit frontier forts, Indian battle fields, and see one of the greatest Indian burial grounds in the nation. Oregon is also rich in geological history. The class visits the Bridge

GEORGE EBY
Stockton Junior College
Stockton, California

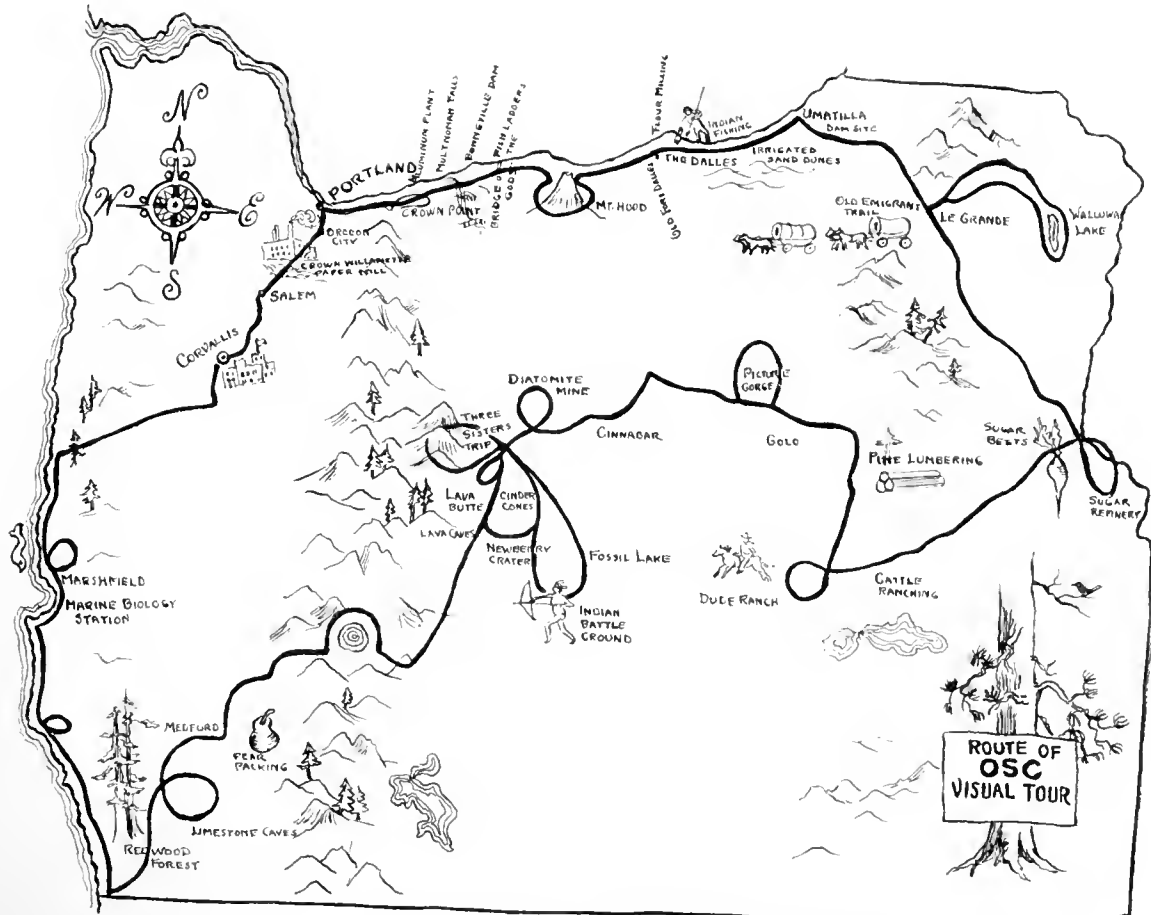
of the Gods, glaciers, fossil beds, lava caves, ice caves, one of the most recent lava flows in the nation, cinder cones, and Crater Lakes. If you did not know that Oregon has several beautiful Crater Lakes, then read the new book, "Paulina Preferred."

An excellent survey of the industrial west can be made on the tour. Some of the many industries to be visited are canneries, a gold mine, gold dredger, wartime aluminum plant, paper mill, fishing fleet, logging camp, saw mill, flour mill, cement plant, Bonneville Dam, and power plant. Last, and best of all for the photo fans, is the ever changing scenery along the way. This is a golden opportunity for teachers to obtain the help of experienced photographers in making collections of pictures for classroom use. A few of the photographic highlights along the tour are the Columbia River Gorge, Multnomah Falls, Willowa Mountains—the Switzerland of America—Crater Lakes, rockstrewn seashore, sage bush hills, and snow-capped mountains. All this and credits too!

It is possible for students to earn six to nine units of college credit on the tour. Teachers have the privilege of enrolling in any group of the following subjects: Oregon Geology, Seminar in Nature Study, individual science projects, Educational Cinematography, Seminar in Visual Education, and individual projects in visual aids. The instructors in charge of the tour last summer were professors W. D. Wilkinson of the School of Science and George Eby, summer visual instructor in the School of Education. The teachers enrolled in Cinematography, made a demonstration teaching film while on the trip.

The class work for the five-week session was divided into three phases.

A. The first week was spent on the campus for library work and outlining projects.



Outline of tour followed by teachers in the course.

B. The next three weeks on the tour.

The daily schedule ran somewhat as follows:

1. Eat breakfasts and dinners at restaurants, then take package lunches for most of the noon-day stops in the hills.
2. Directed field work throughout the day.
3. Make camp at 4:30 each afternoon. This gave teachers time to develop pictures and mount their daily collections of specimens.
4. The teachers had a choice of sleeping in hotels, auto camps, or their own sleeping bags.
5. Class meetings were held around the campfire at night. These campfire programs were enhanced by a portable P.A. system and visual projection equipment.

C. The last week was spent on the campus writing up reports and mounting nature study exhibits.

The cost of this tour is in easy reach of any school teacher. The essential expenses are:

1. Regular college tuition fees.
2. The cost of transportation is prorated among the members of the tour.
3. Each person pays for his own meals and lodging.

These living costs are not likely to be greater than in Corvallis for the same three weeks.

The tour was such a marked success that it will be

opened to a larger enrollment next summer. The itinerary will be expanded by adding Astoria and Northwestern Oregon, and Professor Stanley Williamson of the Science Education Department, Stockton Junior College, will be added to the staff.

Last season the Chambers of Commerce in each city did a bang-up job in handling arrangements for the tour. The Portland Chamber of Commerce supplied our cinematography class with 1000 feet of color film, which was used in making a movie of Oregon's industries, resources and history found along the tour. Such invaluable cooperation will doubtless be still greater under next summer's augmented program.

An unexpected high spot of the tour was the keen interest the teachers showed in visiting schools of the cities we passed through. We hardly realized that teachers are so busy teaching that they can rarely visit other schools to see how their departments are equipped and operated. The home economic teachers, for example, had so much fun preparing some of the meals in different home economics departments that we are considering the possibility of a cooperative arrangement with the city superintendents so that most of our meals can be prepared in the high school departments. In other words, the city schools will become our base of operations rather than auto courts and hotels. If the details can be worked out, teachers enrolling in the course will have a goodwill entree to the public schools that will be hard to equal, especially for teachers from other States than Oregon.

Educational Motion Pictures: A Cooperative Enterprise

This article, by one of our departmental editors, ably stresses a vital need in educational motion picture film production.

TODAY, with the record of war-time training impelling peacetime educators to a fuller realization of the effectiveness of visual instruction, a growing insistence on the part of the schools for more and better educational motion pictures is arising. And, in response to these demands—and to the general impression that here, indeed, is an area for lucrative post-war expansion—various interests are rushing plans for educational film production. The results of this stimulus to increased visual aids manufacture may well bode ill for education—rather than afford the rosy eventualities many of us conjecture—unless educators themselves assert a guiding hand into the designs of the entrepreneurs involved. Unfortunately, even in this task which education has unwittingly cut out for itself, its record of dilatory responsibility to date bespeaks a definite need for setting in order its own conception of what really is a Good Educational Film.

It is perhaps safe to assume that the first motion picture introduced into classroom surroundings was treated as no small novelty by the teacher, the students, and the school board. And, until he had repeated the procedure a number of times, it is not likely that the teacher himself realized the full import of this possibly whimsical activity. There is no doubt that the students were tremendously entertained and contemplated the further expansion of its use with a glee that discounted the possibility of barking up the wrong curriculum in the process. And, while pupils cheered the new classroom entertainment and the instructor dwelt lovingly on the educational possibilities of the new venture, the school board gave a cursory appraisal to the innovation and raised the inevitable dollar sign. Thus, as money began talking in its authoritative fashion, the teacher was forced—early in the game—into a more careful consideration of the amount of instruction per reel.

But there was more to reckon with than dollars and cents. As education in general viewed the possibilities of the new medium, some thought they saw a frightful monster leering from behind the projector—a monster of mechanization bent on welding into one mind their little charges. They envisioned marquees growing on the front of the little red school houses, while they themselves were turned out into the streets—victims of cinematic technology.

Well, the witch-hunt abated after a while, but some of education's personnel had been badly scared. This group formulated for its own protection the philosophy that the motion picture might remain in the classroom only as an instructional raw material. Henceforth the motion picture would concern itself exclusively with the delineation of facts without organization. The teacher would thus be allowed full reign over the in-

roduction, presentation, organization, and summarization of the raw material the motion picture might bring to the curriculum.

With this philosophy in mind, it logically followed that educators demanded films packed with facts—a dual delight that provided them peace of mind and afforded the budget a considerable stretch. The producers, it was thought, could now provide motion pictures for peanuts, since it would be no longer necessary to waste film footage with introductions and summaries nor require careful scripting to assure the logical presentation of the facts. The few educational producers bowed to the inevitable and began grinding out the uninspired celluloid which was required of them.

When sound came in the producers had a new talking point, they thought, and it seemed likely that the time had come when educational motion pictures might be marketed for a decent fee and thus divorce themselves from the subsidies that had thus far been required. However, when the shiny new product was first flashed on the screen, its progenitors heard the wearisome "How Much?". In desperation, no doubt, they pushed sound to the utmost; the more facts, the better. The results were quantities of films—telling one story photographically, while the narrator—watching the racing second hand and seldom the screen—told HIS version audibly. This, education decided, was the alpha and omega of the instructional motion picture and it has clung to the concept more or less for the past decade.

It was inevitable, though, that the producers would eventually feel some compulsion towards individualized expression, resulting in some attempt at organization of subject matter and possible bias. Education was consulted on this organization in some instances, but the reception was too often below 70 degrees, and the producers had to, of necessity, fall back upon their own resources with results not always to the best interests of all concerned. Such an attitude of educators toward the production of motion pictures for their use is almost unbelievable—yet, there it is.

Look back, if you will, through the literature on Visual Education for the past twenty years—and it will be easily discernible what the producers have been up against. The articles dealing with "what an educational motion picture should be" are few and far between. We assumed the role of critic almost entirely—awaiting the release of new product, examining it with eagle eyes, noting its discrepancies, and moaning

(Concluded on page 512)

ROBERT E. SCHREIBER
Center for Audio-Visual Materials
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The Curriculum Clinic

With Emphasis on the "AUDIO"

PAUL C. REED, Editor

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THE other day as I was walking down the long corridor of a high school, glancing through the open classroom doors as one is apt to do, a rash generalization came to mind. "The trouble with our high schools", I thought, "is that teachers place altogether too much dependence upon their talk, talk, talk." A few days later when I heard an English Department Head make practically the same statement, I began to think that maybe the generalization wasn't so rash, and that maybe there was some wisdom in it.

There's nothing wrong with talk as such, and teacher talk in classrooms is likely to be better organized and more purposeful than most talk, but when there's too much of it and when talking by teachers is almost the sole means of instruction, there *is* something wrong. Too many of the spoken words may be meaningless words—verbalisms—and they may be verbalisms merely because the listeners are bored rather than because of any lack of understanding of what the words actually mean. Providing more visual experiences is a good antidote for this kind of verbalism, but this problem can also be attacked "with emphasis on the audio" part of the term "audio-visual." A greater variety of audio experiences can be provided.

The basic elements of much of our school curriculum have to do with the hearing and production of sounds. Among the chief objectives of English instruction are the development of abilities to communicate thought through the spoken word and to learn through the spoken word and to learn through listening. Ability to comprehend a spoken foreign language and to be able to speak it are objectives of instruction in languages. Instruction in music is chiefly concerned with the hearing and production of sounds. Considering these basic facts about curriculum, much more consideration than has been given in the past should be given to the "audio" part of audio-visual materials and equipment for instruction. There are audio tools of communication.

English, foreign language, and music teachers especially need microphones, record players, and recording equipment, and the proper facilities for their use to attain their curriculum objectives most effectively. Such simple equipment as a microphone-amplifier-speaker combination offers instructional advantages that have scarcely been tried in the average high school. The challenge that a microphone brings to a student for the most careful selection of his words and for the best diction, make it a psychological tool of great importance. When microphones are combined with recording equipment so that students can sit with the listeners and hear themselves as others hear them, the teaching potentialities are multiplied.

These teachers need record playing equipment, too, equipment that will play both regular 78 r.p.m. phonograph records and $33\frac{1}{3}$ r.p.m. electrical transcriptions. In recent months there have been signs of a coming

abundance of recorded materials for instruction of greater variety and higher quality than have heretofore been available. Foreign language records that were used so successfully in army training can now be purchased for school use along with correlated textbooks. These records are revolutionizing the teaching of foreign languages in many colleges. Record companies are increasingly producing albums of records, other than music, that have direct correlation with teaching objectives. Some schools have accumulated a wealth of recorded materials by transcribing radio programs themselves, and supplementing these by electrical transcriptions from radio stations and from commercial sources.

Current models of portable record playing and recording equipment are much improved over pre-war models. Quality of recordings and of reproduction are superior. And the research now being carried on in the laboratories promises still better equipment for the future. Teachers who have had the opportunity to experiment with the new magnetic wire recorders are enthusiastic over the possibilities of this new tool. The ease with which sound can be recorded and reproduced on these recorders, the portability of the equipment, and its flexibility and adaptability to school needs, will cause this kind of equipment to be added to the list of minimum essential audio-visual equipment. New models of wire recorders going into production will provide still higher fidelity reproduction and mechanical improvements that will make them even more adaptable to school needs.

Microphones, amplifiers, loudspeakers, record players (78 and $33\frac{1}{3}$ r.p.m.), disc recorders, magnetic wire recorders—these are the kind of audio equipment that are needed in our schools to give learners a greater variety of audio experiences. These are the kind of tools that are sorely needed to implement the curriculum in those areas where hearing and producing sounds are most important. We probably should leave a more complete discussion of audio equipment to Bob Schreiber's "ABC's of Audio-Visual Equipment" department (adv.) in some later issues of this magazine, but there's one more point to be made here.

Something more is needed than the mere acquisition of these audio tools for instruction. Some cannot be used to best advantage in the average classroom, or even in the above average classroom that is equipped with electrical outlets and is acoustically treated. An up-to-date school needs an Audio Room, a room that can serve as a laboratory for use by English, music, and foreign language classes. Such a room is as essential to best instruction in those fields as the science laboratory is to the teaching of science.

A large classroom can be adapted to this purpose. One-third of the room can be partitioned off, and this third divided into two parts. Partitions should be sound proof and provide large glass areas for visibility.

The two smaller parts become a control room and a small studio. The larger part of the classroom would ordinarily be used for the group listening to "broadcasts" from the small studio, but this use could be reversed when the group using the microphone is large and the listening group is small.

Such an audio laboratory can readily become the very heart of a complete central sound system for the school. In fact, if a central sound system is to be an effective instructional tool in a school rather than a mere administrative device, such an Audio Room is an absolute necessity.

If a central sound system were to be an ultimate goal for a school, a plan could be developed so that it might be acquired in systematic steps over a period of several years. For instance:

First step: Provide an audio room, with large and small studios and control room, acoustically treated and adequately wired. Provide amplifier, microphones, and speakers so that studios may be used interchangeably.

Second: Add radio reception, recording, and record playing equipment so that radio programs may be heard by listening groups, recorded, and listened to as recordings, and so that original recordings may be made.

Third: Wire and equip selected classrooms in other parts of the building (such as all English classrooms) so that programs originating in the audio room can be heard in these classrooms.

Fourth: Wire and equip all classrooms in the building for reception of programs originating in audio room, and provide for originating sound programs from other points in the building, such as the principal's office, auditorium, and music room.

If some of my friends who specialize in the field of radio education were to read these suggestions, they might claim that it was being proposed that the "audio-visual educator" take over the work of the "radio educator." In those schools and school systems where specialization is carried out to such a fine point, jurisdictional disputes might well arise. But whether it be "audio-visual" with emphasis on the audio or whether it be "radio", it is being urged that greater attention be given to audio equipment and materials for instruction. Science has given us tools of communication that can help us do the teaching job we are trying to do. We should constantly be alert to their potentialities, and then use all of our imagination and ingenuity to adapt them to our jobs.

Educational Motion Pictures: A Cooperative Enterprise

(Concluded from page 510)

in anguish—rather than deciding among ourselves what a Good Educational Film should be and then approaching the producers with the idea. We have given the horse the reins on a strange road and then whipped him for having lost his way.

Fortunately, in this year 1946, we are throwing off some of our reluctance to assume the responsibility we have been shirking for the past twenty years; we are realizing—in the light of our war-impelled enthusiasm for the visual idiom—the necessity of accentuating the positive in our approach. Let us see what we really do want in educational motion pictures. A study of twenty authors discloses some agreement on the following desired characteristics of the Good Educational Film:

Objectives of the Good Educational Film:

1. Its purposes are clearcut and obvious to the intended audience.
2. The objectives are closely associated with those of the curriculum.
3. The objectives are those which may be adequately exploited by the medium.
4. The objectives are sufficiently limited to assure adequate treatment.

Contents of the Film:

1. The content fits the curriculum.
2. The content is compatible with the interests of the intended audience.
3. Every effort is made to tell the truth.
4. The content is up-to-date.

Organization and Presentation of Contents:

1. The organization of the content is designed for maximum comprehension and assimilation; difficult concepts are sufficiently detailed in presentation.
2. The presentation is designed to arouse and sustain interest.
3. The presentation implies desirable relationships with associated fields of interest.
4. The summary is adequate and acts as a springboard to further learning activities.
5. All authors are agreed that the technical aspects of the Good Educational Film shall be of the best.

The need, then, now and in the future is for education to assert itself positively on a code of what constitutes the Good Educational Motion Picture. This code will change as educational philosophies change, but it must be up to date with respect to whatever philosophy may be currently extant. This much is necessary to guide our thinking and provide a frame of reference for the educational film producer. But, our obligation to our students and to society requires more than a charter; it requires action! . . . action that involves suggesting needed films, suggesting content and methods of presentation, assisting on scenario, cooperating during actual production, editing, and evaluating through classroom utilization. This does not mean that every teacher should be a motion picture technician; nevertheless the educational motion picture is essentially the responsibility of the educator; the ideas, the content, and the methods of presentation should originate with him.

The alternative is obvious; multitudinous reels of curriculum-contrary film, militant producers, and continued consternation in the classroom.

The Film and International Understanding

Films in International Teaching for International Understanding

DR. JOHN E. DUGAN, Editor
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FILMS will play an important part in any comprehensive post-war program for the teaching of international understanding. This will be true whether the program is planned for local, state, national, or international groups. In order that such films may be intelligently planned, distributed, and utilized, it is important that attention be given to any outstanding plans proposed for the teaching of international understanding.

The recent World Conference of the Teaching Profession, held in Endicott, New York, was a most significant gathering of world educators. Representatives of teachers' organizations from thirty nations met to draw up a Draft Constitution for a World Organization of the Teaching Profession. In addition, the Conference adopted a comprehensive set of "Recommendations on the Teaching of International Understanding." These recommendations have interest and significance for all who are interested in the use of films in this field.

It is the purpose of this article to report and comment on certain phases of these recommendations which have a bearing on the use of films. Some of the recommendations deal directly with the use of films; others do not. But a number of the recommendations which do not deal directly with films are nevertheless important to us because they are concerned with the framework and background of education in which films may be used.

The first section of the recommendations is presented herewith in full because it establishes the broad foundations upon which all of the other recommendations are based:

"The teaching of international understanding rests upon the cultivation of ideals and the development of a sense of personal responsibility for cooperation with others in all matters affecting human welfare. It does not involve the sacrifice of national culture or national citizenship, or the subordination of one to another. It requires thorough study of world problems, including the knowledge of economic forces and historical backgrounds.

"This Conference, therefore, declares that teachers should instruct the youth of all lands to act upon the following principles and should strive alone or with others, to make these principles prevail in all areas of human relationship:

1. The fundamental needs of mankind for food, clothing, shelter, health, recreation, and security should be satisfied.
2. Every human being should enjoy, without any discrimination whatsoever, equal opportunity to develop physically, intellectually, and socially.
3. The pursuit of truth and the expression of opinion should be unrestricted, except when they interfere with the rights of others.

4. Respect for human life and for the religious convictions of other peoples should be fostered.
5. No nation should impose its culture upon any other nation, since no people possesses superiority by reason of divine gift, biological factors, or historical claims.
6. The natural resources of the earth should be developed by international planning and cooperation, and should be used for the general welfare of mankind.
7. The advances of science have now made all peoples neighbors, mutually interdependent and, therefore, morally responsible for each other's well-being.
8. The security of nations, their right to self-government, their cultural enrichment, and their economic prosperity can be realized only through international cooperation in an organization powerful enough to maintain peace and to facilitate world-wide economic cooperation."

Regarding education's broad responsibilities, the report says: "The responsibilities of education for the promotion of international understanding among the peoples of all nations is a responsibility which must be shared by every teacher whether he be a teacher of children or of young people or of adults. Likewise, the obligation devolves upon every teacher no matter what his subject is." Here, of course, are implications for the use of films for international understanding in these fields and levels and for the inclusion of these considerations in films made for these fields and levels.

Opportunity for the effective use of films is strongly suggested by the following excerpts from recommendations on the teaching of history: "History as a subject in the school curriculum provides unusually rich opportunities for acquainting students with the ways of living in lands other than his own, for helping them to understand the reasons for conditions that exist in the world today, and for helping them to recognize the interdependence of peoples . . . students should become familiar with the life and work of men and women of all nations who have contributed to human welfare, and should learn to appreciate the spiritual and cultural heritage which is theirs. . . . Contemporary events must be studied directly. . . . The teaching of current history must be objective and conducted in a constructive spirit, but controversial matters should not be ignored."

Suggestions in other fields have similar implications.

Recommendation 12 deals directly with the "Educational Uses of Modern Media of Mass Communication," and is presented below in its entirety: "The press, the radio, the cinema are instruments not only of amusement and recreation but also of education. The influence of the press is limited only by the extent of literacy; the radio leaps across national boundaries to inform and inspire all who have ears to hear; the cinema teaches its lessons, wholesome or detrimental, with a power and persuasiveness beyond those of the most

skilled teachers and the most highly organized educational systems. These, and other modern media of mass communication, have in the past and may in the future work either with teachers or against them in their efforts to develop international understanding.

"The Conference, therefore, recommends:

- (a) That teachers and teachers' organizations endeavor to enlist the public press, the radio, and the instruments of visual education as potent allies for the attainment of their purposes.
- (b) That the press, radio, film, recording, and television be used within the school to dramatize and invigorate the

processes of teaching and learning about the modern world and that schools be furnished with the equipment needed for this purpose.

- (c) That national and international radio and television broadcasts to schools be arranged and that such programs be used to celebrate events of international significance, to render tributes to great men and women of all nations, and to create a sense of human brotherhood.
- (d) That films and recordings which are truly representative of the life and culture of the various nations be produced, and that the films and recordings, with suitable adaptation in language or otherwise, be freely exchanged among schools of all nations."

An Audio-Visual Public School Program in Miniature*

A brief outline, tersely written, of how audio-visual teaching can be developed in public schools.

PAUL V. MULLIGAN
Director of Visual Aids
Revere (Mass.) Public Schools

THE Revere Public School Department created the Department of Visual Aids in February of 1945. The author was assigned as full time director with the mission of promoting and expanding the use of Visual Aids in the schools. This study is concerned with the original problems which confronted the Director in setting up a city wide department of Visual Aids.

The study was made in three steps:

Step One. A survey was made in the 16 school buildings to determine

1. What exists in the way of equipment?
2. What are the building facilities for using the equipment?
3. What alterations must be made in each building to allow for projection?

As a result of the survey the following equipment was discovered: (1) 9 Bausch & Lomb 3¼x4 slide projectors, 5 wall screens of auditorium size, a complete set of Keystone geography slides; (2) it was possible to equip at least one room per school with opaque curtains to be used as a building Visual Aids room; (3) in buildings where there was no wall electric outlet a 50-foot cord plugged into the light over the teacher's desk solved the problem temporarily.

Step Two. A central office and library was set up from which to service schools with equipment and material. Sound films are rented on a weekly basis and sent to the various schools from which they are circulated to the other schools in a particular district by messenger. Strip films, slides, etc. are sent out on a weekly basis to individual schools. The Central Office maintains a delivery service.

Equipment. There are 10 sound projectors in the

system. Three were purchased for the Central Office with funds received as a gift from the Salvage Committee. Seven machines owned by individual schools were purchased from funds raised by school plays. Parent Teacher Organizations, etc.

One 33½ rpm 78 rpm turntable is owned by the Central Office. Eight Tri-Purpose projectors are owned by the Central Office and loaned to the schools. One Bausch & Lomb 3¼x4 slide projector is kept in the Central Office for various school uses. The library owns \$300 worth of filmstrips, and four portable screens for circulation amongst the various schools. All material was bought from money raised independently of the school budget.

Step Three. It was necessary to train at least one projectionist in each building. Janitors proved to be the easiest to begin with. Teachers were trained in the use of material by the Director. A definite program was carried out in each building.

The Visual Aids Director must be a promoter as well as an educator. Research has given him the information to go forth and sell his program. Many extra-curricular duties are necessary in order for a new director to secure adequate financial support for his program.

Films are rented on a weekly basis. It was necessary to build a program coordinated with the course of study. Grades were broken into four groups of three: 1-2-3 Grades, 4-5-6 Grades, Junior High, and Senior High. A program for the first group is held the first week in each month. The second group has the second week, etc. This method keeps the equipment busy and allows for service in all buildings.

The department is now reasonably well equipped. A sound foundation has been laid, a careful teacher training program is planned and as the whole Visual Education movement develops rapidly this school department should be able to keep pace with it.

*From Master of Education Thesis in Visual Education, submitted at the Boston University Graduate School, Major Professor, Dr. Abraham Kraker.

The Church Department

A Monthly Service

WILLIAM S. HOCKMAN, Editor
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If the Spirit Is Lacking

IN the July-August 1946 issue of *Christian Screen* (British) Mr. Andrew Buchanan, leading British film authority and producer of documentaries, makes an observation on the production of religious films which is as significant for this country as for his. We quote:

"In the past, some religious films have been made in commercial studios under everyday conditions by technical staffs uninterested in religion. It is my belief that success cannot come that way. Indeed, and probably for the first time in a discourse on film making has the following statement been made—that *high technical standards do not come first*. The primary need is high spiritual quality. Naturally, only the finest technical results will satisfy us, but they are secondary to the need for spiritual inspiration in every member of the unit who is to undertake the work.

One cannot hope to make truly religious films if disinterested men and women mechanically supply technical facilities, unconcerned whether production is of a religious nature or a musical comedy."

When religious leaders lightly presume that "Hoily-wood" technical competence guarantees cinematic excellence in religious film, they would do well to ponder the sound sense of the above statement. In like manner, those who have ridden to the peaks on the theatrical film would do well to put on a light garment of humility and face the implications of this truth for themselves.

The spirit does count. It will be seen in the casting. It will be obvious in the acting. It will be revealed in the total story and in every episode. The religious quality of many religious films is not very impressive. Competence in one medium is not easily transferred to another, and the principal difference between the film for the theater and the church is in the area of *the spirit*. It is not how the lights shine *on* the characters as much as how the light shines *out* from them. Let it be remembered that the indifferent and irreverent cinematic hand can be as deadly to quality in religious film as the hand which lacks technical competence.

A Filmstrip Review and Evaluation

The Visiting Teacher is a 61-frame filmstrip in black and white and without script. It was produced for the Missouri Synod Lutheran Church by the Concordia Publishing House, St. Louis 18, Mo., from whom it is available for purchase. Rent it through your denominational book store.

Purpose: To show the Sunday School teacher the need for visiting the pupils of her class; to show her how to make a good visit, and to motivate her to make the calls.

Contents: The attendance problem; various reasons why children may be absent; not the job for the pastor

or superintendent; one of the jobs of the teacher; the importance of a personal visit; how to get ready to visit; how to make the visit; how to conclude and follow up the visit; how such calls increase the joy and effectiveness of teaching.

Evaluation: This filmstrip is a good example of the graphic, or educational-cartoon type. The drawings are interesting, and forceful. Each frame carries an unambiguous increment of meaning. The script is integrated, and pared down to the fewest possible words, and carried in the frames. This filmstrip is well conceived and executed. It has quality. It does what it sets out to do.

Utilization: Its ultimate consumer is the church school teacher and it can be used in school and departmental meetings of teachers to stimulate an interest in visiting and to show how it should be done. Discussion on the general problems of attendance should precede, rather than follow, its use. Close on the note of resolution and dedication.

Correspondence

"My dear Church Editor: You have asked me to clarify what I mean by 'preaching *from* the picture'. I will try. It is more difficult to explain it than to do it. Basically, I mean that the picture is not projected alongside a sermon simply to illustrate the sermon at various points. Instead, I choose a picture and text that are enough in harmony so that I can preach the truths of the text directly from the picture.

It involves a flight of imagination. For instance, in preaching on Hoffman's 'Christ in Gethsemane' I might begin by outlining briefly the events immediately preceding. Then the picture would be thrown on the screen simultaneously with some transitional statement like this: 'And here, arriving in the garden, we see Jesus'. Or, 'And now, you and I will silently and reverently enter the garden where Jesus is praying'. From this point on I talk to the people as though they were actually in the garden.

I try to get the people to feel that they are no longer sitting in the church pews but that they are transported into the world and setting of the picture and are actually walking and talking with the characters of the picture. I have never used more than one picture for a sermon and have always found more material in the picture than I could use in any 25-minute discourse."

PAUL L. BAUMGARTNER, Pastor
St. Paul's Lutheran Church, Massillon, Ohio

Editor: Any minister who will dust off that stereopticon, study the catalogue of art slides, set up a Lenten series, and follow the above pattern, will run a grave risk of having a better attendance this year than he had last.

Visual Aids for Lenten Worship

When a pastor used stereopticon slides of religious masterpieces as the basis for Lenten worship services his attendance doubled that of previous years and his people asked for a similar program the following year. In telling of his Lenten program, Rev. Paul L. Baumgartner, pastor of St. Paul's Lutheran Church, Massillon, Ohio, adds, "Many people were attracted who normally would not come to a typical formal morning worship service."

What was his program like? Here it is in his words: "The church was in semi-darkness with the picture on the screen to create atmosphere as the people entered the sanctuary. After the choir processional, which was sung from the screen, an informal opening service followed. It consisted of appropriate scripture, prayer, and three or four hymns from the screen. For each sermon only one picture was projected. It was "on" for the full length of the sermon, and, instead of using the picture to illustrate the sermon, the sermon was preached from the picture—a much more direct and effective use of the picture."

Here are the themes and the pictures used in the series on *Meeting Jesus*:

"Meeting Jesus In Your Childhood"

Picture: Christ and the Doctors, by Hoffman

"Meeting Jesus In Your Work"

Picture: Shadow of Death, by Hunt

"Meeting Jesus In Your Temptations"

Picture: Christ Tempted By Satan, by Cornicelius

"Meeting Jesus In Your Prayers"

Picture: Christ In Gethsemane, by Hoffman

"Meeting Jesus In Your Life's Decisions"

Picture: Arrest Of Jesus, by Van Dyck

"Meeting Jesus In Your Sinning"

Picture: Christ On Calvary, Munkacsy

"Meeting Jesus In The Lord's Supper"

Picture: The Last Supper, Da Vinci

Congregational Releases

The Color of a Man, a 20-minute 16mm sound and color film, was produced to commemorate the 100th anniversary of the American Missionary Association. It was taken on location in the South by the International Film Foundation and presents a few of the institutions founded by this pioneering board. In a later issue this film will be reviewed and evaluated.

They Came to Fessenden, 57 kodachrome slides and script, tells the story of a Negro boy and girl while attending Fessenden Academy. In *Your AMA* the accomplishments of the American Missionary Association through its 100 years are presented by 69 kodachrome slides and a script.

Of interest and use to all denominations is the filmstrip, *How One Family Planned To Budget Its Income*. Here, 35 frames and a recorded script tell how the Clard family followed the principles of Christian stewardship in budgeting its income. This, and the above materials, are available from the offices of the Congregational Missions Council in Chicago (19 S. La Salle Street), Boston (14 Beacon St.) and New York (287 Fourth Ave.).

British Filmstrips in Full Color

Filmstrips in full color for religious instruction have been announced by Visual Education Ltd., Upper Berkeley Street, Portman Square, London, W.1. England. The first six titles produced are: *Thy King Cometh*, *After Three Days*, *Simon Called Peter*, *St. Peter*, and *Paul The Fearless*, Part I and Part II.

Each filmstrip is composed of 68 colored frames produced from specially prepared paintings and photographed in the new British Tricolour process. Three filmstrips are now in production: *The Three Lost Things*, *The Christmas Story*, and *The Parables of Our Lord*. Chinese is to be the first language into which the first six filmstrips are to be translated.

The editor of this Department would be pleased to receive for publication critical reviews of these materials as soon as they reach this country.

A Film Review And Evaluation

Yesudas—The Outcaste, 30-minute black and white sound film, produced by Board of Missions and Church Extension, Methodist Church, 150 Fifth Ave., N.Y. 11, and available from the film distribution stations of the Methodist Church.

Contents: The story of an outcaste Indian boy who came under the influence of Christian missions and who finally chose in early manhood to serve his people by being a minister of the Gospel among them in their village. After a few general orienting sequences on India, the film takes us to a typical outcaste village—a baby boy is born—is called Yesudas—we see his mother doing the work of the home and the fields—the father dies and he is attached to the estate of a wealthy landowner, being cared for by his uncle—we are shown the activities of this farm—Yesudas is taken to a fair—we are shown the sights of an Indian fair—at 8 years old he is sold to a man of wealth—he runs away, and enters a mission school. We are shown the activities of this school. He gets to go to the high school, whose program we see. Here he meets youths from all castes—falls in love with Moya, an outcaste girl. We are shown some of the program of her school. They attend together a summer institute and hear a certain Indian Christian, Jacob, tell how he has helped his village. They are interested and participate in one of the "cleanup parties"—Yesudas feels called to devote his life to helping his village—After his marriage to Moya we see them in his village—Under his direction and help it gets a new well, children are vaccinated for smallpox, a church is built and dedicated, and the process of redeeming the village from ignorance, filth, and hopelessness is begun as the film comes to a close.

Appraisal: The story is true. There have been hundreds like it in every mission land. It is told effectively. The sequences are well integrated, and the film moves along. The photography is from fair to excellent, being satisfactory most of the way. The commentary interprets what is happen-

ing. It does not elucidate the obvious. Its pace is good. The condition of the print is good.

Utilization: It can be used with all ages, but is best suited for Juniors and up. It can be used to show *how* Christian education is carried on, and it can be used to *tell* the story of a certain boy. It can be used to *show* what life in India is like. It can be used to *challenge* adults to support more generously the outreach program of the church. The 45-minute silent version of this film is useful, also.

Indianapolis Visual Education Institute

Sponsored jointly by the Church Federation of Indianapolis and the Indiana Council of Churches, the third annual Visual Education Institute brought together over two hundred church leaders on October 3rd and 4th.

The program, planned by Mr. and Mrs. M. Brunson Motley, dealt with four large areas of concern for the church: Using the Visual Method (1) In Teaching, (2) In Christian Fellowship, (3) In Christian Service, (4) and In Worship.

Such new films as *Mary Louise, For All People* and *Go Forth* were either used, previewed, or discussed. The filmstrip, *Is Your Home Fun*, with studio recorded (33 $\frac{1}{3}$ r.p.m.) script, was presented at a fellowship dinner program.

The headline speakers were Rev. Alexander B. Ferguson, Chairman of the Visual Education Committee of the International Council of Religious Education, and Dr. Lawrence C. Larson of Indiana University. Dr. Larson discussed the school's use of the visual method and Rev. Ferguson spoke on the future of visual Christian education.

Questions

Q. What visual materials could I use at a father-and-son banquet? We will have about one hour for the program. It must be interesting and different.

A. Use a thriller first, such as *Daredevils On Ice*. It will interest all, weld your group together. Then use the filmstrip, *Is Your Home Fun?* (order through your book store) which contrasts pictorially and in its recorded script, two kinds of homes. For the closing you might use either of these two sound films, each about 10 minutes in length: *You and Your Friends, You and Your Family*. Either one will lead easily to ten or fifteen minutes of lively, good-natured, yet penetrating and profitable discussion if the leader of it has a reasonable amount of skill and wit.

Q. We have around fifty dollars to be used in starting a library of visual materials for use in the church school. What should we buy?

A. This question has been very satisfactorily answered by Mr. Paul R. Kidd in a leaflet, "Building a Visual Aids Library on a Limited Budget", which you can secure from the Christian Board of Publication, 2700 Pine Blvd., St. Louis 3, Mo. Follow this leaflet. You will find more use for the filmstrip, *Forward—All Together* (from Film Publishers, Inc., 12. E. 44th Street, N. Y. 17) than for *We Are All Brothers* which he lists. You would do well to add several of the 2x2 slide sets

which visualize the Thomas Nelson & Sons books for small children. They can be secured from Visual Education Service, 409 Prospect Street, New Haven 11, Conn. Add, also, several of the Dell illustrated hymn filmstrips such as "This Is My Father's World", and "For the Beauty of the Earth".

Q. Are there any films which show young people responding to the Christian challenge to give their lives in service to humanity? There ought to be. I need several such films for Sunday evening meetings of young people and for youth conferences.

A. Yes, I know of several such films. The new Cathedral film, *Go Forth* (20-minutes, sound and black and white) shows a veteran of this War returning to the Pacific area to do medical and rehabilitation work. *That They Might Have Life*, (20-minute, black and white film by the Methodists) shows how an institutional church in a metropolitan area served its community and guided a gifted young man into Christian service. In *Western Hands Are Strong* the United Church of Canada (514 Wesley Building, Toronto 2B) presents the story of a young doctor who went to work among a settlement of Russians in Northwest Canada.

Q. Would you recommend venetian blinds for blacking out assembly and class rooms in the church?

A. No. For colored slides they do not generally give a sufficient degree of darkness, especially on a sunny day. There is considerable leakage of sunlight through and around the best ones, and a little sunlight cuts down image brightness very greatly. Rather, consider black or green shades mounted to overlap the window casement, or use pull curtains of dark blue, brown or red material.

Q. Should several neighboring churches cooperatively purchase a film projector?

A. This question will not die! The answer is in the negative. It has not proven a satisfactory arrangement when tried. See the June issue for a fuller answer.

Proceedings of Methodist Seminar Available

Under the auspices of the Methodist General Board of Education and the Candler School of Theology, a three-week research seminar on the place of visualizations in religious education was held at Emory University, Georgia, last summer.

The enrollment was limited to fifty leaders chosen from all phases of the church's program. With the help of resource persons from the public school, industry, theater and church, they studied the following questions:

a) What has been discovered about the use of visual materials by the public school, the armed services, industry, theater, and the church? b) What are the fundamental and secondary problems the church faces in visualizing its curriculum? c) What parts of the present curriculum can and should be visualized?

The seminar did not arrive at final conclusions. The findings of this study are being printed and may be secured after the first of November from the Department of Audio-Visual Education, 810 Broadway, Nashville, Tenn., for one dollar per copy.

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

EQUIPMENT

- **School Building Planning and Related Problems: Basic Criteria of an Audio-Visual Education Program**—Lawrence C. Larson—*Bulletin of School of Education, Indiana University*, 22:7-20 July, 1946.

Mr. Larson led off a symposium on school building planning, by listing important standards: 1) that audio-visual materials be used in the school under normal classroom conditions in preference to special rooms for projection; 2) that teachers be given help in the selection, planning, scheduling, circulation and utilization of materials; 3) that each school system should have facilities, equipment and technical staff for local production; and 4) that community groups be permitted to use the school equipment, production facilities and personnel.

This was followed by Lowell Hopkins' "Translating the criteria into functional housing"; and then by an architect's consideration of the problem in terms of building design and facilities, as stated by Karl R. Schwarz. The symposium should be read in the original by those who want guidance in this very important problem.

TRENDS

- **Little Movies with a BIG Future**—Douglas Wood Gibson—*16mm. Reporter*, October 8, 16, 26, 1946 (Reprinted from *Pageant*)

In this popular evaluation of the potential of the 16mm. films, certain significant trends are noted: that the 16mm. film for entertainment is here to stay, an outgrowth of G1 showings; that 6,000 communities in the U.S. have no regular movie theaters and await 16 mm. shows; that already large distribution has been achieved in Latin America in 16mm.; and now the increased interest and production for clubs, schools and churches. These lead the author to conclude that "henceforth these mighty movies may win elections, sell soap, teach our children, make us laugh, set styles, etc."

UTILIZATION

- **Films—Their Use and Misuse**—Squadron-Leader N. H. Rosenthal—Robertson and Mullens, Melbourne, Australia, 1945. (Part I of "Films in Instruction").

A recapitulation of the benefits to be derived from the use of films in education. The author describes a controlled experiment in the armed forces where 275 trainees selected at random, were grouped to represent the average class size of 30. Three groups had instruction with no film; three had a film and no instructor; and three had both. The film had been especially prepared as a good training film. After a 2 weeks' interval, a written examination revealed that 76% of the first two groups passed; and 90% of the last (both instructor and film.) The results also revealed that the effectiveness was most pronounced in the lower-marked students. Those who had seen the film also showed its effect by drawing sketches on their papers to illustrate their replies.

The author proposes that the universities of Australia established a Department of Visual Aids: a) to distribute films; b) to service equipment; c) to provide leadership in research and educational film production; and d) to train teachers.

Interesting figures are cited from a report on the use of films in German schools under Hitler: in 1943 12 million German school children used the film as an integral part of their instruction. There was equipment in every large school, with 1,500 mobile units to supplement. Each current newsreel was circulated through 1,700 prints. . . .

This booklet has general value to visual educators in the U.S., and it is interesting to note the extent to which the author has drawn upon American sources for published information and for recommended films.

MOTION PICTURE COURSES

- **Motion Picture Instruction**—Report of the Committee on Motion Picture Instruction, Society of Motion Picture Engineers, Hotel Pennsylvania, N.Y.—*Journal of the SMPE*, 47:95 August, 1945 Reprint available from SMPE.

The purpose of the study was to find out which professional schools, colleges and universities give instruction in motion picture technique. A questionnaire was sent to 155 institutions of higher learning in the U.S. Returns from 102 institutions were received, and the results tabulated in this report. There is information on the title of the course, the semester hours and credits for courses in various aspects of cinematography, including general photography and cinematography courses, sound recording, motion picture projection, distribution, processing, and a few courses in visual education.

The committee concludes: "The survey . . . indicates very clearly that the technology of motion picture making has not been given serious consideration in institutions of this caliber. . . . It would certainly appear that it is high time for cinematography to be emerging from the strictly "craft" classification into that of a full-fledged profession."

SCIENCE

- **Specifications for Commercial Supplementary Teaching Materials for Science—Pre-College Level: Restricted to booklets, charts, exhibits, models, and pictures**—Prepared by National Science Teachers Assn. for the Consumer Education Study, N.E.A. 1946 61 p. mimeo.

Here is what producers of educational materials have always wanted: a pattern by educators of the kinds of aids that would apply to the curriculum on each level. These "specifications" were not made with such producers in mind, but rather for the advertisers who want to find their way into schools. It is to be hoped that creative producers of charts, exhibits, models and films will be guided by this analysis of the general course of study in science, and with far less in the way of financial backing will succeed in preparing significant educational tools.

HISTORICAL

- **Sound Motion Picture, 1926-46**—Weekly Publications, Inc., *Newsweek Magazine*, 152 W. 42nd St., N.Y. 18

An attractive brochure giving the highlights of the sound film and some of the future possibilities. Suitable for students of photoplay.

FLAT PICTURES

- **Photographic Section of the Library of Congress**—Elizabeth L. Adam, Librarian, Photo Library, Pictures Branch, Press and Publications, O. I. C., State Dept. and Marion Lamber, Chief, Photo Library—*Library Journal* 71:1081-86 September 1, 1946.

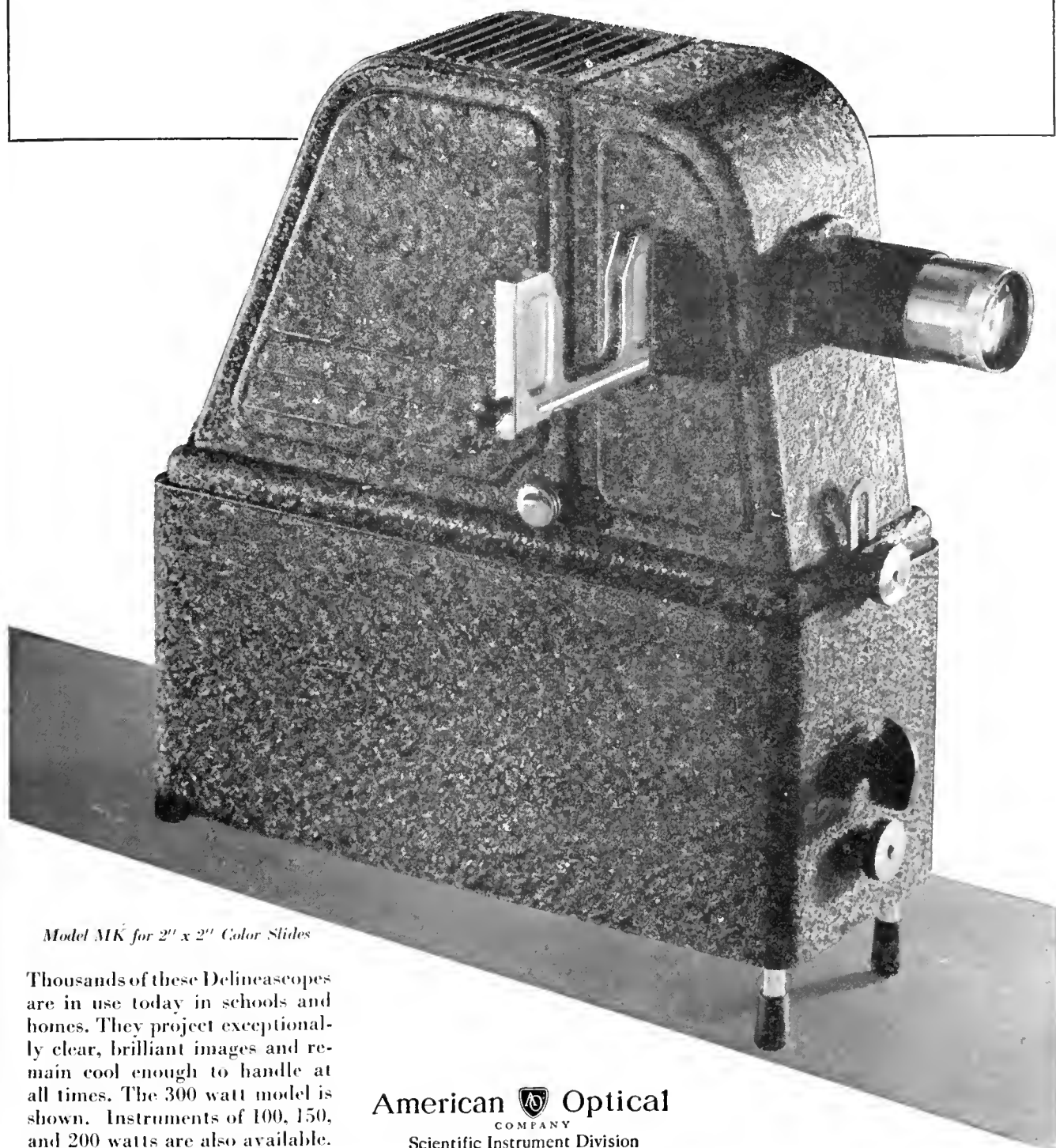
A much-needed description of the great collection of Americana in still pictures that has been inherited by the Library of Congress from the Farm Security Administration, and more recently, the O.W.I.

The Photo Section consists of a nucleus of 200,000 photos, unusual in terms of their technical excellence and as a record of the economic and social situation in the U. S. from 1935 to 1943. The program of the F.S.A., under the guiding light of Roy Stryker, stressed the rural population and their way of life; the O.W.I. expanded it to include urban living.

The article gives details on how the Library of Congress, (Concluded on page 520)

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under Paul Vanderbilt, has organized the pictures for the use of the general public. The methods of accessioning, cataloging, captioning, classifying, etc., are described. Sets of catalog cards are on deposit in the University of Harvard, Museum of Modern Art, U. of California, U. of Chicago, and the U. of North Carolina.

SILENT FILMS

- **Silence is Golden**—Donald M. Hatfield, editorial director, Photo and Sound, San Francisco—*Sierra Educational News*, September, 1946 p.16

An analysis of the features of the silent film for classroom use which makes it still pertinent in an era of sound motion pictures. The silent film permits participation by the observer, it allows greater flexibility on the part of the teacher in applying the film to the group, it keeps the teacher in close contact with the group, and it is much less expensive.

PHOTOPLAY APPRECIATION

- **It Shouldn't Happen to the Movies**—Catherine C. Edwards, film editor—*Parents' Magazine*, October, 1946 p. 26.

An excellent, provocative article that should set local film groups into action. The order abolishing block booking has at last freed local theatre managers from being forced to show films that are unsuited to the audience. Local managers can now preview the films they book, and can select each film to meet special interests.

Now is the time for local better film councils to spring to action, serving as spearhead for raising the standard of films shown, and for raising the standard of taste in the community so that good films are assured of a good "box office."

If 50 councils were to express approval of the good films and disapproval of the poor ones, producers in Hollywood would be impressed. Moreover, the local councils should take in the young people because they are constant moviegoers, and they have had some training at school in judging films. A high school section of the film council would be very desirable, and would give the young people an outlet for their movie interest. Men's clubs, too, can support the movement for getting better films shown in the community.

Read the original article and be inspired.

RADIO

- **American Radio and Your Community**—*Platform*, September, 1946. Published by Newsweek Club Bureau, 152 W. 42nd St., N. Y. 18

A guide to study groups on the part radio plays in the life of the community. Types of programs are analyzed; then the pro and con of advertising as a method of financing radio, the N.A.B. Code, F.C.C. and similar aspects of administration; and finally what clubs, listening groups and individuals can do.

DISTRIBUTION

- **Education Through Films**—*Saskatchewan News*, July 8, 1946.

An interesting news account of the way in which the National Film Board and local film libraries are reorganizing their activities for the postwar use of documentary and educational films. In Saskatchewan the Saskatchewan Film Board, the Board of Education and the National Film Board are cooperating to provide a well-stocked library of films, slides and filmstrips; a travelling teacher in each of the 45 larger school units; the maintenance of equipment; summer circuits of films for rural audiences; and some local production. The province also includes 10 regional libraries, mainly in public libraries. Appears to be an expanding and forward-looking program.

SOURCES OF INFORMATION

TEACHING AIDS SERVICE of the Library, New Jersey State Teachers College, Upper Montclair, N. J., offers the following form publications for the audio-visual field.

- **Economic Geography**—(Products), 1946. 62 p. mimeo \$1.00.

The first in a series of volumes of teaching aids entitled "Adventures in Geography". Gives sources for charts, posters, films, filmstrips, pictures, publications, recordings, etc. Includes chapters on Communication and Transportation, Industries, Fruits of the Earth, The Forests, Animals and Animal Products, and Minerals and Mineral Products.

- **Russia—Adventures in Geography Series No. 2**, the Union of Soviet Socialist Republics. 1946. 9 p. mimeo. 25c.

A tentative list of teaching aids, including charts and maps, exhibits, films, slides and filmstrips, pictures, publications and recordings. Guides the teacher in the selection of material on Russia. Includes chapters on Geography and Travel, Language and Religion, Social Life and Customs, The Children, History and Government, and Art Music and Dance.

- **China—Adventure in Geography Series No. 3**. 1946 9 p. mimeo. 25c.

A guide to information about China. Sources for charts and maps, exhibits, films, slides and filmstrips, pictures, publications, and recordings. Contains chapters listing sources for specific or general information.

- **Free Teaching Aids—From A to Z**. 1946. 24 p. mimeo 50c.

Over 500 addresses from which may be obtained free teachers instructing any age group.

- **ABC'S of Visual Aids and Projectionist's Manual**—Philip Mannino, Penn. State College—Educational Film Library Assn., 1600 Broadway, N.Y. 19 1946 83p. \$1.00

A very useful guide to sound film projectionists. A brief section indicates some of the other types of projectors, but the handbook concentrates exclusively on the sound motion picture projector. It contains simple rules of procedure for selecting a projector, and a screen; it describes conditions of the classroom for best projection; and gives a most practical tabulation for "trouble shooting" when the projection does not go smoothly. Another interesting item in the handbook is the true-false quiz of 50 questions.

- **Making Films Work for Your Community**—Committee on Community Use of Film, Patricia O. Blair, chairman—Educational Film Library Assn., 1600 Broadway, N.Y. 19. 71p. 1946.

A symposium covering every angle of film use for community programs. Edgar Dale sets the stage, indicating the possibilities and pitfalls; Glen Burch describes efficient administration of film forums; Patricia Blair and Elizabeth Flory indicate standards and sources, respectively; and Joseph Dickman describes, with appropriate sketches, how to arrange a meeting room for best projection and comfort. There are articles by persons experienced in various aspects of community film programs: rural areas, public libraries, the Worcester Art Museum, church groups, and young people's groups. A practical guide to community leaders.

PERIODICALS

- **Visual Review, 1945**—Society for Visual Education, 100 East Ohio St., Chicago 11. Published in 1946.

Featured in this issue of "Visual Review" is a large section of reports from the visual field, which constitutes a kind of "who's who". The application of the filmstrip is described for industrial training (by Walter E. Johnson); for religious education (by T. Rupert Coleman); for armed forces education in its various aspects (by J. Raymond Hutchinson); for aviation education and training (by R. O. Mertes).

Government visual education activities are described for the U.S. Office of Education, the Office of Inter-American Affairs, and the Bureau of Mines.

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School Made Motion Pictures

Of Interest to Producers of School Made Films

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

1. The McGraw-Hill Book Company is going in for integrated films and texts. So far they have released several texts in engineering, botany, mechanical drawing, education, etc. These books include references to audio-visual material, without which learning becomes inadequate.

Teachers who have access to good films might profit from this experience. They should fine-comb texts and interpolate audio-visual aids wherever needed to enrich classroom teaching.

2. A few schools are now giving regular courses in motion picture production. The latest two to be added are the Greenwich High School in Greenwich, Conn., and the Herbert Hoover High School in San Diego, California. The instructors of the courses in both schools would like to hear from others who have given similar courses. An exchange of ideas should prove mutually beneficial.
3. The distinguished Photographic Society of America (the counterpart of the Royal Photographic Society of Britain—as if that made any difference) has just organized a new division, the Motion Picture Division under the inspiring leadership of Mr. Harris B. Tuttle. One of Mr. Tuttle's aims is to spread the services of this society among high school and college cinema groups. Assistance will be given with the organization of school clubs, courses, lectures, preparation of scripts, filming, etc. Individuals or schools clubs are eligible, providing they use either 8 or 16 millimeter film. For further details address Mr. Tuttle at 343 State Street, Rochester 4, N. Y.
4. Some of the recent school made films that came to the attention of this department are:
 - a) The Crippled Children's School at Work. This portrays how the physically handicapped children, regardless of race or creed, are trained to help themselves. This school is situated in Jamestown, North Dakota.

An extension of the same idea into summer camp activities is portrayed in the films made at The Pine Tree Camp for crippled Children, at North Pond, Maine.
 - b) The Motion Picture Production Unit of the Pennsylvania State College in cooperation with the Department of Internal Affairs has produced a two reel sound film "Pennsylvania Local Government in Action". This film portrays the operation of the various subdivisions of local government units in Pennsylvania. Animated charts show governmental structures, incomes and expendi-

tures. Various real life situations controlled by local government units, such as recreation, street repairing, municipal markets, welfare projects, council and other meetings, in-service training classes, housing, etc. are included.

Question Box on Film Production

QUESTION: In taking a close-up of a printed card against a mass of flowers I get either a washed effect or letters that are too dark to read. The more distant shot of the flowers come out quite colorful. I've been using two photoflood lamps to photograph these shots. How can I avoid such waste of color film?

ANSWER: There are several causes for such poor exposures. (1) The proper use of a lightmeter does not always guarantee good results. I have seen amateurs read their meters correctly, and absent-mindedly forgot to adjust the diaphragm opening for the indicated reading. (2) If no lightmeter was used, and you merely followed the printed directions on the instruction sheet that came with the film, you probably forgot to make proper allowances for the age of the lamps, i. e., the number of hours it already had used up of its allotted life span. Partly burned out lamps do not render true color values. (3) It is not entirely wrong to surmise that just as you snapped on your photoflood lamps there might have been a drop in potential, because some one else at the same time decided to use an ironer or other electrical equipment. Get a good light meter and check all your readings and diaphragm adjustments before you shoot. (4) Finally, if your film is outdated, its emulsion speed is slowed down. In that case you must use your next larger opening.

QUESTION: We are confronted by a problem of inadequate lighting. We would like to photograph the entire sequence showing pupils arriving for physiotherapeutic treatment, the treatment itself and the pupils departing. Since we are shooting in color how shall we tackle this problem?

ANSWER: The entire sequence can be filmed without use of artificial illumination. Select a day with plenty of sunlight. Focus your camera (long shot) showing pupils arriving at clinic. This should be followed by medium and close-up shots to bring out facial expressions and other details that merit attention. Your physiotherapeutic treatment can be given outdoors or on the roof. Be sure to shoot as close as possible (use wide opening and adjust for speed to eliminate as much outdoor background as possible). Get as many details about the treatment as you can, so that the audiences' attention will be drawn to these close-ups, rather than to the change of scene. Again for the final scene you will have to select that time of the day when you get the maximum amount of sunlight on the door of the building. This time you have your camera face the building and shoot the patients as they leave.

NATIONWIDE SERVICE

Screen Adettes Company
1709 W. 8th St.
Los Angeles, Calif.
68 Post St.
San Francisco, Calif.

Visual Education Service, Inc.
53 Allyn St.
Hartford, Conn.

Southern Photo & News
508 East Lafayette St.
Tampa 2, Fla.

Calhoun Visual Company
101 Marietta St., N.W.
Atlanta, Ga.

Indiana Visual Aids Co.
723 North Illinois St.
Indianapolis, Ind.

Central Visual Educational Co.
Broadview Hotel Bldg.
Wichita, Kansas

D. T. Davis Company
178 Walnut Street
Lexington, Ky.

J. G. Ewing
723 Poydras St.
New Orleans, La.

Stark Films
537 North Howard St.
Baltimore, Md.

Visual Education Service, Inc.
114 Newbury St.
Boston, Mass.

Engleman Film Service
4734-56 Woodward Ave.
Detroit, Mich.

Mid-West Audio-Visual Co.
1304 Hennepin Ave.
Minneapolis, Minn.

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

D. T. Davis Company
911 Main St.
Cincinnati, Ohio

Casino Visual Education Co.
1948 North High St.
Columbus, Ohio
1221 Madison Ave.
Toledo, Ohio

Visual Education, Inc.
Hollis, Oklahoma

Screen Adettes Co.
611 North Tillamook St.
Portland 12, Ore.

J. P. Lilley & Son
277 3rd St.
Harrisburg, Pa.

Visual Education Service, Inc.
263 Westminster St.
Providence 3, R. I.

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Teacher Committee Evaluation of New Films

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

Assisted by CAROLYN GUSS, Instructor
ROY WENGER, Assistant Professor
School of Education
Indiana University, Bloomington

Democracy

(Encyclopaedia Britannica Films Inc., 20 North Wacker Drive, Chicago, Illinois) 11 Minutes, 16 mm, sound. Price \$50 less ten percent discount to educational organizations. Discussion guide available.

Description of Contents:

The film presents a brief but practical definition of the meaning of democracy. After admitting that democracy is difficult to define, two signs and two conditions which characterize democracy are pointed out. The two signs of democracy are *shared respect* and *shared power*. Shared respect means the opportunity for each person to develop his skills and abilities to their greatest potentialities and the maintenance of respect for the beliefs and faiths of other members of the group. Shared power means that many people take part in making important decisions for the group. The making of decisions usually culminates in elections where people get out voluntarily and vote without pressure.

The two signs of democracy depend upon two conditions—*economic balance* and *public enlightenment*. To have economic balance, the country needs a large middle-income group. To be an enlightened country, people need to have access to many sources of information through printed, visual and audio materials. The channels for the mass media of communication—press, motion pictures and radio—must be uncontrolled. The point of view of the opposition needs to be heard and considered.

These items are presented by the commentator and illustrated with well-chosen scenes and animated diagrams thus making difficult abstract concepts more concrete.

Committee Appraisal:

The film presents a cool, objective definition of the meaning of democracy which will be accepted by most teachers. Highly recommended for use in senior high school social science classes and in college classes where a review of the definition of democracy is important. It can be well used with community groups who wish to sharpen their concepts about the meaning of democracy.

The film does not take time to make a warm, personal appeal to its audience, nor does it build up in dramatic form a feeling about some of the characteristics which make a democracy.

It does present a clear-cut, brief definition which members of an audience can take home with them and use as a measuring stick to determine whether practices lean toward or away from democratic principles. The content of the film is more about political democracy than about social and economic democracy although these areas

This 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 the producer for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*

are also given consideration. This film should be the forerunner for many other productions greatly needed in this area.

Nature of Color

(Coronet Productions, Glenview, Illinois) 10 minutes, 16 mm, sound, color \$75.

Description of Contents:

Sir Isaac Newton made the discovery that light passing through a prism will be separated into the colors of the spectrum. Animations illustrate how a prism separates the various wave lengths of light and hence produces the color of the spectrum.

The primary colors are blue, green and red, and combinations of these three produce the others. Blue plus green equal blue-green; blue plus red equal magenta and green plus red equal yellow. Complementary colors are those which, when combined, produce white light. Magenta and green, blue-green and red, and yellow and blue are complementary and produce white light when combined.

The complementaries of the three primary colors are sometimes called minus colors. White light minus red equals blue-green, minus green equals magenta and minus blue equals yellow. A combination of green, blue, and red filters will subtract all of the primary colors from white light, leaving black.

The latter part of the film illustrates the application of color to commercial work. The artist uses his knowledge of the nature of color in putting his ideas on canvas. The printer prepares plates of blue-green, yellow, magenta and black to produce color prints in magazines and books. The photographer uses his knowledge of color in producing color pictures and in filtering out certain rays of light to produce interesting black and white effects. These and other modern uses of color are made possible through an understanding of the nature of color which began when Isaac Newton separated light into its parts by a prism.

Committee Appraisal:

Recommended for use in high school and college classes in physics, photography, art, printing and home economics. College classes may find the film elementary but good as a review. The subject matter of this film relies heavily on the inherent qualities of color film to communicate its ideas to the audience. It is a severe test on the latitude of color film. Optimum projection conditions are very important when showing this film.

What Is Four?

(Young America Films, 18 East 41st Street, New York 17, New York) 15 minutes, 16 mm, sound, black and white or color, B&W \$45, color \$110. Teachers' guide available.

Description of Content:

The film illustrates the mathematical meaning and social application of the number four through a series of concrete, semi-concrete, and abstract situations. Four is treated in such concrete and social activities as the number of milk bottles delivered by the milkman, the number of glasses of milk served by Tommy to his classmates, and the number of blocks used by Tommy and Ruth in constructing block towers. The numberness of four and its relationship to one, two, three, five, and six are developed through the use of shifting circles, lines, squares, boxes into various number combinations and writing

(Continued on page 526)

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It is the purpose of this sound film to help the student visualize the mathematical applications of basic Geometry. Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb bob, level and square. Shows how angles are formed and measured, the relationship of angles to each other and to the complete circle.

"ANGLES"

Helps the Geometry student to understand all the various types of angles and their relationship to each other. After the student has become familiar with the construction of angles by means of intersecting lines and to measure them with a protractor, this film can be very helpful in clarifying the maze of mystery surrounding ANGLES.

"CONGRUENT FIGURES"

A concise demonstration of the geometric principles for finding and proving that triangles with "equal sides," "equal angles" or the combinations of both are equal and congruent. The effective combination of actual photographic scenes, Animated drawings, lettered equations and recorded sound make this a convincing teaching tool.

"SIMILAR TRIANGLES"

Presents Similar Triangles in a graphic manner. Begins by showing practical uses. Shows properties of Similar Triangles, and demonstrates the "two angles equal" proposition. Gives an application in a new geometric situation. It will help the student to obtain a clear mental picture of this important element of basic Geometry.

"LOCUS"

The entire concept of Locus is clearly visualized and explained by this combination of animated drawings, regular photographic motion and the spoken word.

"QUADRILATERALS"

Illustrates and explains the chief properties of the important quadrilaterals, such as: parallelograms, rectangle, rhombus, square, trapezoid and trapezium. This visual method of presenting this important phase of geometry will prove very helpful to most students and will enable them to distinguish readily each type of quadrilateral.

"THE CIRCLE"

The circle is a rather simple geometric figure, yet it presents many problems to the geometry student. In this film such important phases as radii, diameters, chords, tangents, secants, arcs and central angles are presented and clarified. Theorems and proofs are introduced.

"CHORDS AND TANGENTS OF CIRCLES"

This is a further advanced phase of our film on "The Circle" and is intended to follow it as the next lesson. It deals with the theorem on a perpendicular to a chord within the circle. All types of tangents are dealt with in detail. An effective combination of animated diagrams and the recorded voice.

"ANGLES AND ARCS IN CIRCLES"

Deals with the measurement of central angles, arcs, inscribed angles and angles formed by two chords. Theorems and proofs are effectively introduced and demonstrated by means of animated drawings and sound.

"AREAS"

Presents the needs and uses for finding areas of various figures. Shows clear graphic demonstrations of recognized methods for the computing areas of Rectangles, Parallelograms, Triangles and Circles. Will help the student fix fundamental principles in his mind by showing how relations in the figures result in relationships in the formulas.

THESE SOUND FILMS, (ONE REEL IN LENGTH), ARE AVAILABLE ON AN OUT-RIGHT PURCHASE BASIS AT \$40.00 PER SUBJECT. RENTAL \$2.00 PER DAY.

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each combination in terms of numbers and words. The last half of the film illustrates and discusses some simple addition and subtraction facts. The symbols +, -, and = are introduced.

Committee Appraisal:

WHAT IS FOUR may be used as a curriculum film in the teaching of arithmetic in the primary grades or in professional teacher groups and methods classes suggesting a functional approach to the problem of developing number concepts. The film should be useful in indicating some of the uses of four in experiences of young children, to reveal relationships of four to other numbers, to provide meaningful basis for addition facts whose sum is four and for related subtraction facts, and to suggest activities leading to an understanding of other numbers up to ten. The effective use of animation, representative selection of concrete and abstract examples, commentary developed to capture pupil interest, and suggestions for further activity and application to the film, it seemed to the committee, presented a thorough and interesting treatment of the subject. The film represents an interesting innovation in the use of motion picture medium to develop a concept where ordinarily the idea of motion is not recognized. Young America Films is to be complimented on their willingness to experiment with the motion picture in the area of teaching mathematical concepts.

China

(March of Time, Forum Edition, 369 Lexington Avenue, New York 17, New York) 16 mm, sound, black and white, three-year lease \$35. Discussion guide available.

Description of Content:

The film follows China's struggle to evolve from a heterogeneous empire into a unified republic. Beginning with her differences in religion, in dialect and in geography, the film proceeds to show that here where one fifth of the World's population lives, agriculture is the chief industry and that a very primitive sort of agriculture is practiced. The Japanese aggression is pictured in some detail followed by scenes of the Burma Road and its importance to China's prosperity. The effect of the War upon industry, education, communication and transportation is pictured. The beginnings of democracy under Dr. Sun Yat Sen are shown by shots taken during his lifetime and then in China of today. The film closes with scenes of the Youth Corps, the Central Government and air transportation.

Committee Appraisal:

The film should be useful in forum and discussion groups in presenting such important factors in the Chinese situation as the role of China in an international economy, the conflicts in China and her attempts at developing a democracy. Recommended as a discussion film for use by senior high school, college and adult groups interested in Chinese problems.

Leather Work

(International Theatrical and Television Company, 25 West 45th Street, New York 19, New York) 19 min. 16 mm, sound, black and white, \$60.

Description of Content:

Filmed at the Walden School in New York City, the motion picture presents first a girl and secondly a boy in step-by-step demonstrations showing the making of a brown pigskin pouch-bag and a calf leather wallet. The girl locates her pattern on the right side of the leather and then uses a paper pattern to mark on the wrong side the pieces which she cuts out with a very sharp knife. A spacing wheel is used to mark the places to punch holes. She selects a tan leather lacing to lace together the different parts. When the pouch is finished, it is an exact facsimile of her pattern. The boy makes a wallet which

he decides should have his monogram and sections for pictures, cards, and money. He, too, after locating the paper parts on the right side of the leather, traces them on the wrong side. Having cut out the wallet, he uses a spacing wheel, punches the holes and laces the parts together. He then traces the monogram on to the front of the wallet and presses the outline down with a tracing tool. After the outline is completed he presses down the inside part of the leather. The boy immediately puts into the wallet his money, cards and pictures and places the wallet in his pocket.

Committee Appraisal:

The film is good for presenting step-by-step demonstrations of making leather articles. Both demonstrations are logically arranged, excellently photographed and complete. The film should prove effective in developing a favorable attitude toward saving scraps of leather and such good work habits as returning tools to their proper places, also in developing an appreciation for handmade leatherwork. The film is recommended for use by intermediate, junior high school, senior high school groups either on curricular or extra-curricular basis in connection with a study of leather work.

Teaching

(Vocational Guidance Films, Carl F. Mahnke Productions, 2718 Beaver Avenue, Des Moines, Iowa) 10 min. 16mm, sound, Price \$50.

Description of Content:

The teaching profession is introduced by showing a series of typical classroom situations in senior, junior high and elementary schools. The advantages of the teaching profession are illustrated: significant work, good social status for the teacher, long vacations, security through tenure laws and liberal retirement plans.

The requirements for teaching vary through the forty-eight states although all of them have licensing requirements which must be met through special preparation. Prospective teachers are invited to explore the various special fields, such as home economics, physical education, music, printing, counseling and guidance, journalism, education for the handicapped, adult education, work with teaching aids including motion pictures and radio, school administration and college and university teaching.

The work of the teacher is found to be satisfying to most of those who enter it. Teachers hope to make this a better world no matter where they work.

Committee Appraisal:

Recommended for use in orientation courses in schools of education and with high school groups who are interested in exploring the profession of teaching along with other professions. The film shows samples of classroom teaching situations as found in many present-day schools, but it makes little attempt to present a point of view in education. Hence, it would not be particularly stimulating to persons already in the teaching profession. Little is said about the disadvantages of the teaching profession, if there are any, and no reference is made to the problems which a young teacher will face.

The film should be useful in getting high school and lower division groups to give serious consideration to the profession of teaching as a life work.

Bill Garman, Twelve Year Old Business Man

(Frith Films, Box 5655, Hollywood 28, California) 10 minutes, 16 mm, sound, color, \$65. Coordinated filmstrip, black and white, \$3.50.

Description of Content:

The film follows Bill Garman as he performs the tasks which relate to the projects on the farm which are his responsibility. Bill owns and cares for one hundred and fifty rabbits. Assisted only by his small sister Patty

(Concluded on page 528)

16MM SOUND FILMS for Classroom Instruction

Social Studies

PEOPLE OF THE ARCTIC

Life in far northern Alaska, Labrador, Greenland, and northeastern Siberia.

HOW THE DESERT PEOPLE LIVE

Wandering tribes of the Sahara; people of the Turkestan and Gobi deserts.

HOW A HUNTING PEOPLE LIVE

Main features of the economy of the Mongols in the Tiages of Siberia.

HOW A FISHING PEOPLE LIVE

Primitive people of the North Pacific who depend on the sea for a livelihood.

A NATION'S SEARCH FOR GRASS

Homes and flocks of the herds people of Iran. Taken from the epic "GRASS."

Physiology

HOW THE EAR FUNCTIONS

Structure and mechanism of the ear; how sound waves are received and converted into nerve impulses.

HOW THE EYE FUNCTIONS

Anatomy of the eye and facts regarding "accommodation" or focal adjustment.

OUR TEETH

Growth and structure. Explains why oral hygiene is of prime importance.

Science

THE EARTH AND ITS SEASONS

Vernal and Autumnal equinoxes and Summer and Winter Solstices explained.

MYSTERIES OF WATER

Deals with water as man's friend, as a worker, a builder, and in turn as his enemy, a destroyer.

THE WORLD WE LIVE IN

Close-up study of the Earth as a planet; divisions into hemispheres, etc.

STORY OF ELECTRICITY

Deals with the early discovery of magnetism; and subsequent developments which produced Electricity.

STORY OF THE MICROSCOPE

History of its development and its contribution to man's knowledge.

STORY OF THE TELESCOPE

Touches upon ancient astronomical knowledge; invention of telescope and development of reflectors and refractors.

STORY OF COAL

Its discovery 150 years ago; how it is formed and mined; regions where found; uses in industry.

Practical Geometry Series

LINES AND ANGLES

How formed and measured; relationship to each other and to complete circle.

ANGLES

Clarifies the various types of angles and their relationship to each other.

CONGRUENT FIGURES

The "equal sides", "equal angles" principle demonstrated and proved.

SIMILAR TRIANGLES

Properties of similar triangles; illustrates the "two angles equal" principle.

QUADRILATERALS

Illustrates and explains chief properties of important quadrilaterals.

LOCUS

The entire concept of Locus is clearly visualized and explained.

THE CIRCLE

Clarifies radii, diameters, chords, tangents, secants, arcs and central angles.

CHORDS AND TANGENTS OF CIRCLES

Deals with the theorem on a perpendicular to a chord within a circle.

ANGLES AND ARCS IN CIRCLES

Deals with central angles, inscribed angles, arcs, angles formed by chords.

AREAS

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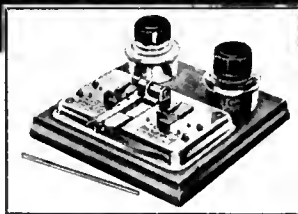
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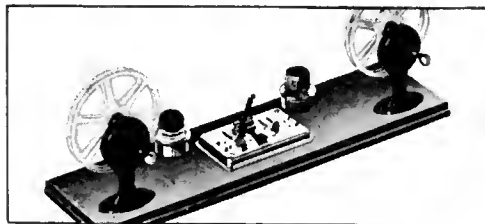
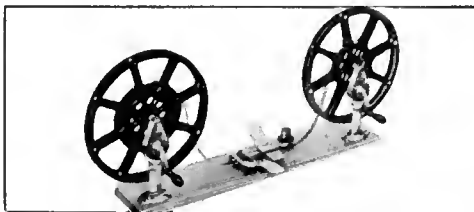
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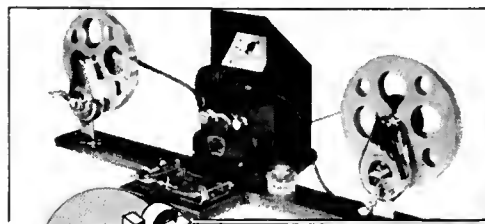
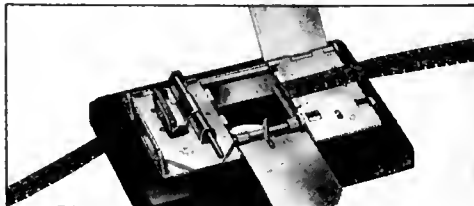
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whose help at times is very questionable, Bill scrubs the hutches, feeds the rabbits, changes the drinking water. The skins of the rabbits Bill sells for meat are carefully stretched and later sold for fur. Bill, himself, takes the furs to town to sell and deposits the money to his own account. Bill is likewise responsible for a hog project through the help of the 4-H Club leader. His joy and pride run high the day he sells three pigs for \$150. He deposits \$100 and with the balance buys five thoroughbred pigs. In addition to the two special projects Bill is responsible for certain routine duties on the farm for which he receives no direct monetary reward. His father, however, does pay him for special work. The film closes with a sequence showing Bill taking Pat and Shorty, two of his pals, to a ball game for which they lack the price of admission.

Committee Appraisal:

Presenting an intimate log of Bill's activities, projects, business accounting, and success, the film should stimulate boys' interest in comparable money-making projects. Recommended for use in intermediate grades in curricular or extra-curricular units dealing with family relationships or boys' interest. Might also be used by parents or child educators discussing development of a sense of responsibility in children, family relationships and attitudes, children's relationships with people outside their school and home, and development of desirable attitudes towards pets. Some members of the committee felt that the content of the film was presented in a rambling fashion, whereas others felt that it followed representative interests of youngsters. The excellent color photography and simple narrative add much to the value of the film.

Atlanta Film Council Meeting

(Continued from page 494)

Georgia Workers Education Service, Chairman; Glenn Rainey, Department of English, Georgia Tech; Dr. Allan Albert, Jr., Department of Sociology, Emory University; Mrs. Kitty Pittman, World Citizens Group; Mrs. Joseph Buffington, Pan-American League; Lester Persells, American Veterans Committee; and Mrs. Helen Douglas Mankin, Georgia's 5th District Congresswoman.

That the films provided material for a lively discussion is evidenced by the fact that the lights were turned out in the Druid Hills Baptist Church, where the meeting was held, before the last of the audience could be encouraged to terminate their debate for the evening.

The Atlanta meeting of October 7 featured a talk by Mr. Barnard M. Loden, of Instructo-Graphic Films, Atlanta, who selected as his topic, "Making a Motion Picture Sound Track". An actual sound track was made at the meeting.

On October 14 the Council heard Chaplain W. P. Allison, Fulton County Chaplain, who spoke on the use of films for conveying Christian principles in county-type institutions.

The program chairman for the October 21 meeting was Miss Erva Blackstock, Atlanta. Mr. Earl Waldrup, Secretary, Visual Education Service, Sunday School Board, Southern Baptist Convention, Nashville, Tennessee, was the guest speaker. Mr. Waldrup and Rev. S. L. Laird, member of the Atlanta Film Council, and Director of the Emory Christian Association at Emory University, gave a practical demonstration and discussion on the "Effective Use of 2"x2" Slides and Filmstrips". Two films were shown, "The Child of Bethlehem" and "Argentina".

Wesley Greene Chosen Chairman Of Chicago Chapter FCA

Two meetings were held in Chicago under Film Council of America auspices October 29. In the afternoon manufacturing, educational and other representatives gathered to discuss national issues confronting the FCA and organizational plans and projects. In the evening there was a general membership meeting out of which a new organizing committee emerged. Wesley Greene, of College Film Center, will replace the former chairman, Wm. F. Kruse, who is transferring to New York City, as vice president of United World Films, Inc. Other members of the committee include: Mr. Ralph Creer of the American Medical Association; Larry Goldberg of Pictorial Films, Inc.; Bertram Willoughby of Ideal Pictures Corporation; Mrs. John Hamilton, Chicago Film Workshop; Lee Robbins, Chicago Public Schools Film Council; Larry Strauss, YMCA; and Don White, NAVED. This committee met on November 5 to perfect plans for a larger gathering at which officers will be elected and purposes more clearly defined.

Two Meetings Held by Blue Grass Film Council

Guest speaker at the October 7 meeting of the Blue Grass Film Council of Lexington, Kentucky, was Mr. B. A. Aughinbaugh, Director of the Ohio Slide and Film Exchange of the State Department of Education, Columbus, Ohio. He gave an illustrated talk on "Recorded Communication".

The subject for the panel discussion at the November

7 meeting was "How to Select, Secure, and Use Instructional Motion Pictures". Austin Durham was chairman of the panel composed of Miss Mary Rees Land, John Harmon, and L. C. Carmichael.

Film Councils Urged to Exchange Information

Mr. Thurman White, Chairman of FCA's Committee on Local Organization asks that all local councils put all other councils on their permanent mailing lists, in order to facilitate the knowledge of what each unit is doing. Following is a list of active film councils:

Dr. Davis S. Ruhe
U. S. Public Health Service
291 Peachtree Street
Atlanta, Georgia

Mr. Ernest Tieman, Director
Pueblo Film Council
412 West 7th Street
Pueblo, Colorado

Mr. W. F. Kruse
Bell and Howell Company
1801 Larchmont Avenue
Chicago, Illinois

Mr. Gordon C. Godbey
D. T. Davis Company
911 Main Street
Cincinnati 2, Ohio

Mr. Tom Brandon, President
New York Film Council
1600 Broadway
New York, New York

Mr. D. W. McCavick
Visual Instruction Bureau
University of Texas
Austin, Texas

Rabbi Albert Lewis
Temple Adath Israel
Lexington, Kentucky

Mr. Bill Wells
Visual Media Branch
UNRRA

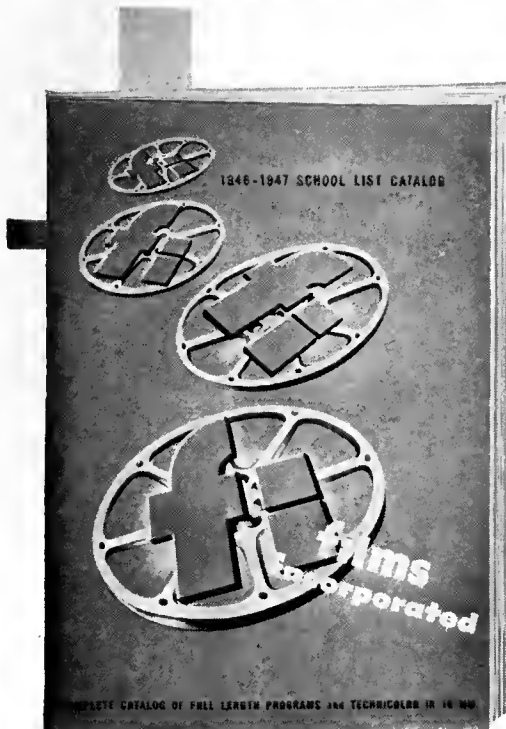
Washington, D. C.

Mr. Earl F. Mennet
Director Audio-Visual Aids
Alameda County Schools
Hayward, California

Miss Lillian McNulty
Consultant, Visual Education
Div.

Louisville Board of Education
Louisville, Kentucky

Bertha Landers
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TIME OF THEIR LIVES"

THE BLACK ANGEL
starring

**DAN DURYEA, JUNE
VINCENT, PETER LORRE**

DEAD OF NIGHT
with
Mervyn Johns, Roland Culver
Frederick Valk, Sally Ann
Howes

Ernest Hemingway's
"THE KILLERS"
with

Burt Lancaster, Edmond
O'Brien, Ava Gardner,
Albert Dekker

LITTLE MISS BIG
with

Beverly Simmons, Fred Brady
Frank McHugh, Fay Holden

WHITE TIE AND TAILS
starring

**DAN DURYEA, ELLA
RAINES, WILLIAM BENDIX**

"THEY WERE SISTERS"
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PHYLLIS CALVERT, JAMES
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CIRCLE 7-7100

**American Medical Association
Names Committee to Encourage
Wide Use of Medical Films**

The American Medical Association announces appointment of a new committee on medical motion pictures which will promote a more widespread use of medical films and stimulate research in this field.

The committee, which includes prominent medical men and laymen experienced in the field of medical photography, is headed by Mr. Ralph P. Creer, former director of the photographic division of Yale Medical School.

The purpose and scope of the medical motion picture committee, as outlined in *The Journal of the American Medical Association*, follow:

1. To promote a more widespread and effective utilization of medical motion pictures and to stimulate research in this field.

2. To expand the present library of medical and public health films now available on a loan basis through the American Medical Association. Motion pictures dealing with basic subjects that are not available through other sources will be selected.

3. To publish critical reviews of medical motion pictures in the *A.M.A. Journal* and in *Hygeia*, the health magazine of the A.M.A.

4. To expand the source file which has been started. Eventually this file will contain informative data on several thousand motion pictures dealing with all phases of medicine as well as health films for the public. Films not available for loan or purchase will not be listed. The purpose of this file is to provide on request authentic information relative to types of films available to the medical profession on any given subject.

From the information gathered, it will be possible to give some guidance to individual physicians and to commercial and other agencies interested in the production of timely films that are in demand by the medical profession. As far as facilities permit, it is planned to cooperate to the fullest with medical schools, state and county medical societies, government departments, foreign countries and other groups interested in the dissemination of knowledge and information on the subject of medical motion pictures.

**Washington Visual Workers Hear
Audio-Visual Specialists**

Dr. Walter A. Wittich, director of the Bureau of Visual Instruction of the University of Wisconsin, Walter S. Studdiford of the Division of Occupational Analysis and Industrial Services, and Haven Falconer of Loew's International, were speakers heard at recent meetings of the Washington Visual Workers.

Dr. Wittich, recently elected head of the Department of Visual Instruction of the National Education Association, outlined the Department's three-point program, with special cooperation with other organizations. Present plans of the university call for a close

Notes

liaison with the Motion Picture Association and exhibitor organizations.

Mr. Studdiford addressed a luncheon meeting of the group on the selection and evaluation of motion pictures to assist occupation analysts. A special film catalog in this area has been compiled.

Mr. Falconer sees the emergence of schools abroad as greater audience centers for 16mm feature films than commercial theaters. Loew's has already found this to be true in South Africa, says Mr. Falconer, and there are signs that the same pattern may develop in other countries.

Teachers College Makes Wide Use Of Visual Aids in Training

(Muncie, Ind.) Each prospective teacher graduated from Ball State Teachers College is instructed in the use of every modern method of visual education, having had at his disposal the central audio-visual aids library, an open workshop for constructing new non-book teaching aids, a museum of teaching materials integrated with the school curriculum, and methods courses in his major fields of study. Ninety per cent of the faculty members use audio-visual materials from Teaching Materials Service regularly in their own courses, according to a report issued by Miss Evelyn Hoke, director of the college's Teaching Materials Service.

The service has a film library of 319 different educational films and a wide variety of other non-book teaching aids which it makes available to Indiana schools to supplement regular text-book training and provide students with silent and sound motion pictures. The Teaching Materials Service has available for rental via extension service slides, film strips, recordings and transcription, exhibitions. This service also offers consultations and previews and conducts audio-visual clinics, conferences, and year-round courses in audio-visual education to assist teachers and administrators in making the most effective use of instructional films and other teaching aids.

Motion Pictures Seen as Help For Re-educating Nazis

The United States Education Mission to Germany has called for additional supplies of motion picture equipment and raw film stock. The mission, headed by Dr. William Zook, president of the American Council on Education, emphasized the fact that films can play an important part in the re-education of the former Nazi nation.

It was also recommended by the mission that a voluntary body which would serve as a clearing house for information and as a "recruiting agency" for teachers be created in this country.

War and its aftermath destroyed more than 50 per cent of the films and picture equipment in Germany, the mission reported. "In view of the present abnormal shortages of instructional materials, types of visual aids,

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WHAT THE FILM DOES: Uses animated drawings and live-action photographs to illustrate public opinion in action. The public opinion process is traced through its various stages from a "state of tension," in which people realize that "something is wrong," through the stage of "diagnoses and prescriptions," through further debate, to final action. Methods of measuring public opinion are illustrated, as are various ways of analyzing the factors that influence public opinion. In a final sequence the film defines the nature of an enlightened public opinion in a Democracy.

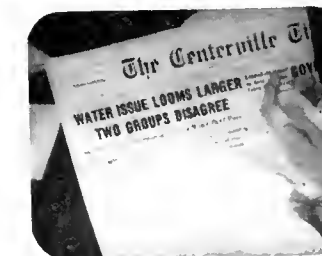
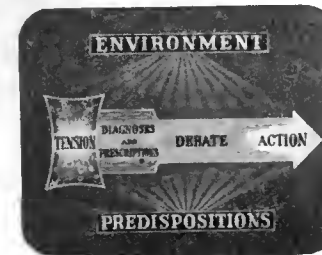
SCOPE OF THE FILM'S USE: Junior and senior high school.

COURSES IN WHICH FILM MAY BE USED: Social studies and social science courses, including problems of democracy, sociology, civics and history.

LENGTH: One reel; safety stock; 16mm., sound.

PRICE: \$50. Discount 10%.

TERMS: Net 30 days. Transportation prepaid.



For further information, and a complete list of classroom films, write today to Encyclopaedia Britannica Films Inc., Dept. 21-L, 20 N. Wacker Drive., Chicago 6, Illinois.



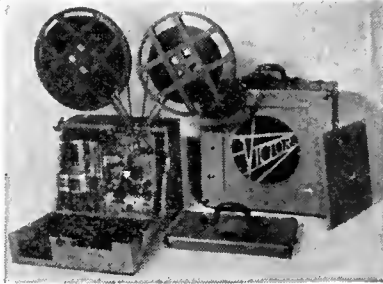
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including films, assume more than their usual importance," the report stated. "The Germans are starved for information as to what has been going on in other parts of the world during their intellectual imprisonment. They are eager to learn."

Indiana Visual Education Meetings

Meetings were held in three Indiana cities October 24 by the visual education sections of the Indiana State Teachers Association. The Indianapolis meeting featured a symposium on "Responsibilities of the Director of Audio-Visual Materials" under the chairmanship of Mr. L. C. Larson, Director of the Audio-Visual Center at Indiana University. Other leaders in the field spoke, followed by a question period. At the noon luncheon, Mr. Floyd E. Brooker, Chief of the Visual Education Section, U. S. Office of Education, addressed a group of visual education directors on "Highlights of the London UNESCO Meeting". The evening session was devoted to exhibition of newly released films from the Indiana University Audio-Visual Center, a classroom demonstration, and a second address by Mr. Brooker.

At the South Bend meeting Mr. M. R. Taylor of the U. S. Rubber Company, discussed "Industrial Films As They Relate to Education".

A luncheon program in Gary featured addresses by two members of the staff of the Audio-Visual Center at Indiana University. Dr. Roy Wenger spoke on "Materials and Methods in Audio-Visual Education", and Miss Carolyn Guss chose as her topic, "What Constitutes a Well-Rounded Audio-Visual Program".

**More Than 3,000 Attend Conference
At Illinois Teachers College**

Western Illinois State Teachers College sponsored its first audio-visual conference recently. Held at Macomb, the three-day meeting attracted more than 3,000 audio-visual educators.

Dr. Edgar Dale, Ohio State University, spoke on the place of audio-visual aids in the education program. Numerous other speakers addressed panel discussion groups. These speakers represented state departments of education, public schools, and commercial firms. They included: Vernon L. Nickell, Illinois State Superintendent of Public Instruction; Dean E. Douglas, regional educational director, Radio Corporation of America; Paul Kinsel, National Education Association; L. V. Peterson, director, audio-visual library, University of Illinois; Miss Norma Barts, DeVry Visual Aids counselor; Albert Burgard, assistant Illinois state superintendent of schools; William F. Kruse, commercial representative, Bell & Howell company; Walter Renner, commercial representative, Encyclopaedia Britannica Films; and several city and county superintendents of schools.

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Kansas Education Association Hears Dr. Corey

Dr. Stephen M. Corey, professor of educational psychology and director of the center for the study of audio-visual instructional materials at the University of Chicago, made three appearances on the program of a sectional meeting of the Kansas Education Association in Hays, Kansas, November 1. The subject, "Utilization of Motion Pictures in Instruction," was illustrated with the showing of a picture entitled "Using the Classroom Film" produced by Encyclopaedia Britannica Films, Inc., in cooperation with the University of Chicago Laboratory School.

Two-Day Conference on Audio-Visual Methods Held at Tacoma

A comprehensive two-day In-Service Teacher Training Conference on Audio Visual Instructional Materials and Curriculum Improvement was held at Tacoma, Washington October 17 and 18.

A number of specialists in the audio-visual teaching field spoke to the gathering. The topics presented at the dinner meeting October 17 were varied and brief, ranging from "Correlating Instructional Materials with the Curriculum Improvement Program" to "The Selection and Acquisition of Audio-Visual Equipment and Materials", followed by a general discussion. Alice H. Hayden, Director of Educational Research at the University of Washington's College of Education, presented "Overview of Conference". Continuing on the 18th the conference visited schools and heard further talks, including an illustrated discussion, "What is This Thing Called Audio-Visual Education", by Chester Ullin, Director of Audio-Visual Education Materials, Kitsap County, Washington.

Encyclopaedia Britannica Films To Award Scholarships

Mr. H. R. Lissack, vice president of Encyclopaedia Britannica Films, Inc., announces the third annual award of summer tuition scholarships by the firm. The scholarships will enable carefully selected educators to study and apply the most effective modern methods of using instructional motion pictures in the regular school curriculum.

Colleges and universities interested in receiving the scholarship grants in 1947 should make application before January 1, 1947 directly to Stephen M. Corey, director of the center for study of audio-visual instructional materials at the University of Chicago. Mr. Corey is chairman of a committee which will select two educational institutions in addition to the University of Chicago to receive the scholarship grants.

Four other educators will serve on Mr. Corey's com-



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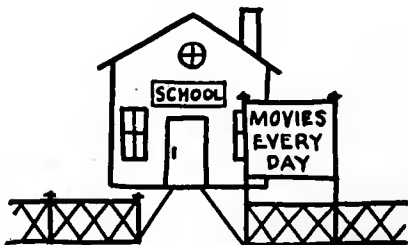
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mittee. They are: W. A. Wittich, director of the bureau of visual instruction of the University of Wisconsin's extension division, Madison, Wisconsin; L. C. Larson, director of the audio-visual center of Indiana University, Bloomington, Indiana; Charles F. Hoban, Jr., special assistant in the Philadelphia, Pennsylvania, Board of Education; and Francis W. Noel, chief of the division of audio-visual education, California State Department of Education, Sacramento, California.

The educational institutions chosen by the committee will themselves select and award the Encyclopaedia Britannica Film Scholarships. Last year 34 educators in the United States and Canada received scholarships through the funds made available. They studied during the summer sessions at the Universities of Chicago, Wisconsin, and Indiana.

**Council Against Intolerance
To Assemble Visual Materials**

An exhibit at the Norlyst Gallery in New York, sponsored by the Council against Intolerance will feature posters, placards, maps, cartoons and graphs, tear sheets from books and magazines, etc. Entitled "Tolerance Can Be Taught" the exhibit is scheduled to be shown in January.

The assembly of visual materials will show the public what can be done to effect democratic attitudes with those materials. The Council is now asking for suitable displays. Schools, groups and churches are invited to send their contributions to Alexander Alland, Picture Service Director, Council Against Intolerance, 17 East 42 Street, New York, New York.

**Film to Be Produced on Function
Of Public Opinion Polls**

A film to inform foreign audiences of American social, political and economic thought will be the first of a series sponsored by the U. S. State Department. It will demonstrate how views of the American people on national and international affairs find expression and exert influence on industry and in Government legislation and policies. The film will be produced by United Productions of America.

**Motion Picture Engineers Hear
Papers on Television**

New developments in television as applied to the motion picture industry, as well as in sound recording, high speed photography, color films, 16mm equipment and techniques and new high-intensity illumination, were revealed at the 60th Semi-Annual Convention of the Society of Motion Picture Engineers, held in Hollywood, California, October 21 to 25.

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catalogue.**LEWIS FILM SERVICE**1145 No. Market St.
Wichita 5, Kansas**American Council on Education and
Motion Picture Association to Produce Films**

The selection of topics for seven educational films to be produced cooperatively by the American Council on Education and the Motion Picture Association will include a possible series on democracy, mathematics, and English speech.

**Robert F. Elliott Joins Staff Of
Georgia Division of General Education**

Mr. Robert Fletcher Elliott has been appointed Assistant to the Director in Audio Visual Aids of the Division of General Education, University System of Georgia. Mr. Elliott served in the Fleet Air Photographic Squadron while in the Navy, and he has a rich background of technical experience in the audio-visual field. He replaces Donald Knox White who held the position prior to entering the Army in 1941. Mr. White, upon his discharge, accepted the position of Executive Secretary of the National Association of Visual Education Dealers.

Film Prizes Awarded at AAACE Meeting

The New York State College of Agriculture at Cornell University won two first prizes in the recent motion picture contest sponsored by the American Association of Agricultural College Editors.

Cornell placed first in the color sound group with a film titled, "Freezing Fruits and Vegetables at Home", and first in the black and white silent group with, "Steps Take Time in Watering Hens". First place for silent color films was awarded the Agricultural Extension Service at Pennsylvania State college for, "Better Methods of Growing Corn". Cornell placed second in this group with, "Range Rearing and Brooding Chickens". Pennsylvania State College won another first prize in the competition for the best series of color slides. Cornell took second in this division, and the Extension Service at the University of Minnesota, third. Georgia's Agricultural Extension Service won second in the close competition in the color sound group with their film, "Living Rock". "Dairying in Tennessee", produced for the Agricultural Extension Service of that state, won third in the color sound division.

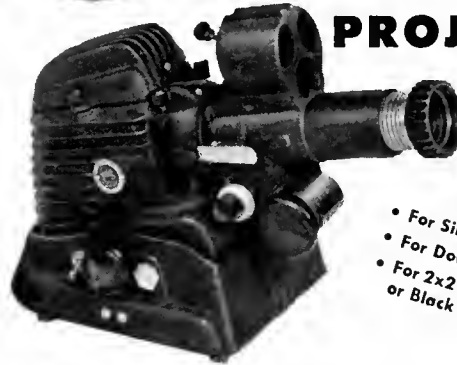
Film and Slides on Iowa

Churches, schools, clubs, or other interested groups in Iowa may now obtain bookings of the 16 mm film, "Our Iowa", and the 2"x2" slide set, "Historic and Scenic Iowa", by writing either the Bureau of Visual Instruction, Extension Division, State University of Iowa, Iowa City, or Visual Instruction Service, Iowa State College, Ames.

"Our Iowa" is a 16mm sound film in color produced by the Bureau of Visual Instruction of the State University of Iowa Extension Division for the observance

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is now available.

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Sydney Place London, S. W. 7.



of the centennial of the founding of the State of Iowa, and to serve as an historical record of Iowa's achievements. The film runs thirty-two minutes. The service fee is \$.50.

The film introduces its subject with scenes showing the beauty and productivity of the Iowa land, the wealth of its other natural resources, its citizens, and the way of life of the state. Shown also are annual events which have become traditional in Iowa. Among these are the Annual Powwow of the Sac and Fox Indian tribes near Tama; the tulip festivals at Orange City and Pella; the Iowa State Fair; and the National Corn-husking Contest.

"Historic and Scenic Iowa" is a series of 137 color slides. Many of the views included were photographed at the same time and place as scenes appearing in the motion picture film described above. A lecture guide accompanies the series. The service fee is also \$.50.

Portland, Oregon Audio-Visual Aids Coordinators' Meeting

Fifty Audio-Visual Aids Coordinators from the Portland Public Schools held their first meeting of the year on October 25th in Portland. Problems relative to effective use of Audio-Visual Aids were discussed. The group voted to affiliate with the Department of Visual Instruction of the N.E.A. Miss Copenhagen of Lincoln High School, Mrs. Bozarth of Lane School, Mrs. Krupke of Woodstock School and Mr. Adams of Ockley Green School were elected members of the planning committee to make arrangements for future meetings.

Fourth Iowa-Nebraska Institute

Plans for the Fourth Iowa-Nebraska Educational Improvement Institute have just been announced by the Education Department of the University of Omaha. These conferences deal primarily with Audio-Visual and Air-Age education.

In past years the institutes have been held while colleges and public schools were in session. This made it impossible for hundreds of teachers to attend, and resulted in many requests to change to a date when out state teachers as well as Omaha-Council Bluffs teachers could attend—to a time when even Omaha schools would not be in session,—giving all teachers an opportunity to profit from the meeting.

The date has been set—January 2, 3, 4, 1947. This is the last week-end of vacation, and will, for the first time, give the institute complete and exclusive use of the campus with no interference from classes of regular university students.

President Haynes, in announcing this winter's institute, said, "The Air-Age is revolutionizing not only our methods of transportation but also our ideas of geography, foreign relations and the social sciences. Audio-Visual devices are destined to be as great a tool in teaching as laboratory methods have been in the last half century."

AUDIO-VISUAL TRADE REVIEW

Slidefilms Produced by Britannica Films

Encyclopaedia Britannica Films, Inc. has produced and released its first two series of instructional slidefilms, titled *Regional Geography—The United States* and *Children of Many Lands*, prepared from corresponding series of EB films.

These filmstrips were prepared, according to Dr. V. C. Arnsperger, executive vice president of the firm, in order to provide additional advantages of modern visual instructional materials for schools which have no motion picture projectors and to help increase the value of instructional sound films in schools. Although they are compact, self-contained teaching units, Dr. Arnsperger pointed out, they can also be used in conjunction with the sound motion pictures on which they are based. The new series provides a means for the teacher to preview subject matter before the film arrives, and for review purposes in the classroom after the motion picture has been returned to the film library.

Each slidefilm contains 70 separate scenes.

Radio Transcription Series Released for School Use By Training Aids, Inc.

A new series of radio transcriptions has been made available for educational use through Training Aids, Inc., 7414 Beverly Blvd., Los Angeles 36, Calif. Material covered includes:

Captains of Industry, 52 subjects dramatizing the lives of America's outstanding industrial pioneers; *Ports of Call*, 42 dramatizations of the historical highlights and personalities of various countries, with a background of the music of the country; *Frontier Fighters*, 39 stories of early American explorers and other historic figures of the time when America was being settled; *That Was the Year*, 39 stories covering outstanding events and incidents occurring in our country's history from the year 1896 to 1934; *Charles Frederick Lindsley*, a series of dramatic readings from the works of the world's greatest authors; *Leather Stocking Tales*, dramatic readings by Charles Frederick Lindsley from "The Deerslayer", "The Last of the Mohicans" and "The Pathfinder"; *The Story Behind the Song*, 39 dramatizations of incidents and experiences in the lives of authors or composers which brought forth many well-known and beloved songs; *Thrills from Great Operas* covers many famous arias from well-known operas sung in English, with music conducted by Dr. Frederick Stock. There is a series also on *Strange Adventures in Strange Lands* and one on *Origin of Common Superstitions*.

These 16-inch pressings are made of

vinylite and are for reproduction at 33-1/3 r.p.m.

A catalog is available listing the individual titles in each series.

RKO 16MM Releases to be Distributed Through Its Own Organization

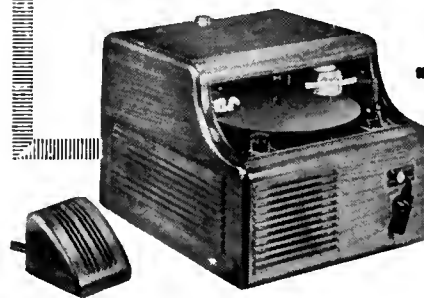
RKO-Radio Pictures is now handling its 16 mm film distribution direct through its own exchanges throughout the country. Spokesmen of this major distributing organization stated that the arrangement was undertaken in order that the company might exercise better control over the circulation of its 16mm releases, and that there will be no change in RKO policy with respect to the types of locations it will serve. General supervision of the new set-up will be exercised by Harry J. Michelson, RKO's short subject manager, with his assistant, Sid Kramer, in direct charge.

United World Films, Inc. Organized

Negotiations between Universal Pictures Company and Bell and Howell have culminated in the transfer of the Bell and Howell Filmosound Library to United World Films, Inc., a new, wholly-owned subsidiary of Universal, with headquarters address at 1250 Avenue of the Americas, New York 20, N. Y. William F. Kruse, for many years past the head of the Filmosound Library, joins the organization as vice-president.

Mr. Kruse stated that the new company represents a major expansion of 16mm resources, which will include product released by Universal, J. Arthur Rank, G-B Instructional, Ltd., and Religious Films, Ltd., as well as independent product already handled by Filmosound Library. For the present, United World Films will continue the Filmosound Library name and operation as heretofore, maintaining its established customer and dealer relations.

Teach MORE students S-T-R-E-T-C-H your time



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Complete, inspirational—a grand total of 40 slides in natural color, 2x2 inches in size, produced especially for worship program use. "Christmas Blessings" comes with complete program guide—seventy recitations covering Old Testament prophecies, the Birth of Jesus, the Visit of the Wise Men, the Meaning of Christmas Today. Carefully prepared, strictly Biblical in content, non-denominational in character—

Christmas worship service that will not be forgotten. **Christmas Service Bulletin**—a beautiful four-color reproduction of a scene from "Christmas Blessings" printed on a good quality white paper with a special finish on picture side and soft finish for mimeograph on inside. Write your dealer for your supply. Also ask for Christmas cards, beautiful four-color scenes from the Christmas Story.



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Expected demand for "Christmas Blessings" urges prompt action. When writing for sample copy of program guide, also ask for complete information on new series of hymn-slides for Christmas, all in natural colors and 2x2 inches in size. Project your favorite Christmas hymn in color.

Color circular giving full list of CHURCH-CRAFT Bible Story Slide Sets FREE from your dealer on request

CHURCH-CRAFT PICTURES, St. Louis 3, Mo.

New 16mm. Commercial Kodachrome for Release Prints

A new 16mm Kodachrome motion picture film, yielding release prints of improved color quality and offering greater exposure latitude than that of existing Kodachrome Films, has been announced by the Eastman Kodak Company.

Designated as Kodachrome Commercial Film, the new film is designed to produce a low contrast original from which release prints are made. Prints made from this original provide color contrast equal to that of good originals made on other types of Kodachrome. At the same time, the film's increased latitude assures proper gradation of highlights and shadows. Since previous types of Kodachrome were developed primarily for amateurs, who project originals, they were not designed to give quantity release prints of high color quality.

Originals on Kodachrome Commercial Film are not designed for projection. A Kodachrome print is recommended for projection, cutting, and editing. Such a print may be ordered at the time the original is processed, making a projection print available when the original is returned. After the editorial work has been done on this print, the original film can be cut to match it. To facilitate this, all Kodachrome Commercial Film is edge-numbered with latent image footage numbers at 40-frame intervals.

Sound may be recorded on a separate

film at the time the picture is made or may be recorded before or after, as circumstances require. It cannot be recorded directly on Kodachrome Commercial Film; the film is supplied only with perforations on both sides.

The new Kodachrome Commercial Film has the same speed as Type A Kodachrome, and is available only in the 16-mm. width in rolls of 100 and 200 feet.

New Movie Processing Machine

A new robot type motion picture machine, made famous during the war and since that time in the sports' world, is getting extensive usage at U. S. C.'s department of cinematography. The machine is portable and may be used one day in the cinematography department and the next in the athletic department, if desired. It can be operated in broad daylight without fear of film impairment. The equipment is especially valuable where speed is a factor. The entire 16mm developing process can be done in as short a time as 10 minutes. Hence, for example, pictures can be taken of the first half of a football game and shown to the squad at half time.

The equipment used during a recent football exhibition at U. S. C. was a model No. 11, developed and produced by the Houston Corp. of Los Angeles, Calif., similar to that used by the army during the war for reproducing recon-

naissance and combat pictures. Part of the film was shot from high up in the grandstand and part from the sidelines. It was rushed to the machine adjoining the players dressing room in "takes." The machine automatically processes and dries film which feeds onto a reel.

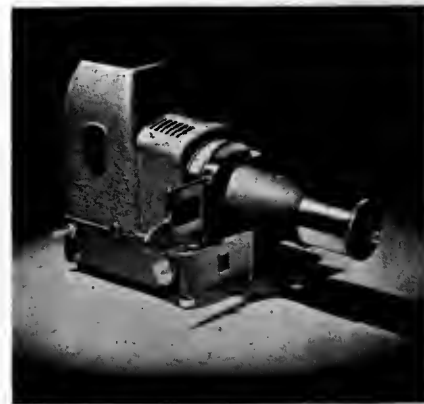
When squad members retired to their dressing room mid-way of the game, approximately 200 feet was ready for immediate showing to them and by the time it had been run another 100 feet was available. The last 50 to 75 feet were on hand in plenty of time to complete the showing. A total of 350-375 feet were shot during the regulation first half.

The machine has many uses sports-wise other than in actual contest. Whether in football, track, swimming, boxing or any other sport requiring specialized form or individual instruction, coaches will be able to show their proteges mistakes on the screen within a matter of minutes after they are committed.

First Post-War Filmo Duo-Master Slide Projector

Adjustable condenser-lens system, superior protection for slides, high-efficiency 300-watt illumination, color-free heat filter, and rock steadiness while slides are being changed, are outstanding features of the Filmo Duo-Master Projector for 2"x2" slides, recently announced by Bell & Howell Company, Chicago. Offered in a price range lower than that of the Filmo Slide Master, the new projector has been designed with the same engineering precision and skill that characterize the company's higher priced models.

Spiral-groove microfocusing, 8-degree vertical tilt, hinged lamphouse lid, functionally-positioned controls, and brown wrinkle finish are other Duo-Master



Filmo Duo-Master

features. Dimensions of the projector with 5" lens in position are 13" long, by 8 1/2" high, by 4 7/8" wide. Weight is 5 lbs. A specially-designed compartment case is available.

Further information can be obtained from Bell and Howell Company, 7100 McCormick Rd., Chicago 45, Illinois.

Brandon Filmstrip Releases

Three new filmstrip subjects are offered by Brandon Films, 1600 Broadway, New York 19. *X Marks the Spot*, presents a direct approach to the role of the individual citizen and of government in tackling the urgent problems of today. Told in story form, it highlights the national problems confronting GI Joe on his return to civilian life: housing, FEPC, OPA, public health, general welfare. Photographs and cartoons stress the responsibility of Congress, the responsibility of the citizen who elects Congress, and the importance of intelligent, informed voting. Consists of 60 frames, with speechnotes for silent use. Also available with 16 inch recording for use on 33 1/3 RPM playback.

Man in the Cage is a color cartoon satire, emphasizing the need for a permanent FEPC. Unusual music treatment serves to score the continued presence in our midst of caveman tactics. Grampa of 1,000,000 B. C., who has been at large among us through the centuries, is seen stirring fears and hatreds which undermine the foundation of our 20th Century civilization. The subject, designed to meet an urgent need in the postwar confusion, points a finger at the dangerous symptoms at home of that fascist intolerance which we have just fought abroad in World War II. 56 frames with speechnotes for silent use. Also available with 16 inch recording.

Healthy, Wealthy and Wise, in color cartoon form, illustrates the benefits of the group health insurance plan. It portrays the trials and tribulations of Bill who failed to have such an insurance and the experiences of Charlie, who did. Designed particularly for industrial education programs. 71 frames. Also available with 16 inch recording.

OPA Ends Price Control On Projection Equipment

On October 30th, OPA removed price ceilings on all photographic equipment, including 16mm sound and silent projectors, as well as still projection equipment. These items, OPA explained, were found to be unimportant in business or living costs, or supply was found to be in approximate balance with demand.

More Than 25% War Veterans On Bell & Howell Payroll

Having achieved the distinction of being the first company in the United States to win the "veterans flag" awarded by the National Association of Personnel Directors in conjunction with the Disabled Veterans of America, Bell & Howell Company recently announced that for several months it has had in excess of 25% of world war veterans in its employ.

Specializing in on-the-job training, the Chicago firm has found that significant numbers of returned service men and women acquired new skills while undergoing military and naval training.

YOUR PUPILS WILL WANT TO BE Good Citizens and Good Neighbors

when they **SING A SONG of FRIENDSHIP**

TEACH-O-FILMSTRIPS are particularly valuable for classroom use because they make learning and teaching easier. Each filmstrip was conceived, planned and written by experienced teachers.

Each is a self-contained teaching unit with motivation, concept teaching, problems and questions for discussion. Combined with unbreakable vinylite TEACH-O-DISCS they constitute an integrated sight and sound teaching device that produces splendid classroom results. The two kits described on this page are excellent examples. You may order them in coupon below.



And they'll Sing a Song of Safety too!

SAFETY KIT: Another group of audio-visual teaching aids based on the Irving Caesar book of 19 songs. These deal with safety habits and help develop an alert, safety-conscious attitude. *For Primary Grades.*

Kit is made up of (a) 5 black-and-white TEACH-O-FILMSTRIPS—\$3 each, (b) 2 unbreakable vinylite 12-inch double-face TEACH-O-DISCS in album \$6, (c) the book, "Sing a Song of Safety" containing words and music of the 19 songs fully illustrated, School Price, \$1.25. *Full Kit Price, \$22.25.* Use coupon at right to order.

TEACH-O-FILMSTRIPS READY SOON

- Primary Arithmetic (for use in Primary Grades), 6 filmstrips, black and white. \$18.00
- Community Helpers (for use in Primary Grades), 6 filmstrips, black and white. \$18.00
- American History (for use in Middle Grades), 8 filmstrips, black and white. \$24.00
- English Literature (for use in Junior and in Senior High Schools), 3 filmstrips, black and white. \$7.50
- Foods and Nutrition (for use in Junior High Schools), 5 filmstrips, color. \$25.00

FRIENDSHIP KIT: A group of audio-visual teaching aids based on Irving Caesar's sensational book "Sing a Song of Friendship." 19 delightful and easily-understood songs that stress the importance of World Friendship and Human Rights. For use in *Middle Grades.*

Kit is made up of 3 main elements: (a) 5 color TEACH-O-FILMSTRIPS—\$5 each, (b) 4 unbreakable vinylite 12-inch double-face TEACH-O-DISCS in album, \$12, (c) The book, "Sing a Song of Friendship" containing words and music of 19 songs fully illustrated, School Price, \$1.50. *Full Kit Price, only \$38.50.*

AUDIO-VISUAL DIVISION

POPULAR SCIENCE PUBLISHING CO. ES-11
353 Fourth Avenue, New York 10, N. Y.

I WISH TO ORDER the audio-visual teaching aids checked below:

<p>FRIENDSHIP KIT</p> <p><input type="checkbox"/> 5 TEACH-O-FILMSTRIPS in color, 4 12-inch double-face records, and Irving Caesar's "Sing a Song of Friendship"—<i>Complete Kit, \$38.50</i></p>	<p>SAFETY KIT</p> <p><input type="checkbox"/> 5 TEACH-O-FILMSTRIPS in black-and-white, 2 12-inch double-face records, and Irving Caesar's "Sing a Song of Safety"—<i>Complete Kit, \$22.25</i></p>
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I wish to order the following separate elements of the FRIENDSHIP or SAFETY kits: (prices are listed in description above)

PAYMENT ENCLOSED C.O.D. BILL

Please send me information about:

<p><input type="checkbox"/> TEACH-O-FILMSTRIPS</p> <p><input type="checkbox"/> TEACH-O-DISC Classroom Recordings</p> <p><input type="checkbox"/> Tri-Purpose Projector</p>	<p><input type="checkbox"/> Portable Electric Phonograph and Dual-speed machines (33-1/3 and 78 r.p.m.)</p>
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Name..... *I Teach*.....

Name of School.....

School Address

City..... Zone..... State.....

EXPLAINETTE "100" In Production

Operadio Manufacturing Co., St. Charles, Ill., producers of sound slide-film equipment has in production their new model EXPLAINETTE "100", a unit designed and engineered for small and medium-sized audiences. The company announces that it incorporates many new features to make it more compact, portable, and efficient in operation, and that utilization of advanced techniques in the field of electronics will guarantee fine performance.

NAVED Activities Planned At Board Meeting

Plans for additional activities on the part of the National Association of Visual Education Dealers were made by the Association's Board of Directors at a meeting in Chicago last month, it was announced by Bernard A. Cousino of Toledo, Ohio, President of the Association. Among the new activities are a *Newsletter* for members; an "article-of-the-month" reprint service, by which significant articles on visual education will be available in quantity reprints for distribution by members; and a nation-wide series of regional meetings for discussions of trade practices and similar problems, to begin in December.

Evidence of the Association's growth was presented in a report by Don White, NAVED Executive Secretary, which revealed that the Association has admitted 87 visual education dealer members within the past nine months, 53 of them at this meeting. The Association's rolls now list 220 voting members, 180 associate (non-commercial) members and 14 advisory (manufacturer-producer) members.

The Association plans to produce several important publications. The first, a membership directory and buyers' guide, will be off the press shortly. Following this will be a *Visual Education Industry Bluebook*, listing all models and makes of visual educa-

D. T. Davis (center) of Lexington, Kentucky, receives Certificate of Appreciation from Bernard A. Cousino, NAVED President. Witnessing the presentation, at right, is C. Scott Fletcher, President of Encyclopaedia Britannica Films.



Explainette "100"

tion equipment with 1947 trade-in prices. A *NAVED Annual*, to serve as a yearly reference and information source, will be initiated during 1947.

The Board of Directors approved general plans for the 1947 NAVED Convention and Trade Show, which is to take place August 4-6 at the Sherman Hotel, in Chicago. The 1947 program will devote increased emphasis to the informal, open-forum discussions which proved so popular at the 1946 convention.

Special Luncheon

At a surprise luncheon held the same day as the Board meeting, D. T. Davis, of Lexington, Ky., received a "Certificate of Appreciation" from the Board of Directors of NAVED. The special certificate was awarded "in recognition of outstanding services to the visual education industry and to this Association by President Bernard A. Cousino. More than 20 audio-visual industry notables witnessed the presentation.

Davis is president of the D. T. Davis Company, with offices in Lexington and Cincinnati. He has been an active member of the National Association of Visual Education Dealers since its founding, and for the past six years has served in turn as its secretary-treasurer, vice-president, and president. During his term recently completed as president, the Association experienced a 50% gain in membership and an equal expansion of its services toward the advancement of visual education.

Commenting on the award, NAVED President Cousino said, "No award, and certainly no words of mine, can adequately express the debt owed to D. T. Davis by the visual education industry for his leadership and hard work in shepherding this Association through the difficult years of its growth. This certificate can only be a small gesture. D. T. Davis' real reward is the knowledge that his unselfish labors have resulted in the building of a great, nation-wide trade association—dedicated to better distribution and use of the powerful audio-visual teaching tools, to the end that your child and mine may have a better chance in life through better education."

Encyclopaedia Britannica Films Elects New President

C. Scott Fletcher executive director of the Committee for Economic Development, and former general sales manager of the Studebaker Corporation, has been elected president of Encyclopaedia Britannica Films Inc. Fletcher succeeds E. H. Powell, films company president since 1943 who is now chairman of its board of directors. Powell is also president of the Encyclopaedia Britannica, Inc. Other executives of the instructional films company will continue their present duties.

Under Fletcher's presidency Encyclopaedia Britannica Films plans a large-scale program of expansion and intensification of all its visual educational activities. While Encyclopaedia Britannica already has the largest library of instructional films in the world, it plans as the first point in its expanded program to increase its yearly rate of production of new teaching films from the present 24 films a year to between 42 and 52 annually, Fletcher announced.

In order to extend the advantages of instructional films to all groups outside of schools, E. B. Films are no longer restricted to sales to schools. All organizations which can use films for education of trainees or adults may now purchase them.

In the home, too, Encyclopaedia Britannica Films will expand its program of utilization, Fletcher announced, to encourage parents to show their children films which are tied in with the school curriculum but which children do not see because of the shortages of visual education funds in schools.

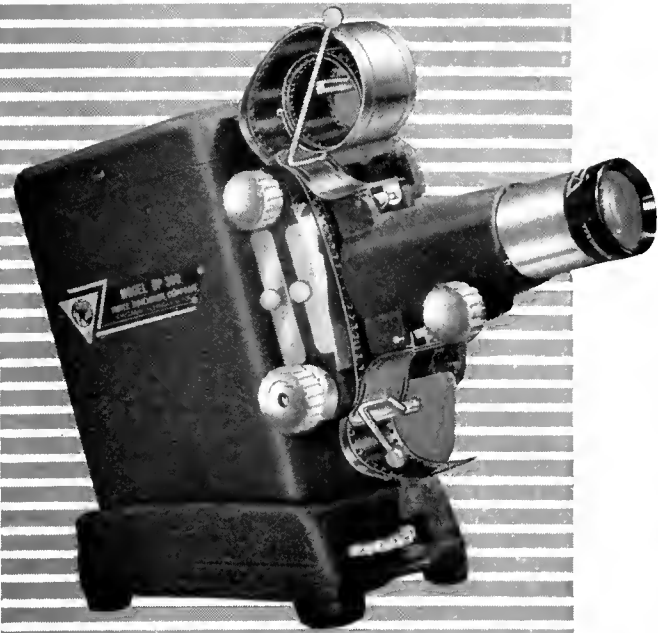
E. B. Films is also planning expansion of its production of other visual aids, such as film strips and Kodachrome slides.

Fletcher entered the automobile business in Australia, his native country, in 1921 after graduation from Newington College, Sydney. He served as special representative for the Studebaker Corporation in Australia, New Zealand and Tasmania until 1929 when he came to the United States. At that time he was named sales promotion manager for the Studebaker Export Corporation, and for the next six years spent most of his time travelling about the world in the interests of the company. In 1933 he became general sales manager of the Studebaker Corporation of Canada, and shortly afterwards came back to the head office in South Bend, Indiana. In 1937 Fletcher became general sales manager.

In 1942 Fletcher was named director of the Field Development Division of the Committee for Economic Development. Fletcher relied heavily on sound education slide films in a drive to organize 3,000 communities so that businessmen in them would make plans for peacetime expansion of production and employment. In 1944 he became executive director of the CED.

Simplified Controls For Student Operation

Distinguish The DP 300



The DP 300 will make your visual education program a simple school day routine, because *anyone* can operate it. Sensational refinements in design by precision craftsmen have eliminated mechanisms which have heretofore complicated the use of a slide and slidefilm projector. It is the easiest of all units to operate, for only the DP 300 has Simplified Controls. See your Visual Education dealer or write for descriptive circular 112.

- Focus-Finder automatically centers slides.
- Micro-Focus knob focuses with micrometer exactness.
- Gear-driven wheel tilts unit up and down.
- Control knob reverses slidefilm safely.

Prices: With 5" Anastigmat Lens
 Without Case \$77.50 With Case \$86.00
 (5" Anastigmat Coated Lens \$6.00 extra)



THREE DIMENSION COMPANY

3555-59 West Addison St.

Chicago, Ill.

"PROJECTORS WITH SIMPLIFIED CONTROLS"

Upon his resignation from the executive director's post, Fletcher was appointed a member of the board of trustees of CED and also a member of its National Research and Policy Committee.

Slidefilms on Basic Bird Study

A new series of six discussional slidefilms, *Basic Bird Studies*, has been produced and made available by The Jam Handy Organization. This series, a

signed to tie in with reading materials, experiments and field trips where programs permit. Subjects are: "Structure of Birds," "Adaptation of Birds," "Birds' Nests," "Migration of Birds," "How Birds Serve Man," "Helping the Birds." For details, write to The Jam Handy Organization, 2821 E. Grand Blvd., Detroit 11, Michigan.

"Telefilm" for Television

A new motion picture film which greatly facilitates the telecasting of public events within a few hours of their occurrence and produces improved television images has been introduced to the New York television audience in a joint Du Pont-NBC demonstration over station WNBT.

News cameramen from the National Broadcasting Company used the new "Telefilm" to make pictures of a full dress parade and presidential color ceremony in Washington. Immediately after the ceremony the exposed stock was developed, flown to New York, and used in negative form with the WNBT television film camera reversing the image electrically to its positive form. Pictures of the event were broadcast just a few hours after coverage had been completed. This film carries a special emulsion to pick up detail in both highlights and shadows of outdoor scenes, according to Du Pont film technicians. This emulsion

was developed as a result of intensive research at the Du Pont laboratories in Parlin, New Jersey.

The new film is now available for immediate use in the television industry.

DeVry Record Turntable

A new record turntable, powered by a heavy duty "Green Flyer" motor, and operating at both 33-1/3 r.p.m. is announced by DeVry Corporation, 1111 Armitage Ave., Chicago 14, as available for immediate delivery. Pick-up and tone arm are said to embody the latest in design and engineering principles. For 105-120 volts, 60 cycle A. C. operation.



unit of the Science Adventures group, provides the teacher or lecturer with a comprehensive, carefully planned foundation for the study of bird life and may be used as a part of the general science course. This series is more than a mere group of bird photographs—it is a time-saving teaching and study "tool" complete in itself and yet de-



DeVry Record Player

SVE Filmstrip Releases

Latest filmstrip subjects offered by the Society for Visual Education, 100 E. Ohio St., Chicago 11, include a series of four on *Conditioning Exercises*, incorporating calisthenics widely used in the United States Army. Exercises presented are "Bend and Reach", "Squat Thrust", "Rowing", "Bottoms Up", "Squat Bender", "Pushups", "Side Bender", "Body Twist", "Turn and Bounce", "Squat Jumper", "Trunk Twister", "Stationary Run" and "8-Count Pushup." In *An Introduction to 19th Century American Literature* carefully selected



From "Hunting Waterfowl with A Camera"

scenes present background material for study of the lives and works of the outstanding American authors of that period. *Hunting Waterfowl With a Camera* include hard to get shots of wary waterfowl. Methods of refining and processing iron and steel are shown in *Iron and Steel Processes*, one of SVE's Applied Science Series. Another subject in this same series is *Plastics* which depicts the various steps in the manufacture of plastic products.

RCA Victor Presses Its One Billionth Record

An achievement in American industry as well as in the musical history of this country was chalked up on October 9 when RCA Victor pressed its one billionth phonograph record at the company's plant in Camden, New Jersey.

The historic record is a performance of "Semper Fidelis" and "Stars and Stripes Forever" by the Boston Symphony Orchestra, Serge Koussevitzky conducting.

In accepting the record, Frank M. Folsom, Executive Vice President in charge of the RCA Victor Division, told employees gathered to witness the event that phonograph records "have brought pleasure and enjoyment to people of all ages and all creeds in all nations."

Pointing out that as far back as 1911 Victor had pioneered in instituting music appreciation classes in schools, he declared that today these courses are standard in most of the school systems of America.

Mr. Folsom took the occasion to announce that RCA Victor this year planned to introduce a complete basic record library for elementary schools. This will comprise 21 albums of newly recorded music which provides teachers with a

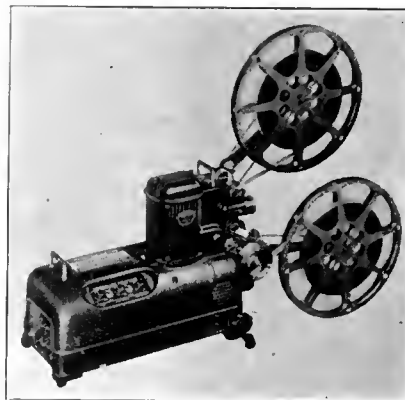
modern tool to carry on well-rounded musical activities in their classes, he said.

To signalize the event, RCA Victor, it was announced, will issue the recording of "Semper Fidelis" and "Stars and Stripes Forever" on non-breakable, plastic material, the first single Red Seal De-Luxe record issued by the company.

The first Victor records were made in 1898 when the late Eldridge Johnson converted his small tool shop to the manufacture of talking machines. Unable to convince the musical artists of that era to consider the talking machine and records as more than toys, Johnson nevertheless persisted and was finally rewarded when Enrico Caruso in 1906 agreed to record regularly. Other artists soon followed. Today, RCA Victor's roster of famous classical and popular recording artists totals more than 60.

New AMPRO Equipment

Two new projectors are currently announced by the Ampro Corporation, 2835 North Western Ave., Chicago 18. One is the Amprosound "Century 10" 16 mm sound film projector. Operating at sound speed only, it is described as "light and compact" with simplified design to ensure the utmost in 16 mm sound projection where features such as still pictures, reverse operation, and the combination of silent and sound speeds are not considered essential. Features automatic rewind, easy threading system, quick centering tilting knob, and centralized panel control. Uses standard pre-focused lamps up to and including 1000 watts; micrometric lamp adjustment aligns lamp filament with optical system both laterally and vertically. Equipped with super 2-inch F 1.6 coated lens. Rotating type of sound



Ampro Century 16mm Projector

drum avoids sliding action between drum and film, thus prolonging film life and maintaining quality of sound. Curved film guides are employed before and after sound drum to eliminate weaving and "belt action". Has 12 inch permanent magnet dynamic speaker. Operates on 60 cycles AC only, 105 to 125 volts, although it can be used with a converter or inverter on DC. Complete equipment housed in two cases.



Dual-Purpose Amproslide Model

The other is a dual-purpose slide projector designated as Amproslide Model 30-D, which accommodates both 2 x 2 slides and 35 mm strip films. Features emphasized in the announcement are newly designed curved film guideways, which permit easy threading of filmstrips; automatic snap-action self-centering slide carrier, which operates conveniently with one hand, and is designed to permit convenient removal and insertion of slides without fingers touching slide surface; fast action up and down tilting; a lift-off case which leaves projector mounted on base ready for immediate use. Equipped with 5-inch F:3.5 anastigmat lens. Coated lens also available; 300-watt lamp. Operates on 105 to 125 volts AC or DC.

Brandon Returns from Abroad

Thomas J. Brandon has returned after a three-month survey of the film industry in England, France, Poland, Czechoslovakia and Germany. Mr. Brandon is Chairman of the Government Relations Committee of the Film Council of America, Chairman of the New York Film Council, First Vice-President of the National Association of Visual Education Dealers, and Executive Director of the recently organized Film Alliance of America.

Radiant Moves

The general offices and factory of Radiant Manufacturing Corp. of Chicago, makers of projection screens for every purpose, are now located at 2627 W. Roosevelt Road, Chicago. The move represents an expansion of facilities to meet the growing demand for the firm's product.

Castle Plugs Government Films

Visual education dealers are reminded, by Eugene W. Castle, of the continued availability and importance of the government produced industrial training films. As schools are reopening many inquiries and orders are reported, partly as a result of the distribution of 32,000 special government film catalogues.

Film Advisory Service

Offering a film advisory service to manufacturers, advertising agencies and public relations firms, Film Counselors, consultants on films for industry, has opened offices at 366 Madison Avenue, New York 17, New York. The new organization offers three major services: surveys to study the possible application of films to an advertising or training problem; supervision of film production; and film distribution and utilization planning.

Film Counselors is headed by two veterans who were associated, before the war, with *The March of Time*, producers of entertainment and commercial films. Will A. Parker served in the U. S. Army Pictorial Service where he was actively engaged in making all types of films. Gordon L. Hough supervised the production of films in the U. S. Navy Photographic Service.

Filmstrip for History Teachers

A new filmstrip visualizing *The New Jersey Campaigns* has been produced by Fact Films, 29 West 46th Street, New York City. This is one in a series on American history which is planned for release during the school year. The filmstrip vitalizes the role of George Washington in this critical phase of the War for Independence. It will be of special interest to history teachers in New Jersey schools and is intended primarily for their use.

Dr. Louis S. Goodman is serving as educational consultant for the producers.

TWA Appoints Films Manager

Frank H. Hargrove, formerly associate producer of Films for Industry, Inc., has been appointed motion picture manager of TWA, Trans World Airline, it was announced recently by J. C. DeLong, TWA director of advertising.

Mr. Hargrove is to make a survey of business groups, educational and fraternal organizations to determine what airline subjects are of most interest to their members. He will then coordinate production of TWA educational films along those lines.

Consulting Firm Formed

Visual Educational Consultants, Inc., described as an organization of specialists in the field of teaching aids, has established offices at 245 West 55th St., New York 19. It offers guidance on the problems of planning, production, distribution and utilization of visual aids. Dr. E. DeAlton Partridge, formerly of the New Jersey State Teachers College at Montclair, has been appointed executive director. Dr. Partridge has been active in the field of visual education for more than a decade. He was instrumental in initiating and developing the visual education program of the Boy Scouts of America, has acted as

consultant on visual education to youth organizations, schools and industries, and has taught courses in visual education to teachers. During the war he was attached to the Bureau of Medicine and Surgery of the U.S. Navy as a research psychologist and was also active in the training program for Naval Air Gunners.

Normer L. Gill Mississippi Representative for E.B.F.

Normer L. Gill has been appointed director of the newly-established audio-visual department of the Mississippi School Supply Company, 116 East Fourth St., Jackson, Mississippi, recently named state representative for Encyclopaedia Britannica Films.

Gill, for the past year, has been state director of audio-visual education. In his new position he will assist schools, administrators and teachers in the establishment, maintenance and expansion of their audio-visual instruction programs.

Encyclopaedia Britannica Films, now has approximately 500 motion pictures covering nearly every subject taught in schools from kindergarten through high school. These films have been translated into 11 foreign languages and distributed in most of the countries of the world.

Pictorial Opens Chicago Office

Harold Baumstone, vice-president of Pictorial Films, Inc., RKO Building, Radio City, N. Y., announces the opening of Pictorial's first branch office—as of October 1, 1946—in the Kimball Bldg., 25 East Jackson Blvd., Chicago, Ill.

This new office will be the Midwest sales office for Pictorial's home and educational 8 and 16mm movies, with Lawrence Goldberg in charge as Sales Manager.

Veteran Unit Starts Production

Four filmstrips on current affairs head the list of general releases in production by Current History Films, New York, a veteran-staffed production unit organized by men who did film work for fraternal and public affairs groups before the war, and produced visual aids while in the armed forces. Their first production, *United Nations Charter*, was completed while one staff member was still an overseas GI. Others are:

- (a) *Road to Freedom*—a documented treatment of American Negro history with script by Earl Conrad, featured columnist for the Chicago Defender.
- (b) *Health and Security for America*—presentation of social security proposals embodied in the Wagner-Murray-Dingell Bills.
- (c) *Big Business Is Your Business*—effect of trusts and monopolies on American life, based on latest U. S. government reports and surveys.
- (d) *Medical Insurance—Pathway to Health*—filmstrip story which outlines this program of health protection for all the people and methods proposed to achieve it.



Current Film News

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, has added the following GB Instructional, Ltd. releases to its Filmosound Library:

French "U"—10 min. Shows a class of boys taught the action of the mouth, lips and tongue for correction pronunciation of the French vowel "U".

La Gare—10 min. Expressions practiced in actual use at a French railway station, together with words and phrases commonly used by travelers. Demonstrations in these films are by Monsieur E. M. Stephan, Lecturer in French at University College, London.

Association Football—a series of seven single reels on soccer football. British stars of the sport demonstrate in detail the art and sequence of "Kicking", "Ball Control", "Goal-keeping and Throwing-in", "Defense", "Attack", "Tactics", "Training and Practical Hints".

■ **BRANDON FILMS**, 1600 Broadway, New York, reports release of new subjects:

Spotlight on the Balkans—1 reel. Once called the powder keg of Europe, the Balkans are shown in their own national development and in their strategic importance in the game of power politics. Animated maps depict the imperialist struggle from the days of the Ottoman and Austrian empires through the British bid for sea power and the Suez, the German *drang nach dem Osten*, the threat of Czarist Russia.

Guilty Men—1 reel. Showing the Nurnberg trials in session, interspersed with scenes of the actual crimes committed. Presents a record of procedure unique in international law and justice—the trial of international war criminals in orderly, rational manner. Suited for lecture forums and discussion groups.

Both of these films are from The World in Action Series, produced by the National Film Board of Canada, and distributed by Brandon Films through a national network of service points.

■ **UNION FILMS**, Room 800, 1507 M Street, N.W., Washington, D. C. is handling the distribution of a political action film released by the United Electrical Workers, CIO, entitled:

Deadline for Action (40 min.)—pointing out the role labor can play in building a better Congress. It tells the story of Bill Turner, a union man facing the first postwar year, his share in labor's progress, and the threats to that progress represented by a reactionary Congress.

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.**, 20 N. Wacker Drive, Chicago 6, reports new releases:

Eggs—1-reel. The story of egg production. Emphasizes use of technological methods in modern large-scale egg farming. Shots made inside laying houses show care and feeding of large flocks, and the camera was trained on open nests and trap nests to show how eggs are gathered, cooled immediately, then candled, graded, cleaned and packed for market.

Making Cotton Clothing—1 reel. Story of a child's cotton print dress from the designing of the original to the pressing and packing of large quantities of garments in a modern garment factory. Emphasizes the close relationship between workers and machines. A sequel to the film "Cotton" which shows the making of cloth.

Paper—1 reel. Making of paper from start to finish. Scenes show paper being made into items familiar to children. Entire picture is a pictorial exposition of modern technology at a child's level of interest and understanding.

Meeting the World—1 reel. Shows how the human infant, entering the world as a helpless, dependent organism, is transformed into a member of society by the way he is treated and cared for. Shows effects on infant's personality of feeding, care and love.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, includes among new productions:

Man—One Family—2 reels. For 2,000 years the cross has been the symbol of human brotherhood, but Fascism created a new symbol—the crooked cross—and with it the doctrine of the master race. This film is a convincing refutation of the belief that there is such a thing as racial distinction. That the so-called superiority of one group of peoples has no scientific basis is ably proved by the film's two advisers, Dr. Julian Huxley and Prof. J. B. S. Haldane.

Children's Charter—2 reels. Outlines the effects of the Education Act of 1944 on the future education of children in Great Britain. Its object is to give every child an equal chance and an opportunity to choose that branch of training which is most suited to his capabilities—to encourage him in the things he can do, rather than penalize him for the things he cannot do.

It Began on the Clyde—2 reels. During the war thousands of workers had to stand up the strain of harder work and more difficult conditions than ever before. The strongest became tired. The doctors, too, worked under difficulties. In Scotland, the Emer-

gency Service Hospitals, set up for war casualties, were able to supply space and staff to look after the workers and to check disease in its early stages. In this film, a harassed family doctor and his patient, a rundown shipyard worker, provide the story of this new project.

The Story of Money—2 reels. Traces the history of present day monetary systems from the earliest days of barter up to the complexities of modern banking.

■ **CASTLE FILMS, INC.**, 30 Rockefeller Plaza, New York 20, is currently releasing 1946 editions of:

News Parade of the Year. In this tenth annual edition of the review of world events, are pictured important developments incident to the aftermath of war as well as the spectacular atomic bomb tests at Bikini.

Football Parade of the Year covers highlights of the most important college games.

The Night Before Christmas, a visual interpretation of the famous poem. On the silent version the verses are superimposed on the scenes.

All three of these subjects come in 8 mm, 16mm silent and 16mm sound.

■ **HOFFBERG PRODUCTIONS**, 620 Ninth Ave., New York 18, report the following new releases:

Animal Oddities—10 min. Portrays little-known facts about animals from the Jurassic period.

The Enchanted Valley—10 min. Picturesque hills and dales which reveal the beauty and rustic splendor of the Bavarian Alps.

Land of Eternal Silence—10 min. The glittering grandeur of the "white giants" of Greenland.

Story of the Violin—16 min. Construction of the violin by the delicate hands of a master craftsman, ending with renditions by the world-renowned violinist, Jacques Thibault.

Otchi-Tchorniye (Dark Eyes)—16 min. Visual interpretation of the story told in the popular gypsy song. Portrayed by gypsy people.

Some of these subjects are also available in Spanish and German editions.

■ **SWIFT AND COMPANY**, Chicago 9, have edited their feature length picture on the life of Gustavus Franklin Swift and the development of the meat industry into a 45-minute 16mm sound version for public showings, retaining the same title:

Red Wagon—a historical romance portraying the period of industrial expansion in the East and the opening of the west in the 19th Century. Film sequences include cattle roaming the Western plains, early railroads spanning the continent, the early telegraph, cowboys singing around the campfire, the financial panic of 1893. Produced in Hollywood with a cast from major studios.



ONCE you see and hear this magnificent 16mm film, we think you will quickly agree that no organization can afford to miss it. It is a powerful emotional appeal for racial and democratic tolerance. The members of your audience will be just as enthusiastic over the lesson it teaches as they are about Frank Sinatra. The famous song of democratic thought which gives the film its title—and its force—is beautifully sung by Sinatra to a group of youngsters. Produced by Frank Ross, directed by Mervin LeRoy, and released by RKO, this picture is not only outstanding entertainment, but an extraordinary force for good. Rental price for this ten-minute film is only \$1.50.

Frank Sinatra

Starring in RKO's film on racial tolerance

"The House I Live In"

ENCYCLOPAEDIA BRITANNICA FILMS—A wide selection of Encyclopaedia Britannica Films (formerly known as Erpi Classroom Films)—Over fifty 1-reel subjects on Biology, Economics, Geography, Geology, Government, History, Nature Study, Sports, and Vocations—\$1.50 each.

THE MARCH OF TIME—NOW AVAILABLE—Twenty-six The March of Time subjects—Rental: 13 minutes or less, \$2.00; 14 minutes or more, \$3.00 (write for descriptive, illustrated booklet). Special series rate.

TEACHING FILM CUSTODIANS SUBJECTS—Over a hundred classroom subjects, including literary classics, from the studios of Columbia Pictures, M-G-M, Paramount, RKO, Twentieth Century-Fox, and Warner Brothers, made available through Teaching Film Custodians, Inc., as a public service.

NEW JULIEN BRYAN PRODUCTIONS—Seven new Julien Bryan productions on Poland and Russia (write for descriptive, illustrated folder).

ALSO—SELECTED ENTERTAINMENT FILMS:

Features • Cartoons • Comedies

A HUNDRED FREE FILMS!

Write for the 1946-1947 edition of the CATALOG OF SELECTED MOTION PICTURES, listing over 1300 films, to Dept. "B".

ASSOCIATION FILMS

(Y. M. C. A. MOTION PICTURE BUREAU)

347 MADISON AVE., NEW YORK 17

19 SO. LA SALLE ST., CHICAGO 2

351 TURK ST., SAN FRANCISCO 2

1700 PATTERSON AVE., DALLAS 1

■ **UNITED STATES PUBLIC HEALTH SERVICE** has released three new sound films on milk pasteurization. Prints are available from the district offices of the U. S. Public Health Service, and from Castle Films, 30 Rockefeller Plaza, New York 20. Titles are:

Milk Processing—24 min. Covers the handling and pasteurization of milk by the holding process, the construction and operation of a vat-type pasteurizer, and the importance of guaranteeing safe milk.

Cleaning Equipment and Containers—28 min. Demonstrates methods for the cleaning and bactericidal treatment of cans, bottles and other equipment, following the routine of flush, scrub, rinse, and sterilize.

You and Your Job—10 min. Emphasizes and illustrates the concept that well-trained, responsible men are essential in the production of safe pasteurized milk.

■ **AMERICAN FILM SERVICES, INC.**, 1010 Vermont Ave., NW, Washington 5, D. C. is distributing:

Trigger Happy Harry, a National Rifle Association release on safety in the use of firearms. Produced in Kodachrome, the film emphasizes five major precepts of gun safety.

■ **OFFICIAL FILMS**, 25 West 25th St., New York 19, reports current releases:

Undersea Life—The wonder and terror that lie in the depths of the ocean.

Giants of the Sea—A Visit to the Bay of Magdalena, off the coast of Mexico, showing man's battle to capture monsters of the deep.

A series of Hymns with the words superimposed on pictorial backgrounds is also in production by Official Films. Latest subjects completed are "In the Garden," "I Love to Tell the Story", and "Shall We Gather at the River". They are sung by a professional choral group of eight voices, directed by Bob Bowman. Available also in color.

A new Christmas Carol series, sung by a professional choristers, and filmed against pictorial settings matching the mood of the music, includes "Come All Ye Faithful", "It Came Upon a Midnight Clear" "Hark the Herald Angels Sing", and "Silent Night."

■ **PRINCETON FILM CENTER**, Princeton, N. J. will distribute:

Treasure from the Sea, a Walt Disney Technicolor film produced for the Dow Chemical Company. The film will outline the many future possibilities of magnesium for consumer and industrial use.

■ **U. S. MARITIME COMMISSION**, Washington 25, D. C., reports release of:

Hannibal Victory—60 min. A documentary story, produced in color, of the voyage of the SS Hannibal Victory from San Francisco across the Pacific to Eniwetok, Lingayen Gulf, and Manila.

■ **NATIONAL FEDERATION OF AMERICAN SHIPPING, INC.**, 1809 G St., N. W., Washington, D. C., announces availability of:

America Sails the Seas—30 min. The first all-color motion picture to be produced about the American Merchant Marine. It is described as complete with dramatic characterizations, narration and thematic music.

■ **AETNA LIFE AFFILIATED COMPANIES**, Hartford, Conn., have made five new films which are available for booking through agents of the company. Comprising an outdoor recreational safety series, three subjects, in full color, 16mm sound, deal respectively with fishing, boating and hunting, as indicated by the titles:

Hook, Line—and Safety—emphasizes to fishing enthusiasts the importance of observing the common-sense rules of safety.

Safety Ahoy—offers helpful sug-

gestions for the handling of small craft and rules for avoiding collisions.

Aim for Safety—suggests safety procedures for all who engage in hunting.

Partners in Production—a color subject dealing with industrial safety—is directed at the human element, stressing the importance of employee cooperation.

Friend or Foe—on fire prevention—illustrates ways in which the average householder can take action against home fires and safeguard themselves.

Entertainment Films

■ **OFFICIAL FILMS**, 25 West 45th St., New York 19, includes among latest short-subject releases, three subjects in its "Tiny Tot" cartoon series of imaginative stories combining real-life boy and girl actors with animated animal characters:

Along Came a Duck—Freddy Frog tells a little boy of his adventures and friendship with a runaway duck.

Grandfather's Clock—Old Grandfather Clock is alarmed when he



Child Actors in "Tiny Tot" Series

catches a little boy and girl breaking a clock, and chimes out a story in which they learn about all clocks and what makes them tick.

A Little Bird Told Me—Little sister finds brother in the jam—because a



little bird told her. They find out the secret of how little birds always know everything.

New straight cartoon subjects are:

Uncle Tom and Little Eva—Hilarious satire of Uncle Tom's cabin.

Gay Gaucho—South of the border, Gaucho Brownie Bear rides the range

to see his seniorita and gets tangled up with a bandit.

All subjects are available in 16 mm sound and silent, and in 8 mm.

■ **BELL & HOWELL COMPANY**, 1801 Larchmont Ave., Chicago 13, reports the following new Universal features available for approved non-theatrical audiences:

Patrick the Great—9 reels—a musical comedy starring Donald O'Conner.

Destiny—7-reel story of a blind girl able to see good in hard-driven victim



of circumstances about to take the criminal path. Gloria Jean plays the girl.

Swing Out, Sister—6 reels—with Rod Cameron, Frances Raeburn and Billie Burke. Breezy story about young heroine who sings in a night club when she is supposed to be studying opera.

I'll Remember April—6 reels—with Gloria Jean and Kirby Grant. Combination of music, romance and drama.

Sing a Jingle—6 reels—in which hero, a radio crooner (Allan Jones), drops out of sight when army "physical" rejects him and is re-discovered putting on morale show in war plant where he is employed.

Catalogue

British Information Services, 30 Rockefeller Plaza, New York 20, lists 83 subjects in its new catalog. Brief synopsis given on each. A new classified index assists readers to locate subject matter quickly. Covers a wide variety of subjects including international affairs, British domestic policy, colonial development, education, science, etc. Available from B. I. S. office and also from British Consulates throughout the United States.

U.S. Treasury to Release Film "America the Beautiful"

The U. S. Treasury Department has announced the availability of its first peacetime 16mm motion picture, "America the Beautiful" to responsible groups and organizations, rental free. The film has been turned over to the Treasury Department by Warner Brothers Pictures, Inc.

Hollywood Film Enterprises To Release Instructional Films in Kodachrome

The first subject in its new series of some 15 instructional sound films produced in color has been released by Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood 28, Calif.

Titled *Chilean Nitrate—Gift of a Desert*, it is the story of Chile's Nitrate industry. Introduces the subject by portraying the legendary story of the discovery of nitrate of soda by Indians, then proceeds with a factual visualization of the mining, refining and transportation of this world-wide important product. Makes a contribution to the understanding of Chile's economy and her relationship with the rest of the world.

A booklet describing this and additional subjects to follow is available on request.

Vice-president of Hollywood Film Enterprises and head of its Educational Division is Harry C. Grubbs, widely-known in the visual field through his former longtime executive connection with Erpi Classroom Films where he served as vice-president and director of distribution.

Pictorial Films to Produce Government Documentaries

Milton J. Salzburg, president of Pictorial Films, Inc., RKO Bldg., Radio City, New York, announces that his company has concluded arrangements with Postmaster General Robert E. Hannegan to begin the production of a short subject educational documentary film which will visualize the history and functions of the United States Postal Department. This picture will be the first of series to be produced by Pictorial Films, Inc. on each of the Presidential Cabinet Offices.

This new series will be released by Pictorial Films, Inc. through its regular non-theatrical channels.



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HERE'S HOW . . .

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THE EDUCATIONAL SCREEN

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Chicago 1, Illinois

A Trade Directory for the Visual Field

SCREENS

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Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.
(See advertisement on page 545)

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 543)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Bray Studios, Inc.
729 Seventh Ave., New York 19

Castle Films, Inc.
30 Rockefeller Plaza, New York 20.

Catholie Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collins Motion Picture Service
502½ St. Paul St., Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11
(See advertisement on page 490)

Dennis Film Bureau Wabash, Ind.
(See advertisement on page 536)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 534)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Encyclopedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 531)

Film Alliance of America, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 523)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 529)

Films of The Nations, Inc.
18 W. 55th St., New York 19, N. Y.
(See advertisement on page 495)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 527)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on inside back cover)

Knowledge Builders
625 Madison Ave., New York 22, N. Y.
(See advertisement on page 525)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 535)

Locke Film Library
129 W. Michigan, Kalamazoo 9, Mich.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 488)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 533)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Simmel-Meservey
321 S. Beverly Dr., Beverly Hills, Cal.
(See advertisement on page 485)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 536)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 532)

Teaching Aids Exchange
Box 1127, Modesto, Cal.
(See advertisement on page 536)

Universal Pictures Co., Inc.
Rockefeller Center, New York 20
(See advertisement on page 530)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 521)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on page 493)

Cathou Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
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Community Movies
1426 W. Washington St.
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156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 534)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 527)

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1319 Vine St., Philadelphia 7, Pa.
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Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Ntco, Inc.
505 N. Sacramento Blvd., Chicago 12.
(See advertisement on pages 486-7)

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 536)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
4431 Foard St., Ft. Worth, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Words & Music by Maury Chamberlin
152 Madison, Memphis 3, Tenn.

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

RECORDERS—RECORDINGS

The Sounderlith Corporation
New Haven 4, Conn.
(See advertisement on page 537)

Training Aids, Inc.
7414 Beverly Blvd., Los Angeles 36, Cal.
(See advertisement on page 532)

Da-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 39
(See advertisement on page 492)

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48 St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 536)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Popular Science Publishing Co.
353 Fourth Ave., New York 10, N. Y.
(See advertisement on page 539)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Visual Sciences, Suffern, New York
(See advertisement on page 533)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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

SLIDES (KODACHROME 2 x 2)

Allen's Photo Studio
2715 Beverly Drive, Gary, Ind.
(See advertisement on page 532)

Church-Craft Pictures, St. Louis 3, Mo.
(See advertisement on page 538)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

SLIDES (Standard 3/4 x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 527)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 496)

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 534)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Slidecraft Company
257 Audley St., South Orange, N. J.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

American Optical Co.
Buffalo 11, N. Y.
(See advertisement on page 519)

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 491)

Chas. Hessler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 498)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.

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1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Golde Manufacturing Co.
1220 W. Madison St., Chicago 7
(See advertisement on page 535)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

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Meadville, Pa.
(See advertisement on page 496)

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829 S. Flower St., Los Angeles 14, Cal.

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409 Harrison St., Davenport, Ia.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 536)

Three Dimension Company
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(See advertisement on page 541)

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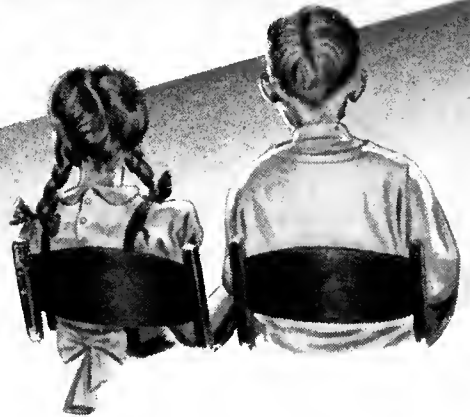
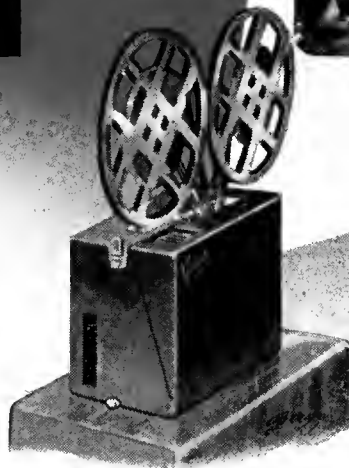
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The EDUCATIONAL SCREEN

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Group of operating heads of the "Russian Children's Railway"



Mary's Uncle Thomas grinding wheat as shown in "Mary Visits Poland"



Buriat-Mongolians perform ancient ceremony in "Peoples of the Soviet Union"



An afternoon at a Russian Beach is pictured in "How Russians Play"



Polish women sorting ore in zinc smelting plant are photographed for "Poland"



"Children of Russia" enjoying sing fest with accordion music

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UNDERSTANDING
TODAY
means
WORLD
PEACE
TOMORROW

For the PURCHASE of these subjects write us for the names of authorized dealers in your territory.
For the RENTAL of these films at nominal costs, consult your nearest Film Rental Library.
Write today for an illustrated pamphlet describing our complete list of films on Russia and Poland.

INTERNATIONAL FILM FOUNDATION, Inc.
1600 Broadway, Suite 1000
New York 19, N. Y.

Visual Aids Promote Intercultural Education in Rural America

How Agricultural Extension work can bring education for peace to a third of the nation.

GERALD R. McKAY

Department of Agriculture
University of Minnesota

A TEACHING technique which has tremendous possibilities in creating good will and perhaps ultimate world peace, is beginning to attract wide attention—namely, the use of visual aids in promoting intercultural education. For the purposes of the present discussion we shall consider only its application to agricultural extension work carried on in rural areas of the United States. The term "visual aids" in its broadest sense suggests anything that can be seen and will facilitate the transfer of ideas. From the practical standpoint of promoting inter-group education, probably the three most important "aids" are movie films, colored slides and filmstrips. We shall consider only these here.

In the last hundred years the world has become smaller partly because of the rapid development of communications. We may expect a continuation of this trend. Since nothing could be more erroneous than the assumption that being close necessarily means being friendly, it is becoming increasingly imperative that hatred, prejudice, jealousy and misunderstanding between groups be reduced to a minimum or eliminated if possible. The film has been listed, along with press and radio, by Lazarsfeld and Knupfer in Linton's book "The Science of Man in the World Crisis," as a factor in bringing the world closer together. Now perhaps the film, and these other media, can teach the people how to live without race riots, Jim Crowism, economic discrimination, social favoritism and other minority group problems. Public education is beginning to recognize these problems in a limited way, and in some parts of the country schools are taking steps to teach the facts necessary to an understanding of the questions involved. Other institutions like the church are also contributing to a solution of the minority group problems.

But intergroup education, to be effective, must reach a large percentage of the people of a nation; this is especially true in a democracy. And here is where

agricultural extension can function widely. The agricultural extension service, with headquarters in the U. S. Department of Agriculture at Washington, D. C., has workers in every state serving as county agents, 4-H club leaders and home demonstration agents who spend their time and efforts in bringing better living to farm families. *At least a third of the United States citizens* are included in the groups with which these 12,000 agricultural extension employees work. Many of the rural inhabitants are beyond the reach of schools,

churches or other groups which might be carrying on a program of intercultural education.

From 3,035 extension offices, in virtually every county in the nation, 4-H club agents go out to work with two million rural boys and girls who make up the 160,000 clubs of the country. These club members have a definite program of self and community improvement through education and cooperation. That the 4-H boys and girls are interested in promoting better relations between groups is indicated by the ninth and tenth "guide posts" in their current program of work—"Improving community life and serving as citizens in maintaining world

peace." During the past eight years an older group of young people, also sponsored by the agricultural extension service, has become prominent in many counties. The organization, known as Rural Youth, carries on a threefold program which includes education, recreation and community service. Its members are rural young men and women over 19 years of age. County agents work with these folks who are just beginning to establish families and take their places in community life. Home demonstration work brings the extension service in contact with thousands of farm women through cooking, sewing and other homemaking classes.

WITH this issue (Volume XXV, Number 10) Educational Screen completes its first twenty-five years of continuous publication. We feel the urge to celebrate—despite these troublous times in an ailing world.

We hereby emit, therefore, the joyous announcement that—barring acts of God, printing troubles, paper shortages, staff vacancies, etc.—a very special issue is planned for January, 1947, to be known as the

SILVER JUBILEE NUMBER

It will be the first issue of Educational Screen's second quarter-century. It will be nonchalantly optimistic if not exuberant, in the full conviction that the present palaverings of the world's political charlatans and industrial egotists are but transient tribulations in the irresistible forward march of the American nation and its education.

The audio-visual achievement of the past twenty-five years may prove pallid and paltry beside that of the next twenty-five. The Jubilee Number will be offered merely as a milepost of transition from the dim past, through the dark present, to the bright future of this nation and the world.

N. L. G.

The county agent, himself, who supervises all of this work in each county, is often called upon to act as adviser to many farm organizations and local groups such as Farm Bureaus, Granges, Cooperative buying and selling agencies and agricultural improvement clubs. Frequently he works quite closely with the programs carried on locally by other government agricultural agencies such as the Production and Marketing Administration and the Farm Security Administration. Because of all of these contacts with rural people, both young and old, the agricultural extension workers have a highly strategic position for carrying on intercultural education. Almost all of these workers are college trained and their tenure is long enough so that they have not only the education and ability but also the experience needed to do a good job of promoting better group relations. Some have recognized the need in this direction already and are doing something about it.

The use of projected visual aids in intercultural education is relatively new, however. Of the three projected aids mentioned, 16 mm. movies probably offer the greatest possibilities in the field. Motion pictures for mass education have perhaps two potential advantages. First, they enable the audience to visualize relationships, causes and effects, and social problems more quickly and efficiently than is possible by any other means. Second, a well executed movie can make the audience identify or associate themselves with the problems. The audience participates emotionally with the actors in the picture. A single film has been known to change the hair-do of a large proportion of the girls of our country. Rulon, Vickery and Cole and others have found that movies have a profound effect on peoples' emotional reactions. Movies tend to make situations real. For example, a film showing a mob or lynching party in action will change an abstraction to a real life situation demanding social action. Pictures such as *Fury*, *One Tenth of a Nation*, and *Black Legion*, shown in commercial theaters, have had an immeasurable effect on racial attitude and feeling toward crime.

The war gave great impetus to the use of films in promoting international understanding. One hundred million people in foreign countries have been regularly seeing the films put out by our office of War Information. Five of the largest news reel companies in the country pooled their resources to accomplish this feat. Undoubtedly, the finest example of the films produced was the *Why We Fight* series.

This field was also exploited by the Nazis during the war. According to Sington and Weidenfeld, "In conquered territories, the Reich Film Chamber organized armies of mobile cinemas, sending them far and wide, for example, through Poland and occupied Russia. The Film Chamber did not regard it as beneath its dignity to arrange performances even for tiny audiences consisting of two or three settler families." The British government, not slow to recognize the possibilities of this communications medium, maintains an office of its Ministry of Information in the principal countries of the world. The offices distribute films to promote better international understanding.

While the United States Government recognized the



A movie showing this Pipestone Indian 4-H Club in action would be revealing to white 4-H Clubs. These children are members of the Flying Arrows Club.

value of movies both at home and abroad in influencing the thinking of people during the war, it apparently has forgotten that they may be equally valuable in peace. Even without any production of new films, there is a wealth of 16 mm. films on the subject already available from university libraries, state departments of education and the Interim International Information Service of the State Department in Washington. New film groups formed to establish better understanding between peoples will have new movies ready before long. Agricultural extension workers can find many suitable and very effective films from this partial list. *Now the Peace* (Brandon)—*Man, One Family* (BIS)—*High Stakes in the East* (FOTN)—*John Bull's Own Island* (NFB)—*Schools South of the Border* (OIAA)—*Children of Holland* (EBF)—*Negro Soldier* (OWI)—*The World We Want to Live In* (NCCJ)—*South of the Border with Disney* (OIAA)—*Men of Africa* (BIS)—*The Dutch Tradition* (FOTN)—*Fury* (CFC)—*One Tenth of a Nation* (CFC)—*Black Legion* (CFC)—*Americans All* (OIAA)—*Roads South* (OIAA)—*Eskimo Children* (EBF)—*People of the Congo* (EBF)—*Mary Visits Poland* (IFF)—*How Russians Play* (IFF)—*Our Enemy, the Japanese* (OWI)—*Peoples of the Soviet Union* (IFF). These films are available in 16 mm. size and most of them can be obtained free of charge or for a very nominal fee from the sources indicated.*

*Names and addresses of film sources:

- Brandon Films, Inc., 1600 Broadway, New York.
- CFC. College Film Center, 84 E. Randolph St., Chicago.
- BIS. British Information Services, 30 Rockefeller Plaza, New York.
- EBF. Encyclopaedia Britannica Films, Inc., 20 N. Wacker Drive, Chicago.
- FOTN. Films of the Nations, Inc., 18 W. 55th St., New York.
- IFF. International Film Foundation, Inc., 1600 Broadway, New York.
- NCCJ. National Conference of Christians & Jews, 381 Fourth Ave., New York.
- NFB. National Film Board, 84 E. Randolph St., Chicago.
- OIAA. Formerly Office of Inter-American Affairs, Washington, D. C., (handled by local distributors).
- OWI. Formerly Office of War Information, Washington, D. C., (handled by local distributors).

While movies are important, they are by no means the only visual aids which agricultural extension workers may use. Actually, more county agents are equipped to show kodachrome slides than are equipped to show movies. According to a survey conducted by the writer a year ago, about 65 per cent of the extension offices in the country have 2"x2" slide projectors while only 45 per cent are equipped with movie projectors. Since the war those percentages have undoubtedly increased, although the proportion may be about the same. In Minnesota, for example, the number of movie projectors in the county offices has doubled during the past year.

These kodachrome slides come in sets of 30 to 60 telling some phase of the intercultural problem and each set is accompanied by a complete lecture describing the individual slides. Two such sets recently announced are *Jimmy, An Uprooted American* and *Together We March*. These are available from the Methodist Depositories located at 150 Fifth Avenue, New



The Red Lake Indian secretary writes minutes of the meeting. Many white boys and girls do not realize that another race does the same thing.

York 11. Cathedral Pictures, Inc. of St. Louis has a large number of kodachrome slides on subjects of interest also. Most of the churches of America are building up slide sets to use in teaching the brotherhood of man.

Kodachrome slides have certain advantages no other visual aids possess. They are usually cheaper—a set long enough for one lecture can be purchased for \$15 to \$20 while a movie on the same material might cost \$50 to \$75. Slide sets are more flexible, too. Individual slides can be added or taken out to make the set fit the needs of the particular group. Then there are occasions when extension workers are traveling in places where pictures can be taken to show the causes and results of minority group problems. The cost of taking pictures and having them made up into slides is low, usually not over 25 cents apiece.

The filmstrip is the third common type of visual aid mentioned which can be used to advantage in bringing about improved group relations. Filmstrips, like slides, are relatively inexpensive. A strip containing 50 to 60 pictures may cost from \$1 to \$3. The strips

are usually finished in black and white instead of color and as a result are perhaps less attractive than the natural color kodachromes. They are less flexible than the slide sets in that the sequence of pictures is fixed. In some ways, this inflexibility may be an advantage. Two persons using a filmstrip in a lecture are more likely to leave the same impressions than if they were using a group of slides which could be changed at will. Such filmstrips as *How to Conquer War* available for \$3.00 from Federalist Films at 391 Bleeker St., New York 14, and *USSR, The Land and The People* for sale by Brandon Films, Inc., at 1600 Broadway, New York 17, are excellent materials for 4-H Club or Rural Youth meetings. Typical of other filmstrips suitable for any audience are *Forward All Together*, *American Counterpoint*, and *The United Nations Charter* which are for sale at \$2.50 each by Film Publishers, Inc. of 12 E. 44th St., New York 17. Probably one of the best filmstrips available today is the new one prepared by Dr. Gene Weltfish of Columbia University entitled *We Are All Brothers*. This strip teaches that all peoples of the world are fundamentally alike, spring from the same parent stock, and are what the Bible says they are—brothers. It is especially suitable for 4-H club meetings.

Any visual aid, if it is to do much good, must be used effectively. This may require special training for some agricultural extension workers who finished college before courses in visual education were offered. However, in most cases it may be possible to get on-the-job training. Many states employ full time extension visual aids specialists who work with the county personnel in that particular field. Obviously, the county extension offices must be equipped with movie and slide projectors or be able to borrow them when needed. This situation will probably take care of itself if the number of projectors purchased during the past year is any indication of the future trend.

No extension leader should ever use a visual aid at a meeting without having seen it first himself. The audience must be prepared for the pictures and must understand their significance if maximum efficiency is to be achieved. There are pictures which might give wrong impressions in groups which have out-of-



"Home Making Assistance" projects are popular with Indian as well as white 4-H Club members.

the-ordinary backgrounds of experience. Immediately following the showing of a movie, slide or filmstrip, group discussion should be encouraged and the important points of the pictures reviewed.

Ignorance is at the root of most group differences; at least it is responsible for prejudice, bigotry and hatred. In some cases where prejudice is known to exist in a group, the approach to intercultural education may have to be indirect. Some minority groups (not racial) bring their problems on themselves because of ignorance and an agricultural extension worker who attempts to correct some misinformation in one of these groups might meet with failure unless he uses an indirect attack. He might approach the subject by discussing trade relations with other regions or other countries and gradually work into reasons for group conflict. Visual aids lend themselves very well to such an indirect approach. They are better than the press or radio in this respect. People will turn off their radio and throw the paper away, but the chances are less likely that they will walk out of a meeting in the middle of a movie or series of stripfilm pictures.

Financing the production of movies, slides and stripfilms for use in a widespread intercultural education program is not a simple matter. Slides and filmstrips could, for the most part, be purchased from county or state agricultural extension budgets, but movies present greater difficulty. A limited amount of local and state money might be spent for these films also if administrators of agricultural extension programs on state levels are encouraged to see the direct connection between peaceful intergroup relations and success in farming. Continual requests from extension workers in the field will undoubtedly help to increase local and state appropriations for the purpose of purchasing visual aids. In the main, however, most of the financial support for the production of movies may eventually have to come from the federal government if the program is to be a success. Virgil Rogers, Superintendent of Schools in Battle Creek, Michigan, a man who is a firm believer in using visual aids in education and who has contributed much to the field of intercultural relations, has heartily endorsed the use of the government produced OWI films in this field.

Private film producers aren't showing much interest in making this type of film at present and it is hardly fair to expect that they should. There are no box office receipts to look forward to and no assurance of what the distribution will be. The themes of pictures for this purpose will often be of controversial nature. Most commercial producers shy away from controversial issues. If a film doesn't have popular appeal because of its reference to romance, crime or some other emotion, most producers aren't interested. This situation has created false impressions in the minds of many people of foreign countries who see American pictures. Hamilton, British film officer in United States, has emphasized this repeatedly in his work here. The government of Great Britain apparently has done much to control and direct the production of films which will be seen by people of other countries as well as by its own citizens. Any national government, and particularly one in a democracy where its people are

the stockholders, owes its citizenry a knowledge of what is going on. It is obligated to provide its public workers with media for disseminating information. Some may argue that films produced by a government agency will reflect the attitude of the leading political party at the time the pictures are made. While this charge cannot be denied, it would seem far better that films which are to influence the thinking of our people be produced by those over whom the ballot box gives us some control rather than by private interests who do about as they please.

The initial cost of films like those mentioned earlier probably would be in the range of \$8000 to \$12000. Reprints from these, assuming a fairly large distribution, shouldn't run much over a dollar per minute of film length. In other words, a 25 minute picture might cost \$25. Figures like these would be very insignificant indeed, in a federal budget such as the United States has had for the past few years.

To summarize, these observations might be made:

1. As the world shrinks in size because of modern science, its people must be more rapidly taught to understand the cultures of various groups living upon it.

2. If we believe in the democratic way of life, we must believe in its media of communication, one of which is the film. This includes movies, slides and filmstrips.

3. The agricultural extension workers throughout the United States are in a strategic position to promote intercultural education.

4. The public acceptance of movies as shown by the success of the OWI during the war, by the use of film in the training program of the armed forces, and also by the huge weekly commercial theater attendance, indicates the effectiveness of this communication medium in influencing the attitudes of people.

5. There has already been produced a large number of excellent 16 mm. films, kodachrome slides, and filmstrips dealing with intercultural problems. These are available at low rental rates from university and state department of education libraries and from private booking agencies.

6. Prospective agricultural extension workers should be given college training in the use of visual aids. An in-service training program should be planned for those now in the field.

7. If agricultural extension workers continually request help in getting these visual aids from their state offices, the administrators of extension programs will undoubtedly respond.

8. Some means of financing the production of movies other than on a local or state basis will have to be found. It would seem that the federal government has a definite obligation directly in the line of producing such films. Pressure brought to bear on congressmen may bring about the desired result. Public spirited organizations working on intercultural problems also may help to influence Congress.

10. The contribution of visual aids in promoting intercultural education through agricultural extension work will only be effective if we think of it frankly in terms of a public relations program and use these aids with all the knowledge we have acquired of popularization efforts in private and public enterprises.

Experimental Filmstrips in English Fundamentals

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(Concluded from November)

IN November we discussed the question, "Will the filmstrip work in college English classes?" and reached the answer, "It will." There remains the second question.

"How well will it work?" has been answered only tentatively: fairly well, for a first trial. Many improvements over first models are inevitable; it remains for the profession to discover what it can finally do with this new tool.

B. Scores on Departmental Uniform Examination

The Uniform Examination on Mechanics, briefly described under Part II, was given as scheduled. On this examination, every student in English I-a is placed in competition with all other students in the subject—at this particular time, a few more than one thousand. The examination is rigidly timed, and enough questions are included under each section so that some students do not finish the entire section in the time allotted.

The Uniform Examination, besides marking the official terminus of the experimental period, provided an objective check on performance—a "court of appeal"—entirely outside the framework of the experiment. It likewise afforded a means of testing the validity of the uniform tests, two of which had already been given the experimental sections: if the sections were fairly close together on the second uniform test, it would be reasonable to assume that they should be fairly close together on the Uniform Examination—provided that the uniform tests were a fair measure of ability. This was found to be true. The following table shows the results.

Table III

Type of Section	Average Score	Number Passed	Number Failed
Visual	144.02	20	3
"	123.28	10	4
"	123.88	14	4
"	138.76	25	1
Totals	529.94	69	12
Averages	132.48	17.25	3
Non-Visual	122.00	13	3
"	119.80	12	3
"	134.17	13	3
"	159.19	20	1
Totals	535.16	58	10
Averages	133.79	14.5	2.5

On the basis of these figures, failures in the visual sections averaged 14.8 per cent; in the non-visual sections, 14.7 per cent.

Interpretation. Departmental norms were not calculated on this particular examination. However, since failures for the entire department customarily run twenty per cent or more, it may be assumed that both the visual and non-visual sections were well below the

general average. This is scarcely surprising, inasmuch as the two uniform tests already given afforded students in the experimental sections considerable practice in handling this type of examination. Working against time, they were able to answer more questions because they were familiar with the method.

The principal conclusion to be drawn from these figures is the same as that under VIII-A: that at the end of the experimental period, the visual and non-visual sections were on a par with each other. The Uniform Examination confirmed the experimental uniform tests; and in another sense, the experiment provided a slight check on the validity of the Uniform Examination itself.

C. Ultimate Performance of Students: Final Term Grades

One other source of quantitative information remains to be examined. The foregoing interpretations of data collected all leave unanswered the one question that never fails to interest students and teachers alike: what were the final grades? Our study would be incomplete, assuredly, without information under this head. Some will feel, perhaps, that this is the real proof of the pudding. Considerable caution is needed, however, to avoid unwarranted conclusions about the "happy ending" to this story. Statistics based on too few examples are notoriously untrustworthy; at the same time, a department as large as that at Texas (upwards of a hundred teachers) is in a favorable position to furnish estimates based on large masses of students. With this in mind, we may turn to the grade sheets.

Through statistics circulated periodically by the Department of English, it is possible after each term to check the averages of final grades (A to F) in all sections of English I and thus to determine relative standings. Grade percentages for the eight experimental sections follow:

Grade:	A	B	C	D	F	Drops, Incompletes, etc.
VISUAL	5.3	10.5	47.4	5.3	21.0	10.5
"	22.7	40.9	13.6	18.2	00.0	4.6
"	00.0	23.8	33.3	14.3	23.8	4.8
"	00.0	13.8	37.9	27.6	6.9	13.8
Totals	28.0	89.0	132.2	65.4	51.7	33.7
Averages	7.0	22.25	33.05	16.35	12.92	8.42
NON-VISUAL	9.2	18.1	22.8	22.8	9.1	18.0
"	4.6	9.1	40.9	13.6	13.6	18.2
"	0.0	15.8	36.9	10.5	31.6	5.2
"	4.0	36.0	24.0	8.0	28.0	0.0
Totals	17.8	79.0	124.6	54.9	82.3	41.4
Averages	4.45	19.75	31.15	13.72	20.57	10.35
<i>Summary of Averages:</i>						
VISUAL	7.0	22.25	33.05	16.35	12.92	8.42
NON-VISUAL	4.45	19.75	31.15	13.72	20.57	10.35
ENTIRE ENGLISH STAFF	4.82	21.47	28.90	15.72	13.66	15.43

Interpretation. It is immediately apparent that one of the visual sections is considerably above average, both from the standpoint of more A's and that of fewer F's and drops. This fact tends towards inflating the average for all the visual sections, despite the contrary condition of no A's at all in two of the others. Similarly, two of the non-visual sections show percentages of failure well above the departmental norm, though not necessarily excessive. Drops in both of these latter sections were correspondingly small, suggesting that the students chose to stay in and fail rather than drop out.

These statistics are by no means conclusive; much more evidence would be needed to prove whether or not sections using filmstrips make consistently better final grades. Here we can only note the fact that on this experiment, the visual sections were ahead of the non-visual sections taught by the same instructors, and likewise ahead of the general departmental average. There were larger percentages of A's, B's, and C's in the visual sections, and a considerably smaller percentage of F's. On the other hand, there was a larger percentage of D's, offsetting the lack of F's. Stated in broadest terms, the results are as follows:

	Percentage Passed	Percentage Failed, Dropped, or Incomplete
Visual Sections	78.65	21.35
Non-Visual Sections	69.08	30.92
Staff Average	70.91	29.09

Over-all averages on the first uniform test indicate that the visual sections were slightly better in fundamental ability than the non-visual sections; but there is not enough difference to account for the variation shown above.

Experimentation to develop this point more adequately is needed. Meanwhile, results based on this restricted study lend some support to a tentative hypothesis that the stimulus of visual instruction in college English may significantly raise standards of final achievement. As yet, however, this can be stated only in broadly hypothetical terms.

Qualitative Results

A. Response of Teachers

All four instructors reported successful use of the strips, judging upon the basis of the general classroom situation. The chief complaint was lack of time to make entirely adequate use of the material the strips provided.

The four instructors likewise agreed that at least some of the strips were of sufficient value to be released for general staff use. Daily use, they felt, was too frequent; they would prefer to use strips according to the needs of the class, and at intervals generally no oftener than once a week. Considerable personal interest was expressed by the instructors at all stages of the work.

Representative comments from instructors are: "Most of the filmstrips on usage I found particularly useful"; "I would not care to show films daily because too little time is left for discussion and drill"; "They should be used only occasionally, as supplementary material."

B. Response of Students

At the end of the experimental period each student in the visual sections filled out an unsigned questionnaire.

A completely frank response was encouraged. In general, the students were favorably disposed towards the filmstrips, although some were emphatically against them. Forty-nine replied that they believed filmstrips have advantages over regular classroom procedure; nineteen said they believed they have none. A majority would favor the use of filmstrips about once a week. Only a few believed they would be useful daily, while others thought that no regular interval should be specified.

Most of the students felt that the instructors' explanations were adequate, though eighteen replied that they thought the teacher talked too little. Questions from the class during the showing of the strips appeared to interfere very little. About one-fourth replied that they felt reluctant to ask questions during the presentation; the rest did not.

Some detailed report on opinions about frequency of showing may be worth considering. A majority (fifty-seven as against fifteen) felt that a second showing of some strips would be profitable. Opinion on the frequency with which strips should be used divided as follows:

Once a week	33
At no regular interval	23
Every day	11
Not at all	10
Once every 2-3 weeks	4

This would appear to indicate that so far as the students are concerned, they would like to see filmstrips used about once a week; not oftener, perhaps not quite so frequently at times. The minority of enthusiasts who wished to see them every day were almost exactly counterbalanced by another minority who did not like them at all.

Asked about the content of the strips, one out of every six students believed that the strips were too elementary; only four individuals out of all the sections thought they were too advanced. Opinion on certain strips was rather sharply divided. The most successful strips, with the number of affirmative and negative votes each, are as follows:

	Affirmative	Negative	Rating
Principal Uses of the Comma.....	35	10	78%
Verbs: Agreement	34	8	81%
Restrictives and Non-Restrictives...	33	6	85%
Parallel Structure	31	6	84%
Diagrams	28	11	72%
Parts of Speech	28	9	76%
Sentence Fragments	26	6	81%
Phrases and Clauses	24	5	83%
Verbs: Tenses and Principal Parts..	21	5	81%

The students agreed in almost identical numbers that the specific features which appealed to them were: (1) examples of student work (49 replies); (2) diagrams (48 replies); and (3) cartoons (48 replies). They believed that the strips were most helpful in the study of sentence-structure (55 replies), grammar (42 replies), and punctuation (34 replies).

Possible Improvements

The most obvious improvement to be desired is technical improvement in the filmstrips themselves. With limited funds and untrained assistance, only the simplest

(Concluded on page 568)

Another School Starts from Scratch

Showing real accomplishments by an elementary school despite very limited resources.

WARS are always destructive and the last war was even worse than the preceding ones but from each war man does derive some knowledge that enables him to live and work better. Although visual education was used prior to this war, its use by the armed forces greatly stimulated the program. Boards of Education became interested and in many cases appropriated more money for the development of or the continuation of such a program.

In most cases, however, a definitely planned program was tried only in high schools because the opinion that elementary pupils were too young to operate such a program was almost universally accepted as fact. After experimenting for three years, our program at the Maxson School proves conclusively that elementary students can function in a well-developed program of audio-visual education and do it well.

Our program didn't grow overnight or without the usual difficulties. In the beginning we had little interest on the part of the teachers, less money, and a lack of equipment with which to operate a program properly. The one thing we did have was a principal who was thoroughly "sold" on the idea of having a well-organized program of visual education. Because of this interest, some equipment had been purchased but it was rarely used.

Our teachers were not unusual in their lack of interest. First of all they were women and women, as a group, shun things mechanical. Little money was available to rent films and it seemed impossible to secure the free films at the proper time for classroom use. Few rooms were equipped with dark shades and the showing of either films, filmstrips, or slides was not satisfactory. Before we could expect a program to operate successfully, it was necessary to solve the above problems.

First of all boys of the seventh or eighth grades were selected and trained to set up and operate all of our machines. Having someone to take over this part of the job made our teachers more ready to use our equipment.

Money was not available to purchase dark shades for all rooms. It was decided to utilize an empty room and use it exclusively as a projection room. Dark shades were installed, an old desk was found and was pressed into service as a projection table, chairs were secured and the Board of Education was persuaded to provide a beaded wall screen. Classes were then brought to this room for all projections. It is readily admitted that there are disadvantages to this type of arrangement but we feel that the advantages outweigh the disadvantages. The machine can be set up and threaded in advance so that the showing is ready to begin as soon as the classes arrive; the class can file back to their own classroom for a discussion of the film without being distracted by the rewinding of the film; and the projector can be made ready for the next show-

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ing without diverting the attention of the pupils.

During the winter months our projection room worked like a charm but with the coming of spring and warmer weather our ventilating system was found to be inadequate and it was necessary to open the windows behind the dark shades. Every little breeze sent shafts of light streaming into the room and the effect of the material being projected was vitiated, especially if a color film was being shown. The shop teacher was called into consultation and he built a framework around each window. This allowed the window to be raised behind the shades and yet light was prevented from entering the room. In order to aid the light situation further, the boys painted our shades with our own concoction and they became almost 100% light proof.

No money was available for film rental although our Board of Education did agree to pay the express charges incurred. This meant that we had to rely on free materials and these materials were so closely booked that it was almost impossible to secure them on the dates desired. Our teachers were asked to go over their plans for next year and to select the units for which audio-visual aids were desired. Meanwhile our own mimeographed catalogue of carefully selected material was being prepared for distribution. The catalogue saved our teachers hours of time which they would have had to use to go over the many individual catalogues on file. From our catalogue, they selected the material that they would like to use and our order was sent in April for next year.

It soon became apparent that the amount of clerical work was increasing so rapidly that something would have to be done. To meet this need, a "Projection Club" was organized. This club consisted of seventh and eighth grade boys and girls who were selected by the director on the basis of interest and ability. The boys were taught to operate and to care for a 16 mm. sound projector, a balopticon, a stereopticon, a film-strip projector, a 2 x 2 slide projector, record players, a portable amplifier, plus other equipment. They were taught how to splice film. The girls filed catalogues, unpacked films and slides and recorded them as they arrived, contacted teachers to schedule the showing of materials at a time convenient to them, prepared a schedule for the use of the projection room so that conflicts could be avoided, prepared a schedule of the operators for each showing, and took care of wrapping and shipping material on time.

This program was a success and plans for expanding it were considered. The problem of money reared its head, as it has a way of doing. It was decided to do two things to finance the program; the Board was

asked for additional funds and after-school movies were to be shown, the profits from these movies to be used to further the audio-visual program.

Our after-school movie program has been well received by our pupils. Season tickets are sold and the attendance has been good. A large movie screen was purchased for the auditorium and the rest of the profit was put toward the purchase of a new 16 mm. sound projector. Incidentally, the purchase of this projector illustrates the cooperation that we have received from our Board of Education. Owing to the present demands of their budget, the Board was not able to purchase the projector for us, but they did lend us the additional money needed to purchase the machine with the understanding that we would repay the money from future movie profits. This cooperation enables us to have the use of another projector a whole year sooner than would be possible otherwise.

The Board of Education, just this year, purchased a two-speed record player. This record player, which was government surplus material, has opened another new field for us in our program. The government has many transcriptions available for school use in the fields of English, social studies and science and trans-

criptions may be purchased from many sources for the price of a supplementary text or a library book. Most of the transcriptions are very well done and present the subject matter in a new and interesting manner.

Our after-school movies, which once were put on rather crudely, are now becoming more professional. We have a regular projection booth which eliminates the noise of the projector, we use two machines so that the program can continue without interruption and the Board of Education has installed a 35 watt amplifier with four 12 inch speakers so that our sound is now very good. The entire program of after-school movies—the selling of tickets, the collecting of the tickets at the door, the ushering, the operating of the projectors—is all done by members of the Projection Club.

We are proud of our audio-visual program in Maxson, proud of it not because it is a perfect program but because of the progress made. It shows what can be done when students, teachers, administrators and the Board of Education all work together. Our teachers have proved to themselves and to the public that a sound program of audio-visual education will improve their teaching; and our pupils have proved themselves capable of doing a big job and doing it well.

Real Cooperation Brings Results!

MRS. Mary M. Smith, chairman of Visual Education for the Ohio Congress of Parents and Teachers has placed in my hands a copy of a letter which the Lima, Ohio, Council received from J. McLean Reed, Superintendent of Schools in Lima. This letter shows in such a clear and emphatic way what one school system can do with intelligent leadership that I would like to call it to the attention of Educational Screen readers:

Mrs. Raymond P. Smith
323 Elmwood Place
Lima, Ohio

Dear Mrs. Smith:

I am indeed happy and proud to report that the Lima Public Schools have taken a forward step in educational facilities and procedures by initiating a visual educational program for the school year 1946-47.

Early in December, 1945, the superintendent of schools recommended the purchase of motion picture machines for all the elementary and high schools. The Lima City Board of Education immediately approved, and the order was placed for fifteen machines.

A visual education committee was next appointed by the superintendent of schools. This committee immediately invited the cooperation of the Lima Council of Parent-Teacher Associations to assist in the building of a film library for all our schools. The Lima Council promptly responded to the request and very quickly agreed to furnish one-half of the funds for the beginning of a film library. To date the various P. T. A. units have contributed more than \$2,500.00. This means this sum will be matched by the Board of Education for a film library.

Our visual education committee, under the capable direction of our chairman, Miss Helen G. Hawkins, included elementary and high school teachers, supervisors and principals. This committee immediately began a long series of committee meetings in January to evaluate and appraise visual education and judge the curriculum value of \$5,000.00-worth of visual educational film on all educational levels. Every recommended film has been seen by some committee members or teachers in the special

area covered by the picture. Five questions were kept in mind as the films were previewed.

- (1) Is the content of the picture related obviously and definitely to what is to be taught?
- (2) Is the picture authentic? Is it true to the facts?
- (3) Are the level of difficulty and the pedagogy of the picture appropriate for the maturity level of the pupils with whom it will be used?
- (4) Is the picture technically and aesthetically satisfactory?
- (5) Does the picture represent adequate exploitation of the medium? Could equally good lessons be taught with less expensive instructional materials?

At the last regular meeting of the Lima City Board of Education, Bernard Roush, elementary principal and member of the visual educational committee, was assigned by the superintendent of schools and approved by the Lima City Board of Education, for the position of visual education and safety director for the Lima Public Schools. Mr. Roush's duties will begin July 1. He will immediately begin plans for an effective and instructive program of visual education for the Lima Public schools.

We are indeed grateful for the helpful assistance of our Lima Council, board of education, and all others responsible for this progressive step in our educational program.

Respectfully,
J. McLEAN REED
Superintendent of Schools.

There is a sequel to this story. It wasn't enough merely to buy new materials. Teachers need to learn how to use them. So on September 28, the Lima Public Schools held an audio-visual institute . . . planned by their own committee. Miss Catharine Williams of the Teaching Aids Laboratory of the Ohio State University and I were there as speakers. But talented local people had prepared exhibits, displayed new teaching tools, demonstrated what could be done in this field. It was all a heartening experience of what can be done when the P.T.A. and a local school system get their heads and hearts together to do a good job for the boys and girls of America.

EDGAR DALE

Pupil-Made Slides to Integrate Activities in Elementary Education

More emphasis on the multiple values of slide-making for pupils in the elementary grades.

EDNA MOORE SKELLY
Principal, Stanard School
Cleveland, Ohio

THE crudest drawing, clay model, poem, or story created by a child is more genuine and interesting to him than adult creations by world famous artists, sculptors, or writers. Of all things a child may make, perhaps a lantern slide stimulates him most to painstaking workmanship. For he knows his work will be enlarged many times on the projection screen and will be shown to a large number of people at the same time. Participation in making lantern slides is often a potent encouragement to participation in other subject matter areas.

Far-sighted teachers use a child's interest in making lantern slides to arouse his curiosity in other subjects. A child who draws exceptionally well and takes little or no interest in other things may become so engrossed with a story that he is helping to illustrate that he attains a new reading interest. Frequently the real value of illustrative slides is not so much to develop the techniques of slide-making as to incorporate an activity to stimulate interest in some other field such as reading, language, social studies, science, health, safety, arithmetic, poetry, music, or good speech.

During the war, for example, after a long hard drive to sell War Stamps, the girls and boys in the upper elementary classes, who organized the activity for the school, were anxious to show the results to the entire school. Slides showing simple bar graphs, made with lantern slide ink, served this purpose perfectly. Various pupils officiated before the school audience, explaining the pupil-made bar graphs and demonstrating their purpose and use to the assembly.

An outstanding book with a significant message may be illustrated with slides, dramatized, and reviewed for the entire school. All the children may share the pleasure with one group or class. A group of fourth and fifth grade children made 54 lantern slides with special lantern slide crayons and clear lacquer to illustrate *The Secret of the Ancient Oak* by Wolo. The entire performance took about 40 minutes. On a later occasion nine children of the original 22 presented parts of the story in a four-minute demonstration. They did no more than introduce some of the characters from *The Secret of the Ancient Oak* and gave a brief résumé of the plot.

The project amply proved that the children's interest and the interest of the entire school was increased in a good story, that the entire group developed in poise, diction, fluency of speech, and dramatic ability. They derived sheer delight from creating something beautiful, and then took pride in sharing it with all the children in the school. All enjoyed a lovely story with a timely message. Best of all they learned the value of working together happily in a democratic situation where each one had the opportunity to accomplish according to his

particular abilities. Those who liked to draw developed 54 lantern slides, enough to tell the story. Those who sang well made up songs about the characters. Several, who enjoy dramatizing, decided upon dramatizations which would help tell the story effectively. The most outstanding pupil was chosen as narrator. She held the performance together by injecting colorful descriptions and narration between dramatizations and songs. There were plenty of volunteers to "run" the projector. (Please note that the care and manipulation of the projector create an activity which demands intense concentration and timing. There are boys in every class who find this part of the activity most interesting.) The relationship among the pupils developed into real democratic living. They lived and worked graciously, happily contributing their best, and developed a real appreciation for the other fellow's talents. Countless other stories can be treated in this same way.

The children at Stanard School find no other medium so successful as silhouettes against a colored cellophane background for creating the illusion of fairyland. The luminous glow of the cellophane seems to transport imaginative children into the witchery and charm of the land of fairies, elves, and gnomes. A song which suggests fanciful pictures may be enhanced in this same way. An activity involving fairy poetry and music was presented to the entire school by a group of 40 fourth and fifth grade children.

The entire activity developed an original story which tied together a number of fairy poems brought in by children who thought that they were "pretty." A number of fairy songs were suggested too, among them "The Fairies Dance" by Sherman and Woodman. Each slide was a child's interpretation of the fanciful and beautiful. Imaginations were stimulated. A new interest in poetry became apparent among groups who heard the children. Several children who participated in the activity attempted original poetry.

The familiar eight-sided traffic sign was used in a safety broadcast to upper elementary children last semester. This slide was one of 14 made at Stanard School for the Division of Safety Education. Other slides in the series traced in picture form the development of traffic signs from the time of the American Indians to the present. Lantern slide crayons and clear lacquer were the media used.

When a fine civic enterprise such as Cleveland's War Chest was launched, groups of pupils strove to

(Concluded on page 580)

Planning a Good Community—In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

IN the intermediate grades when the community unit is studied slides may be used many times for current material.

1. Most large cities (300,000 or over) show five areas of growth—the business center, an obsolete area around it, a blighted area next, one in good condition, and an area where new building is going up.

2. The obsolete area consists of old houses which have been lost in an industrial and business area. This slum district often costs millions of dollars more than the taxes collected for essential public services.

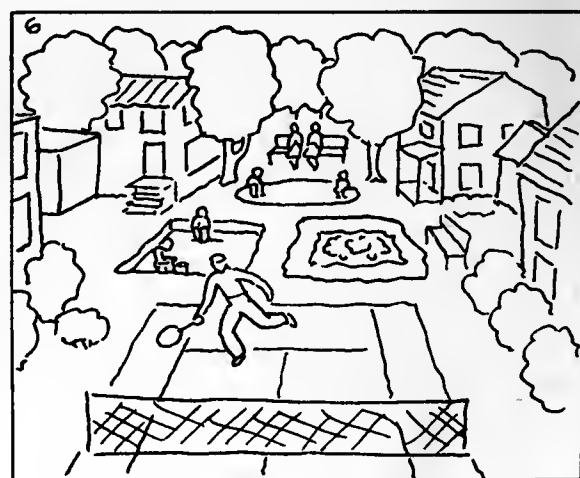
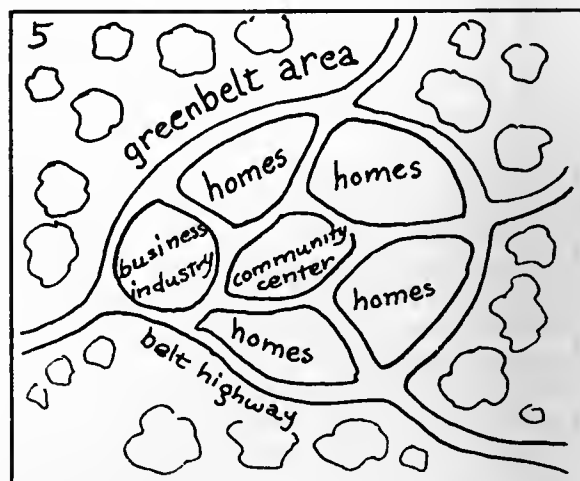
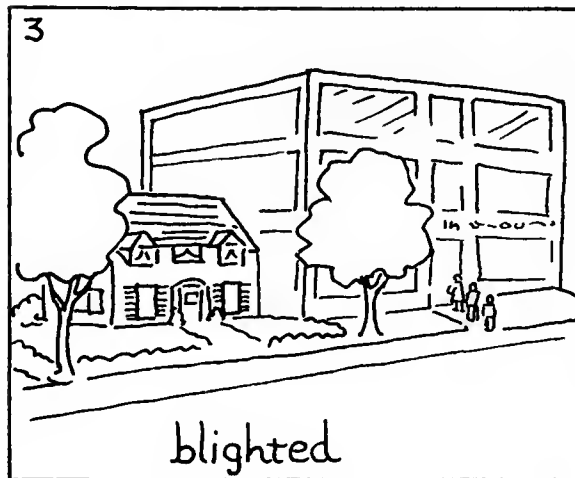
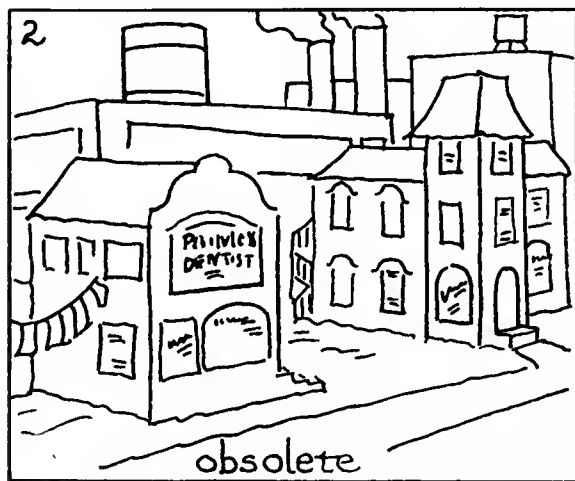
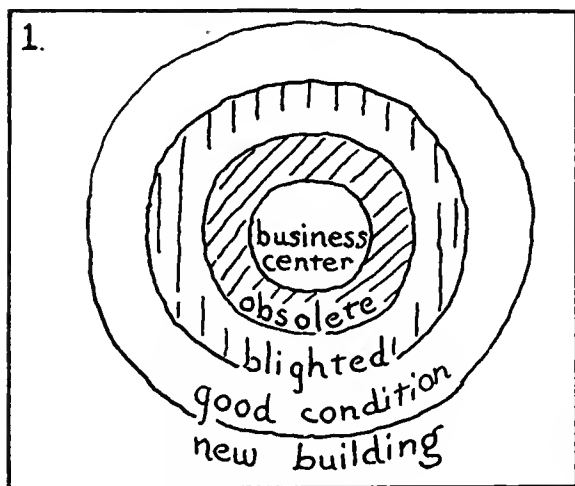
3. The blighted area around this section is an area where the houses are still homes but industrial and business

buildings are decreasing property values.

4. The concentrated destruction possible with the atomic bomb has furnished a strong reason for planning decentralized cities.

5. Even before 1945 many city planners felt that the small city of about 30,000 surrounded by a green belt or park area, with a separate industrial and business district, without gridiron streets, but dead end streets and a few belt highways was the ideal community.

6. In a few areas small groups of people have improved their immediate community by moving their garages to the front and making out of their alleys a parkway for community use.



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 Curriculum Clinic

Editor's Introduction:

When Thurman White wrote about "the problem of visual education opportunists" in the September issue of *THE EDUCATIONAL SCREEN*, he provoked thought. And here's proof of it from George L. White, Jr. (It seems there should be a good pun here about things being either black or white, but I can't think of it.)

George White is not disagreeing basically with Thurman White; he believes that the basic contention is sound, that school authorities should seriously evaluate the educational integrity of new companies in the field. But he does raise a new problem:

"How is it that we haven't been able to develop within the school system such a critical awareness of visual aids that the teacher and educator possess sufficient knowledge to withstand the glib salesman peddling dubious visual materials and equipment?"

That is the question that George White has raised, and the one he so ably discusses in this article.

P. C. R.

Why Do We Fear the "Opportunists"?

GEORGE L. WHITE, JR., Ph.D.
Education Director, Films Incorporated

VISUAL education is not a new toy. It has years of research, effective use, and good production back of it. If, therefore, the teachers who are the main supports of any visual program are still insufficiently insulated by knowledge against the opportunists, then something must go wrong.

What is wrong? If we take a look at the field we see that one of the main reasons why the teacher and educator have not developed the critical "know how" to adapt the visual medium to the needs of the curriculum is because of the persistence of certain misunderstandings which completely obscure the truth about this field and confuse the teacher.

The first of these misunderstandings is the myth that visual education is a radical departure in education. That since it does not appear to follow the usual education pattern, it needs a new set of rules and regulations, a whole battery of experts and technicians, and a new vocabulary before it can be understood.

This is hocus-pocus. There is nothing mysterious about using visual materials as tools to learning. The good teacher has used them for years. She herself is a human visual aid. She herself daily presents to her class a visual reproduction of some of the very ideas she teaches. One of the vehicles of the visual field happens to be films. Films shouldn't present the

teacher with such a strange new world that she is made to feel that all her previous experience in education counts for naught. What is there about motion pictures which prevents the teacher from applying the common sense techniques she applies to the selection and use of text-books, charts, science equipment, or any other materials of the visual field? In her selection and use of text-books the teacher has developed critical judgment. This judgment has come from experience. She has evaluated her needs, asked herself what she wants to teach, to whom, and with what end in mind, examined the books available, and chosen those books which most fit her purpose. Why not apply the same critical technique to films and visual equipment?

To destroy this myth of confusion we must first make clear to the teacher and the educator the obvious fact that they have already sufficient experience to critically examine visual methods. What they need to do is to look at what's in the field, compare various films and different machines, test them out in classroom situations, and then apply the same tests they apply to other teaching materials and equipment.

There is one other myth that clouds our understanding of the true course of visual education. It is the ever present belief that there is a great future in visual education. Everyone gets the gold glint in his eye when he speaks of this field. He conjures up a dream of a beautifully worked out program just over the edge of the horizon waiting for all of us. This is a hard myth to destroy because salesmen, educators, visual experts, production company executives, ex-service men, and the man-on-the-street constantly speak of the great future that visual education has. Like the gold rush of '48 all we have to do is dig a little and the gold runs free.

The persistency of this myth presents, I am afraid, a smoke screen for all of us to hide behind. It makes us feel secure. If all any of us need to do to assist the golden day of visual education is wait and, presto, wrapped up on the schools' doorstep will appear the smartest little projector, the handiest bit of visual equipment, and the finest bunch of educational films we ever saw, we are apt to say: Why do anything?

Unfortunately none of this is true. The road to good visual education is paved *only* with understanding born of hard work, intelligent probing in the field, and the constant application of sharp, critical distinctions to the existing products in the field.

How do we get these myths destroyed and a critical philosophy constructed? First the schools need to examine (a) the contribution visual materials can make to the curriculum, (b) the real function of the visual education specialist, and (c) the schools' responsibility to producers, distributors, and equipment companies.

I would like to suggest a frame work in which the

school authorities should be examining the visual field.

1. The school's curriculum experts should be giving serious thought to the role films can play in implementing many of their new approaches to teaching. Curriculum people all over the country are conducting studies aimed at the problem of what is the function of the school in our society. They are asking themselves the basic question of what ideas and attitudes teachers should be teaching at each grade level; what new ways of approach should be made to the established disciplines. Shouldn't they examine ways and means of putting their studies into operation, of persuading teachers to throw out some of their useless routines? Perhaps the film can help to do this job. The school should find out for itself.
2. The school's administration should give serious thought to the role films can play in bringing the school and the community together. Administrators are now facing community problems, are forced to accept out-of-school responsibilities to a greater degree than ever before. They have adult education headaches, delinquency problems, health campaigns, etc. to cope with. Perhaps the visual field can become a powerful medium for helping them do these school-community jobs.
3. The school's staff should give serious thought to the role of the visual education specialist. It is high time a close integration of the curriculum experts and visual education specialist was brought about. At present the visual educator is many times cut off from the curriculum research group. He loses touch with what should be the main source of his information: namely, what is taught, where, to whom, and for what end. Unless he becomes such an important contributor to the intellectual program of the school that he can authoritatively relate visual materials to the job the school teachers wish to do he is not fulfilling his real function. The school has the right to insist that the visual educator be more than a film librarian, a rewinder, and a purveyor of study guides and pamphlets on how to run a projector. But the school must make it possible for the visual educator to become the competent critic it needs.

If the above approach is intelligently pursued, the school can then be in the enviable position of deciding what producers and equipment companies can do for it. It can then say: (1) give us such and such films that fit the curriculum at this and that point, (2) give us films that illustrate the learning process that children go through at each level of their experience, (3) give us films that make the child as excited about the learning when he is in school as he is when he is outside the school, (4) give us films and equipment that we can buy—bring them down to our pocketbooks, (5) give us enough material so that we can choose and choose wisely, (6) give us films and equipment that represent our best thinking, that combine the best skills all of us have, and that do the job we want done in the best possible way.

Let us, therefore, get to work on such a program, construct a competent critical philosophy to measure visual materials and equipment, and relate our already

accumulated critical experience to this field. We will then have no fear of the opportunists, no confusion about what the field is or what it can do, and perhaps we can make the dreams we all have for the visual field become realities.

Experimental Filmstrips in English Fundamentals

(Concluded from page 562)

kind of strip can be attempted. Much of the adverse response of the students noted above, comparatively small as it was, would likely be eliminated by the use of professionally prepared films. There is as yet no way of determining how much difference this might make in the actual performance of the students, but it is reasonable to think there would be at least a slight gain, perhaps more.

However, the larger area for improvement lies with teachers themselves, in two respects:

(1) In the increased efficiency which familiarity with filmstrips and projectors would inescapably bring; and

(2) In the practical experience gained, which would lead to improvements in later versions of the films. A preview jury of teachers to pass on filmstrips in preparation would serve somewhat the same function.

Conclusions

The results of this experiment, the writer feels, are quite encouraging to the future use of filmstrips in college English. In several significant respects the conditions under which it was conducted were severe: the dice were loaded against the strips, somewhat deliberately, yet the strips held their own very well. To begin with, the strips were home-made—composed and designed in a short period of time by a single individual, without professional assistance (other than occasional art work) or previews and critiques, with subsequent editing and re-editing. They were shown under physical conditions not precisely adverse, but at least not so devised as to work in their favor. They were used by teachers chosen at random who had an interest in trying new methods but no previous experience with the medium. They were used within a sharply restricted period of time, in a required course not generally regarded with high favor by the students taking it. Most of these limitations, however, are inherent in the present average college situation; and it was thought wise not to change this situation, if any "shakedown" test of a new method were to show realistic results. The skeptical approach, especially on the college level, is in the long run the soundest.

The filmstrip can do good work in Freshman English; this fact has now been demonstrated both statistically and subjectively. How much this work can be improved is yet unknown, but the writer is inclined to think that the results of this study lie nearer the base than the peak of possibilities. Given the painstaking (not to say elaborate and expensive) preparation and study now afforded similar visual aids in other branches, filmstrips should soon take their place as an indispensable adjunct to the study of English composition. Teachers and laymen alike will agree that anything we can do to improve English I is worth the effort.

The Film and International Understanding

Visual Materials Coordinated To a Specific End

DR. JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

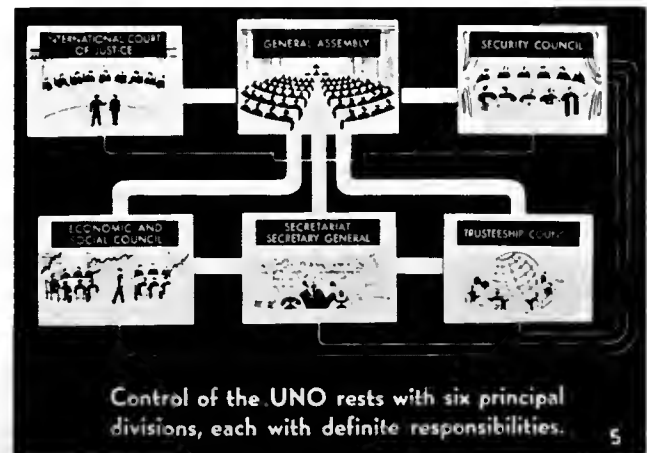
THIS department has consistently emphasized the principle that the teaching of international understanding should be coordinated with all levels and phases of the school curriculum. It is not something which should be carried on in isolation. In accordance with the same principle, films used in the teaching of international understanding should not be viewed as isolated items, but should so far as possible be coordinated with each other and with other materials used in the teaching process. Opportunities to contemplate and coordinate ideas contained in the films are desirable.

Two excellent units of coordinated film materials in this field have been issued by Young America Films, Inc. One unit consists of a motion picture, *Our Shrinking World*, four related slidefilms, and teachers' guides to assist in correlation and utilization of these film materials. The other unit consists of a motion picture, *We, the Peoples*, two related slidefilms, and a comprehensive teacher's guide and source book for these materials.

Our Shrinking World is designed primarily for the junior-senior high school level, and presumes some prior study of the history of transportation and communication. Its function is to review this history very briefly, and then relate this progress to our problems of living today, to point out the impact of such progress on our contemporary civilization. The four related slidefilms, designed to supplement the material presented in the movie and to provide opportunities for

comprehensive suggestions for both teacher and student preparation for the showing of the film. These suggestions include hints for coordinating the film with the unit of work which the class is doing. The guide also suggests procedures to be followed after the showing of the film, as well as follow-up activities to be encouraged and related materials to be used, including the four supplementary slidefilms.

One of the introductory notes to the teacher's guide to these supplementary slidefilms is so pertinent to all work of this sort that it is quoted herewith in full: "It is recommended that you preview the slidefilms before showing them to the class, and that this preview



From the slidefilm "The Charter's Organization," one of two Young America slidefilms produced to accompany the motion picture "We, the Peoples."

be made a part of the overall planning of your lesson or unit of study. Then, before projecting each slidefilm, give the class a brief introduction to it, stating its purpose, its relation to the unit of study, and what you expect the students to get from it."

We, the Peoples is a motion picture designed for use as an introduction, overview, and motivation to the study of the United Nations. The two related slidefilms are designed to give opportunity for more detailed study of the film's content, especially that part of it dealing with the organizational charts. These supplementary slidefilms are: *The Needs and Purposes of the Charter*, and *The Charter's Organization*.

The teacher's guide and source book to *We, the Peoples* and the two related slidefilms is a comprehensive aid to coordination and use of these materials. It specifically suggests ways in which the materials may be used in art classes, English classes, language classes, music classes, physical training classes, science classes, and speech classes. The guide contains a well-organized outline of the basic facts covered in the motion picture. The note on *Our Responsibility in Making*



From the Young America Films slidefilm "History of Communication," one of a series to accompany the social studies teaching film "Our Shrinking World."

its more thorough consideration, are: *History of Land Transportation*, *History of Water Transportation*, *History of Air Transportation*, and *History of Communication*.

The teacher's guide for *Our Shrinking World* gives

the *Charter Work* is an interesting example of motivation: "As any other complicated machinery, the United Nations Charter and Organization needs the care and skill of understanding people. For the good of the world, this organization must function properly. It is the responsibility of the youth in America and of succeeding generations to oil the wheels and thus provide the motivation for a better world."

The source book phase of the teacher's guide consists of thirty-six pages of material on the San Francisco Conference. This includes the presentation of salient facts about the conference through reading material and a wealth of significant charts and pictorial material.

The part of the teacher's guide which is devoted to the two related slidefilms is just as well organized as that which is devoted to the motion picture. There is a well organized and comprehensive outline of the basic facts presented in the slidefilms. There are suggested methods of using the slidefilms, suggested follow-up activities, and a suggested achievement test on the motion picture and the slidefilms.

A Reader Speaks

THIS letter is concerning the article "A Three Directional High School Program" in the September issue of EDUCATIONAL SCREEN. I am particularly concerned with the statement, "pictures would correlate with the subject matter studied."

The writer stated that he used four films which would correlate with a given teaching unit or area. How is this possible without a great deal of repetition? How can a good teaching job be done with so much material? How are students going to keep in mind points to look for when such a vast amount of material is presented? How are students going to be shown the need or reason for doing so much at once? What opportunity is there for re-showing of a film or part of a film as is often mandatory as a result of a class discussion after showing?

It would seem to me that the practice suggested would do much to encourage the *show idea* in the use of films. I feel that the greatest need in the field of auditory-visual aids at the present time is not how to plug a cord into the wall but the proper utilization of the materials that we are trying to use.

R. H. SHREVE
Supervisor of Audio-Visual Aids
Appleton (Wis.) Public Schools

Film Council of America Works Out Plan For Rental of Government Films

In order to assure distribution of Government pictures, a plan is being worked out by the Film Council of America and various Government agencies whereby non-theatrical distributors will be able to charge rentals for these films.

The question of film rentals was first brought up by the FCA. During the war Government films were distributed free of charge. Non-theatrical distributors pointed out that with rising costs, rental fees will have to be charged if distribution is to continue.

The FCA appointed a committee which met with

Three basic purposes in the presentation of the materials are stated:

1. To show the need for and the purposes of the United Nations Charter.
2. To describe the organization formed to carry out the Charter.
3. To show what our responsibilities are in making the Charter work.

The inclusion of the last purpose is significant. For without it the accomplishment of the first two is vain. Yet this point is so often overlooked. Much of the responsibility for the development of an attitude of international understanding in youth and adults of today and tomorrow rests with the teacher, who must help students to become well aware of needs, problems, and responsibilities for joint action by nations, peoples, and individuals. In the accomplishment of this task, coordinated film materials such as those described in this article can be of inestimable value, and can make a valuable contribution not only to education and visual education, but also to the welfare of humanity and the destiny of the world.

Department of Agriculture picture officials. The Department was asked to draw up a plan on which a uniform policy for all Government agencies could be based. The plan has been approved, and meetings are scheduled with the Treasury and the Library of Congress. The Library will soon become a central clearing agency for all Government films.

New York Film Council Hears Film Specialists

"A few years ago the problem of the non-theatrical field was that of finding distribution for the films produced. Today our problem is exactly the reverse—we need more and better non-theatrical films to fill the steadily swelling demand created by the war," said Frank Arlinghaus of Modern Talking Picture Service, Inc. at the November meeting of the New York Film Council.

The meeting was addressed by a panel of speakers who discussed the subject of non-theatrical film distribution. Other speakers were Mr. Harlan Hobbs, producer and distributor for the Owens Illinois Glass Company and member of the Audio-Visual Committee of the Association of National Advertisers; Mr. A. L. Fredricks of the Y.M.C.A. Motion Picture Bureau; and Mr. Dave Strom, director of visual education for the University of Connecticut.

Mr. Hobbs told the group that he considers the opening of new distribution outlets is still the main problem of the field. He endorsed John Grierson's plan to have public libraries serve as centers of visual education material in each community. He also suggested that hotels be induced to install projection equipment for groups which meet there.

Mr. Fredrick described the gradual development of the Y.M.C.A. Motion Picture Bureau, now known as Association Films, since its foundation in 1911. The Bureau's library has increased from a dozen or so films in 1916 to more than 18,000 at present. Mr. Fredrick

(Concluded on page 590)

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

UTILIZATION

- **Program Enrichment for Elementary Pupils**—Anna Curtis Chandler, Hunter College Elementary School—*Nation's Schools*, 38:58 October, 1946.

Describes a weekly "enrichment program" for 6-11 year olds, in a demonstration school, on the theme, "Understanding Among Nations." The programs have dealt with: understanding nations through handicraft; through dances, famous buildings, music, etc. A parents' audio-visual committee has helped to find appropriate materials by going to museums, bringing slides, etc., with them, and returning them after use. College students and the pupils themselves then help arrange displays and plan the programs.

- **Students Find Learning Is Fun as Motion Pictures Move into City Schools**—Syrilla Everson, Highland Park, Michigan—*American School Board Journal*, 113:31 Nov. 1946.

One of a series of articles written by a professional journalist for the local newspaper on various aspects of the school program. This is part of the public relations program of the superintendent. The program here described tells of a Visual Aids Committee, under Roy E. Robinson as chairman. A Handbook has been prepared for all teachers, listing some 200 films already owned.

Some of the ways in which films are used are described in this news account: as entertainment (which incidentally was found to motivate reading); for language expression, to teach scientific concepts, to dramatize important information, to prepare the senior class for their trip to Washington, to develop attitudes and stimulate discussion.

Each school has a visual education room, "at a cost no greater than providing pencils to students". The teachers have been trained to operate and use the films. The visual education committee consists of 12 teachers, which recommend films for purchase and also rental. The Board of Education offers the use of its film library, and projection (with operator) to any civic group.

ADMINISTRATION

- **Motion-Picture Distribution as a Function of College Libraries**—Robert E. Schreiber, Stephens College, Columbia, Mo.—*Film and Radio Guide*, 13:no.2 34 Nov. 1946.

Trends in college film distribution show that either the university extension division or some "Audio-Visual Center" has been designated to circulate films and projectors within the college. The author has found by experience that working directly with the General Library of the college has been very effective. Librarians have had good training in instructional materials, instructional methods, and, of course, circulation of materials. Additional training in the handling and servicing of equipment is necessary. The library would need an adequate staff, including a Coordinator, film bookers, inspectors, and a competent corps of projectionists.

Regardless of the system used, the best one is that which is most efficient, giving the films needed, when needed, and where needed.

- **Vast Expansion of Audio-Visual Education Urged in N. Y. C.**—*Film and Radio Guide*, 13:34 Nov. 1946.

An elaboration on a New York Times article, in which Rita Hochheimer, assistant director (in charge) of audio-visual instruction for the schools of New York City, requested that seven million dollars be allocated to modernize teaching methods with audio-visual aids, instead of the present \$50,000 per year. This would permit appointing 800 competent workers in the visual education field (one in each elementary and secondary school). New York is at the bottom of a list of 15 cities in the U. S. In terms of

per pupil expenditure of the total budget, New York spends 7 cents, as compared with \$1.17 for St. Louis; \$1.13, Providence; 60 cents, Portland; 85 cents, Rochester; etc.

CHARTS

- **Developing Visual Materials for Classroom Use**—Ruth McCafferty, Chattanooga, Tenn.—*N. E. A. Journal*, 35: 521 Nov. 1946.

Describes school-made charts that provide opportunity for group planning, oral and written language expression, arithmetic problems based on the children's own needs, and art experiences. Illustrations show the nature and breadth of charts made, on all educational levels.

- **Visual Teaching Aids: Fact and Fancy**—Wm. S. Miller (Denoyer-Geppert)—*Social Studies*, 37:271 Oct. 1946.

Reminds us that many visual aids do not need projection equipment: maps, globes, charts, models, and the like.

TEACHER TRAINING

- **Teacher Training—1945.** Constance Perrin, teacher, John B. Cary School, Richmond, Va.—*Va. Journal of Education*, 40:13 Sept. 1946.

Describes the workshop in Audio-Visual Methods and Materials given for two weeks in June, 1946. The course was under the direction of Mrs. Margaret W. Hudson, 2 teachers, and 3 outside consultants. Among the opportunities provided in the course were: space for audio-visual experiences, a manual, proper equipment, literature, assistants, variety, and the chance to learn by doing.

- **New York Center Has the Answers**—Irene F. Cypher, American Museum of Natural History—*Nation's Schools*, 38:58 Nov. 1946.

The Museum's Audio-Visual Information Center serves teachers throughout the N. Y. C. area. It has files of catalogs of films and equipment, samples of various types of equipment, helps on utilization, conferences and some evaluation.

RADIO

- **Colleges Take Up FM Radio Licenses**—Franklin Dunham, Chief, Educational Uses of Radio, U. S. Office of Education—*Higher Education*, 3:no.7 Dec. 1, 1946.

A succinct history of FM and its possibilities for educational broadcasting. Lists the educational stations already operating, those that are already under construction, and those waiting for assignment of wave lengths.

The U. S. Office of Education and its working partner, the Federal Radio Education Committee, are ready to help every new station in solving the many problems that are bound to arise. The booklet, "FM in Education" is being revised to assist the staff of new stations.

- **School Sound Systems**—Joint Committee on Standards for School Audio-Equipment, Radio Section, U. S. Office of Education, Washington 25, D. C. 1946. Free.

Prepared by a committee representing the Office of Education, the Radio Manufacturers' Assn., the N. E. A., the Assn. for Education by Radio, and the Cleveland Schools.

PHOTOPLAY APPRECIATION

- **The Movies' Young Audience**—Bettina Guzcy, Council Secretary—*New Movies*, 21:20 October, 1946.

An excellent and up-to-date account of the trends in young people's film programs. The National Board of Review

recently sent out a questionnaire to the various communities of the U. S., requesting information about individual experiences with children's shows, and asking for opinions on the two recommendations that: a) a series of shorts be made to teach good manners by children in theaters; and b) more good family pictures be made. The article describes some of the good, and some of the discouraging trends as revealed in the answers.

This summary should be very useful to parents, teachers and community workers engaged in improving the film fare of young people. The article concludes with a list of pamphlets available through the National Board of Review, including the list of children's films recently announced by the Motion Picture Association as available to local theaters for Saturday morning shows.

BOOKS

- **The Audio-Visual Projectionist's Handbook**—Amo De Bernardis, supervisor, Audio-Visual Education, Portland (Ore.) Public Schools—Business Screen, Chicago, Ill. 1946. \$1.00.

A pictorial manual for the guidance of the student operator in schools, industry and the community. The steps in the threading of the various motion picture projectors, and hints on their care are illustrated either by photographs or by cartoon-illustrations. Useful for every school or organization owning motion picture equipment.

- **The American Cinematographer Handbook and Reference Guide**—Jackson J. Rose, A.S.C.—1165 N. Berendo St., Hollywood 27, Calif. 5th ed. 1946. \$5.00.

A source book for users of miniature cameras and the 8mm., 16mm. and 35mm. movie cameras. Endorsed by leading photographic magazines.

UNITED NATIONS

- **Jean Benoit-Levy—Richard Griffith—New Movies**; National Board of Review Magazine, 21:10 October, 1946.

An appraisal of the French film director (LA MATERNELLE, BALLERINA) who is now Director of Films and Visual Information for the United Nations. His background of experience as producer of educational films in France, and as an energetic worker in the League of Nations make him particularly suitable for the great responsibility that lies before him. The program of the United Nations Department under Mr. Benoit-Levy's direction includes filming all United Nations meetings, including those of the related agencies and encouraging the production by individual film workers in each nation, of information films that will spread mutual understanding among peoples. (*The Art of the Motion Picture*, by Jean Benoit-Levy, is reviewed by Mr. Griffith on page 28 of the same magazine.)

SOURCES OF INFORMATION

- **American Sources of Realia for French Classes**—American Assn. of Teachers of French, Information Bureau, Teachers College, Columbia University, N. Y. 27—Rev. ed. 1946. (See also *Teaching Aids Bulletin*, 5 times a year.)

Some sources of exhibits, pictures, slides, motion pictures, maps, newspapers and magazines, radio programs, recordings, songs and international correspondence.

- **Aids to Teaching About the United Nations**—National Education Assn., 1201 16th St., N. W., Washington, D. C. 23p. mimeo. 10c. 1946.
- **Some Sources of French Educational Films**—"Theatre, Film and Radio Notes", by Renee Jeanne Fulton—*French Review*, 20:82 October, 1946.

The names and addresses of film distributors. Titles of films to appear in subsequent issues.

- **Audio-Visual Aids: Guides to Better Learning**—John C. Bollens, research director, Municipal League of Seattle—*Washington Education Journal*, 36:40 October, 1946. Describes some advantages and trends.

U. N. O. Film Plans

AT a Press Conference at the United Nations Information Offices, 610 Fifth Avenue, New York, November 14, Mr. Benoit-Levy, Director of the Film and Visual Information Division of the United Nations, Department of Information, issued the following statement on the film plans of the United Nations Organization.

"I have long been convinced that we must mobilize all the forces of the cinema and visual media to build the peace just as we mobilized them during the war to achieve victory. The motion picture industry, as you know, cooperated magnificently during the war. I have been gratified to find that the industry has shown itself most cooperative in this regard. To affect the mobilization of forces that I have in mind, I have been working with representatives of the other international agencies. I am very happy to announce that a temporary provisional Film and Visual Information Committee has been set up by the United Nations; International Labor Organization; United Nations Educational, Scientific and Cultural Organization; Food and Agricultural Organization, and the other Specialized Agencies to coordinate the film and visual media activities of the member organizations.

"The members of the Committee have honored me by making me the first chairman. Needless to say, we are in full accord in our desire to coordinate our efforts that our various programs aimed at the mutual objective of maintaining and implementing the peace and well-being of the world can be realized efficiently and adequately through film and other visual media.

"The principal task of this Provisional Committee was to study the formation of a proposed United Nations Film Board and to draw up a draft agreement for that purpose. I am happy to say that the draft agreement to establish this Board has been approved by the United Nations Department of Public Information, the Secretariat of the Preparatory Commission for the United Nations Educational, Scientific and Cultural Organization, and other Specialized Agencies for submission to the Secretary General of the United Nations, to the Director General of UNESCO when the latter is appointed and to the administrative heads of the other Specialized Agencies. I shall be glad to give you further details when the United Nations Film Board is established.

"As you may know, the Film and Visual Information Division consists of two sections—the Film Section under Miss Marion Dix and the Visual Information Section under Mr. Jan Juta. Together, with the aid of a capable staff, we are developing information services on the United Nations through film, still photographs, posters, charts, and other means.

"I am very glad to say that in my Division and the Department as well as the Secretariat as a whole, I have found a spirit of enthusiasm and cooperation which is indispensable to the very life of an organization dedicated to the great mission which we have set ourselves."

The U.N. Information Department's Film and Visual Information Division will produce a periodical

(Concluded on page 590)

The Church Department

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

The Primaries See a Movie-- And Are More Thankful

—By DOROTHY CARL, Primary Superintendent
First Plymouth Congregational Church, Lincoln, Neb.

THE Thanksgiving theme was launched in the Primary "little church" the first Sunday in November when the children quietly gathered around their worship table. It stood under a bas relief of "The Landing of the Pilgrims". On it were autumn "mums", lighted candles, and the open Bible. Moments of quiet appreciation were followed by comments about the Pilgrims, and a spontaneous "let's sing America". Then a story of the first Thanksgiving (1) which stressed the pilgrims' closeness to God in daily living and their feeling of thankfulness.

We planned to show a movie, *Colonial Children*,² the following Sunday. The Junior superintendent had previewed it, also, and her department was to see it at the beginning of the church school hour and the Primary children at the close, their regular time for worship. A member of our Board of Religious Education was to use his new projector.

I hoped that the film would merge the last unit on The Book of Books with the current lessons on Helping and Sharing. Our thoughts on "thanks" and "giving", the two parts of Thanksgiving, would climax in an offering for the milk fund for the world's hungry children.

In our advanced preparation the screen is usually placed behind the worship table and the worship-picture is set on a portable table easel. Just before the movie is shown no change is necessary except the removal of this picture and easel. This time we placed the screen by the table, with an aisle running back to the projector.

During the first part of the hour the first grade children learned a new song in one of their class rooms, heard a story about being helpful, and made a pictured song chart to share with the other two grades. The second grade children thought about helpers in our church and at home, and sang the song, "Helpful In The Family". The third graders had brought harvest produce such as the Pilgrims raised and arranged a Thanksgiving centerpiece under the bas relief.

In their worship together in their "little church" the children joined in singing from the pictured chart "We Thank You, O God".³

The children offered thoughts about being a helper at home to show God's love. We spoke of our Bible as a source for learning God's way, and several chil-

dren read previously selected Bible verses. Together we sang a favorite song⁴:

"Teach us thy way, O Lord,
Teach us thy way, O Lord.
In all we do and all we say,
Teach us thy way, Lord."

Then we looked at the bas relief at the worship center. We recalled the Pilgrim's closeness to God in their daily living as told in the story of the previous Sunday. We pretended to visit the home of a little colonial boy and girl. Eyes brightened in anticipation. We wondered about the kinds of toys we would see. Would the children be helpful with the daily work in the home? Perhaps they, too, asked God to teach them his way. Did they ask a blessing before meals? We wondered if they knew and liked to hear the stories in the Bible.

Then we were seated and the movie began. It depicted, in an authentic setting, the self-sufficient home life of colonial times, showing also the furnishings, clothing, and the sharing of home responsibilities. It presented interesting events in a colonial family's day, from the asking of the blessing at breakfast to the reading of the Scriptures by the fireside in the evening. The reproduced conversations lent charm to the presentation, especially to the reading lesson studied by the children. Utensils, ordinarily seen only in the museum, took on a reality when used by members of the family.

The children were interested. They readily offered answers to the 'wondering questions'. We concluded that the Pilgrims lived very close to God in their homes and had, no doubt, often asked "Teach us thy way, O Lord". This song was repeated softly several times during the dismissal.

The incident of the boy shooting the fox and the father's conversation about the bounty for the pelt is not in harmony with our nature units for the primary church school. It is advisable to order this film in time to screen it carefully before use, both for timing and the elimination of this undesirable portion. The light can be turned off at the projector for the duration of this sequence.

Although listed as a Primary film, we leaders felt that its greatest educational value would be in use with Juniors, or early Junior High. Their broader base of information would make the film more meaningful to them. However, mothers reported that their Primary children talked about the film at home and were greatly interested in the Thanksgiving project which started in the public school on Monday following the movie at the church.

It was a new experience to show a movie in two departments in the same church school hour. The leaders agreed that it was difficult to manage and lessened the effectiveness of the second presentation. Subsequent movies will be shown in one location in a given hour. Inter-departmental relations will be enhanced as we exchange invitations to see the movies.

¹*Childrens' Religion* magazine, Nov. 1945, by Bernice Bryant.

²One reel; sound; 11 minutes; produced in collaboration with Edwin J. Hipkiss, Curator at the Museum of Fine Arts, Boston, Mass.

³Jeannette Perkins in "Children's Worship in the Church School".

⁴A. Keiser in "Learning From Jesus".

Sunday Evening Motion Pictures

Is your church dark on Sunday evening? Thousands are. Here and there the lights are going on again as pastors who are alert to the possibilities of motion picture services experiment with the religious feature film.

Church School Pictures, Inc., Cleveland, Ohio, reports that pastors are asking it for long religious films for Sunday night congregations. One pastor asked for the *St. Paul* series on large reels, with hymnalogues spliced in between the reels for congregational singing. Another pastor used the *Life In The Times of Luther* (series) and reported excellent audience reaction.

A certain layman is putting on 2½ hour programs for his church, using two projectors so that showing is continuous. He uses one long film such as, *Power of God*, or a combination of shorter compatible films.

It is the conviction of these churchmen that it is better to do this than have dark churches. If the church can reach the family group with films, and attract the non-churched of the community, and pay expenses, there will be many in the ranks of the clergy to give it a try.

A list of feature films which might be used Sunday nights would certainly include these, in addition to those above; *King of Kings*, *Journey To Jerusalem*, *Youth For The Kingdom*, *Forgotten Village*, *Mary Louise*, *Western Hands Are Sure*, *Where Love Is*, *Two Thousand Years Ago* (series), *The Kindled Flame*, and others.

Making the Most of Present Facilities

While future church structures should be planned with careful and far-sighted attention to the requirements of visual education, making the most of present facilities in the average church is a more immediate and pressing problem. Extensive remodeling is not possible in many churches, and pastors and others need experience-tested information on how to use to best advantage such rooms as the average church has for education, visual and otherwise. Tell our readers how *you* have worked things out. Short articles, pictures and correspondence will be welcomed.

State Committee Holds Preview

The Sub-Committee on Visual Aids of the Ohio Council of churches met at the Wartburg Press in Columbus on November 19th for an all-day preview and evaluation of new visual materials of all kinds. In this preview conference key leaders across the state become acquainted with new releases and arrive at evaluations through group discussion.

New Baptist Release

A film version of the life and work of the great Baptist leader, Dr. George H. Truett, has been released under the title, *The Great Achievement*. This 20-minute color film was produced by Rev. W. O. Vaught, Pastor, Immanuel Baptist Church, Little Rock, Arkansas.

The story is developed by still and motion pictures taken during the lifetime of Dr. Truett, by selections from his sermons which set forth the principles and ideals for which he labored, and by appropriate background music to support the narrative commentary.

Recordings of Scripture

For the following information this department is indebted to Mr. Kurtz Myers of the Audio-Visual Division of the Detroit Public Library:

Bible readings by J. Hutchison Cockburn and Charles Townsend Copeland are available from the Harvard Film Service, 4 Lawrence Hall, Cambridge 38, Mass.

Hymns and Bible stories for children can be secured from the Campus Christian Recording Corporation, 1226 E. Eighth Street, Los Angeles 21, Calif.

Hymns, readings from the Bible, and Bible stories for children, are available from Bibletone Records, 354 Fourth Ave., New York 18, N. Y.

Ach-Stinson Records, 27 Union Square, West, New York 3, has the Old Testament story of creation arranged for children, in one album.

Catholic sermons can be secured from Angelus Recording, 6404 Hollywood Blvd., Hollywood 28, Calif.; and Catholic hymns and liturgy on records can be secured from the McLaughlin and Reilly Co., 45 Franklin Street, Boston, Mass.

An extensive list of speech recordings from the Bible can be secured from Linguaphone Institute, RCA Building, Rockefeller Plaza, New York.

A series of recordings of Jewish liturgical music can be secured from Union of Hebrew Congregations, Merchants' Building, Cincinnati 2, Ohio.

The Church Department editor would be pleased to have a critical evaluation of any of the foregoing materials and invites the contribution of such an article.

A Masterful Use of Slides

I think I have never seen slides more effectively used than last summer in a course on inter-cultural education at Union Theological Seminary, N. Y., under the leadership of Mrs. Mildred Moody Eakin, of Drew Seminary. I refer to a 15-minute program* which demonstrated to the class a teaching unit on Jewish symbols in week day church school.

As I recall the pictures now, it is hard to realize that slides were used; that it was not a motion picture. The photographs were good and the arrangement of the sequence was perfect. All the pictures were in color.

The slides were shown rapidly, and all the while Mrs. Eakin was talking a steady stream—not lecturing or talking *to* us, but telling a story which blended perfectly with the sequence of slides. Frequently, she quoted the youngster whose picture might be on the screen at that moment.

The class so completely lost itself in the story that although the man running the machine had difficulties a few times we were hardly conscious of it. Mrs. Eakin kept right on with her narrative as though the blank spots were a part of the performance. There were about six or eight slides which were not clear. We had been warned about these pictures before the program started so we did not need an explanation in the middle of things.

As a conclusion, after the pictures had been stopped, Mrs. Eakin remained in character and offered the prayer she would have given for the children, and our class of adults prayed with her—spellbound.

—VIRGINIA GARRETSON

* *Getting Acquainted With Jewish Neighbors*, available from any office of the National Conference of Christians and Jews, 281 Fourth Ave., N. Y.

Paragraphs from a Parson's Notebook

Recently, I have had the pleasure of reading some as yet unpublished reflections on visual education by a Congregational pastor, The Reverend Kendrick Strong, of Minneapolis. A few of many fine thoughts I share with you:

"Visual education occurs, therefore, when by means of something seen, impressions are received, ideas implanted or revised, or attitudes inculcated. It takes place whenever we gain an experience through the sense of vision. But actually we look at many things that we do not 'see' for the eye takes many negatives that the brain never develops."

Mr. B. A. Aughinbaugh has remarked that he "thought visual aids were optical devices for improving or aiding sight", and, humanly enough does not think that he is wrong, saying "The motion picture is not a visual aid but a mental aid". Strong puts it this way, and we like it:

"Visual aids are tools by which the mental and emotional stimuli are either revised or produced."

Commenting upon the upsurge of interest in the church in things visual, he says:

"Many churches over the nation have made at least two discoveries: 1) that there is an enormous wealth of techniques and materials now available to the visually-minded churches; and, 2) that this wealth, created largely by secular agencies, may be baptised into the Christian faith, and serve definite religious purposes".

The lead article this month presents us with a clear and interesting description of how one film was *baptised* into the faith.

A Film Review

In the filming of Bruce Barton's book, "The Man Nobody Knows", is demonstrated one way films for the church should not be made. The titles on this venerable silent 16mm. film are by Mr. Barton and the photography was done in Palestine. There are four reels and the running time is approximately sixty-one minutes.

In the first reel, which covers the time from the birth of Jesus to the sojourn in Egypt, one becomes aware that there are too many titles and too few pictures. In the second reel the story is carried up to the beginning of His public ministry and the proportion of literary sequences increases and the picture material diminishes. The remaining reels compete for the unhappy distinction of being the poorest of the series.

The liberal minded churchman will not find very much to criticize in the religious and theological content and implications of the film. Conservative church leaders may consider the film too humanistic. However, the greatest weakness of the film is its weakness on the technical side.

There are too many titles. They grow longer as the film continues. There are too few pictures, and too many of them are still pictures. The burden of learning is carried in the titles. The picture sequences feebly illustrate these literary frames. This is reversing the filmic art.

If the text material of books must be projected on the screen, and such practice is always questionable, let the filmstrip be the medium used. It is more eco-

nomical and better suited to still pictures. Why bother to show book content and still pictures on motion picture film?

If Mr. Barton's text must be filmed, let it be the soundtrack on a film that gives us a cinematically worthy presentation of modern Palestine. Let it cover the places of historic interest and let it be well balanced between closeup and panorama.

Studios cannot dust off old Palestine photography and wed it clumsily to the text of books, however popular they were in their day, and expect the church to consume this cinematic hash and like it. Our taste is none too good, but it is improving. One can almost hear the silent film cry out for vindication for such misuse as it receives in "The Man Nobody Knows".

Churches Lead in Use of Films

The Public Library of Dallas, Texas, checked its records for May of 1946 to see who was its heaviest borrower of films. It found that the church and its affiliated organizations was its best customer. This situation exists also in Akron, Ohio, and in Cleveland and indicates that churches are alert to the opportunities which these film libraries present for the enrichment of the educational and recreational program of the local parish.

Comments on a Recent Filmstrip

How One Family Planned To Share Its Income is a 34-frame filmstrip in color with a standard recorded commentary which was written and narrated by Richard Stark, with Wm. H. Meeder doing the musical background. It was produced by the Missions Council of the Congregational Christian Churches, 287 Fourth Avenue, N.Y. 10.

The general subject treated is stewardship. The picture sequence is life photographs of a family group around the table in the home, and the recorded commentary tells what this group is thinking, doing and saying.

While the ideas in this material are excellent, there are some questions about the general structure of this particular visual aid.

Why the color? It is not of essence here. The pictures are dark and lacking in details. Good black and white pictures would have had just as much eye appeal and would have cost less.

Why life photography? It is expensive. It is hard to get a group in life-like and dynamic poses. Would not a stronger visual aid have resulted if the basic ideas had been elaborated in the pictorial? Cartoon drawings and charts could have been plentifully used, and the burden of the "message" could have been put into the visual sequence.

If this had been done, the recorded commentary could have been the dialogue and conversation of the family. Skillful writing and careful rehearsal would have made it interesting and effective. As it is, the basic ideas are verbally elaborated in a narrative type of commentary, with the pictures playing the secondary role of illustrations. In a visual aid the *visual* should be foremost. Otherwise, why not just record well-written script for folks to listen to while they look—at the cracks in the plaster or out the window?

If these same fundamental ideas on stewardship had been worked out in a filmstrip of cartoon drawings in black and white with intra-frame captions, and inter-frame summaries and transitional statements, it is quite probable that a more interesting and effective visual aid would have been secured for less money.

This self-contained and integrated type of filmstrip can be used more easily and effectively by more churches. There is no problem of rehearsal and timing as there is with printed script, or when the recorded commentary is used.

And, these observations are made in the spirit of objective inquiry rather than in the mood of unappreciative criticism.

Correspondence

Miss Marilyn Fasnacht, of the Massillon (Ohio) High School writes:

"Dear Mr. Hockman: The Hi-Y and the Friendship Club jointly sponsored the chapel on November the 11th which was in recognition of 'World Friendship and Prayer Week'.

The film was excellent and enjoyed by the entire student body. The one chosen from your list was *Go Forth*, and it was undoubtedly one of the best ever shown in our school.

Thank you for your very kind assistance."

This letter prompts the editor of this department to observe that more films of this character can be used in the public schools if they are given the proper setting and if the sponsorship is right. In many ways they would be an improvement over quite a few of the films now screened in junior and senior high schools across the nation.

* *

Mr. Paul G. Kiehl of Church-Craft Pictures writes that he read with considerable interest the article in the September issue on the question, "How Verbal Should A Visual Aid Be?", and finds himself in disagreement with it. We quote:

"Upon reading the article carefully, we found a seeming disregard of educational principles applying to the use of visual aids in the contention that a visual aid, in order to be visual, must have as few words as possible. A study of the Philosophy of Education and its application to the use of visual aids will indicate that the thesis proposed in the article is doubtful when compared with the requirements of the learning process."

When is a visual aid a *visual* aid to learning or understanding? Material which is $\frac{3}{4}$ words can hardly be called *visual*. If Mr. Kiehl will re-read the article he will find that I do not propose to reduce the word content to zero. What these visual aids need is *more* pictures, and *fewer* words. Some of the meaning of the whole should be in the picture sequence. After all, in a soundly constructed visual aid the pictures should have a more fundamental function than mere psychological punctuation.

It is still a good question. How Verbal Should A Visual Aid Be? My correspondent has been asked to discuss the question in a "reply" article in this department.

Is Your Question Here?

Q. We expect to mount a large screen in an assembly hall which has a stage and curtains. Should the screen be placed at the front of the stage, or at the back?

A. If you place the screen at the front of the stage, even with or just back of the curtains, you will diminish the seating capacity of your room. Why? The nearest row of seats should be back from the screen a distance equal to two widths of the screen. If you place the screen at the back of the stage you will be able to bring the first row of seats up closer to the stage platform and increase seating capacity. If your room is long and narrow this consideration is not as important as when the room is wide and shallow.

Q. As a layman and educator I would like to see my church more interested in using visual materials in the church school. Can you give me a tip as to the best way to interest the pastor and the official board?

A. Do your interesting visually. Show materials to those you want to interest. Point out that other churches are enriching their educational programs by the use of such materials. Ask for a committee to study your situation to see if you could make a start. Show materials in the various media to this committee. It has been established that seeing materials produces interest faster than talk about materials. Keep your promotion material-centered, and don't hurry.

Preview for All Faiths

A special preview conference of new visual aids for the workers in the church schools of all faith was held in the Audio-Visual Information Center of the American Museum of Natural History, New York, on the 6th of December.

Motion pictures, filmstrips, and slides were previewed and discussed at this conference and two short demonstrations, using groups of children, were given of teaching procedures and methods.

The Curator of School Relations for the Museum, Grace Fisher Ramsey, and Irene F. Cypher of the Division of Communications of N. Y. University, were in charge of the program.

When You Build

The July-August issue of the "Audio Visual Aids", bulletin of the Visual Education Service of the Baptist Sunday School Board, Nashville 3, Tenn., is devoted principally to an illustrated article, "Planning For Visual Aids In The Church," by Mr. W. A. Harrell and Mr. T. Lee Anderton.

This article helpfully discusses such items as: the audio-visual room, projector mountings, loudspeaker mountings, electrical wiring, sockets and cables, screen size and location, room blackouts, acoustical treatment, projection booths, libraries, storage, and stages.

Visually minded churchmen all over the country will be looking over the shoulder of the Baptists to see how they plan to build for the visual age.

Inspiring Instruction

...IN A SUBJECT THAT CAN'T BE TAUGHT!



OUR FLAG... *an inspiring and moving story of our Country's flag and its meaning. The customs and traditions surrounding the flag are explained in a direct, meaningful manner that will motivate a never-to-be-forgotten respect for our national emblem. Elementary and Secondary Schools...Black and White...Color...Sound...11 minutes. Also available in film strips.*



STORY OF A CITY: NEW YORK... *a comprehensive educational study of our largest city. Presented factually, rather than in travelogue form, the film is designed to integrate with courses in history, geography, civics, economics and sociology. Elementary, Secondary, High School and College...Black and White...Color...Sound...20 minutes...complete with Study Guide.*

CITIZENSHIP is more than the subject heading of a course in good government.

It is a way of life...an inherent part of our make-up. It stems from the sincere belief that ours is the finest, the most productive country in the world. It is reflected in the immense feeling of pride we experience at the sight of our flag.

These are not lessons to be learned by rote. They must be inspired, for to learn them well one must feel them. They must be *voluntarily* impressed on the minds of our citizens of tomorrow.

These two Simmel-Meservey releases have been produced with just that philosophy in mind. They are designed to transcend the limitations of existing educational films on this subject.

They will aid in motivating that type of thinking which has made this the greatest nation on earth.

Order them for preview today.

SIMMEL-MESERVEY BIC SIX

The following six educational films were most in demand during the month of November. If you do not have them—order them for preview today.

LET'S GIVE A TEA... *a comprehensive treatment of accepted procedures of dress, invitations, guest lists, etc., and proper conduct at tea-time.*

YOSEMITE—END OF THE RAINBOW... *one of the most outstanding pictorial tours of Yosemite National Park ever filmed.*

PALOMINO—THE GOLDEN HORSE... *depicts the fundamentals of horsemanship, history of the horse.*

THE INCAS OF PERU... *explanation of archeological importance of Incan lore; pictorial study of the great Inca empire.*

SKI THRILLS... *depicts the exhilarating movement, charm and rhythm of this popular and healthful sport, amidst the inspiring High Sierras.*

DEATH VALLEY NATIONAL MONUMENT... *an educational tour through the scientific wonders of this ancient natural phenomenon*

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School Made Motion Pictures

Question Box on Film Production

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

QUESTION: I'm only a novice in the use of motion picture materials. I read very carefully all the information and directions on the use of various kinds of films. One thing I cannot figure out is this: Why is it that black and white film used in artificial light calls for a larger diaphragm opening compared with the F stop used in daylight, whereas color film demands just the reverse adaptations to these light changes?

ANSWER: If I may reword your question for greater clarity, didn't you imply that the emulsion speed of black and white film is lower in tungsten light, whereas color film—type A Kodachrome or Tungsten type Ansco Color is faster than their daylight forms?

Let's begin by reviewing, very briefly, our knowledge of light. Surely you can recall the simple experiment* performed in your high school physics course, in which a beam of light was projected through a prism. The rays that came out of the opposite end of the prism represented the visible spectrum ranging from red near the apex to violet near the base. We thus saw that white light was composed of the three primary colors, red, green and blue. Basically these are the colors found in daylight, properly proportioned for normal human vision.

By examining a tungsten lamp (with the aid of a spectroscope) we find that the three primary colors are there, but not in the same proportion as in sunlight. In fact tungsten light contains enough of yellow, orange and red, but only slight amounts of blue and green.

All black and white films are very sensitive to blue and green. Their spectrograms to tungsten light reveal an even higher degree of sensitivity to these colors. (Consult specifications of negative materials of various manufacturers for more details.) It therefore stands to reason that the same type of black and white film would have a lower emulsion speed, i. e., would require a wider opening of diaphragm when exposed to artificial light to compensate for the reduced values of the blue and green components of white light.

Color film, as previously mentioned, originally was designed for outdoor daylight use exclusively. If that same film were to be used with photoflood lamps the color rendition of the processed pictures would be weighted toward the yellows and reds—colors chiefly found in artificial light. If a light blue filter were to be used the emulsion speed of the film would be cut down from Weston 8 to 3, thus showing as in the case of black and white film, that diaphragm openings have to be increased in artificial illumination. In this particular film the addition of the blue filter cuts the proportion of the red down almost to the levels of the blue and green components of tungsten light.

A low emulsion speed requires a tremendous number of lamps for which most amateurs are not equipped. The film manufacturers did the next best thing—by pulling up the green and the blue speeds of their colored film emulsions—and thus created the Kodachrome A or Tungsten type Ansco Color films. In fact this radical change produced a faster indoor color film. The emulsion speed is really about 50% faster than that of the daylight kind—Weston 12, instead of 8.

QUESTION: A member of our Church feels that he would like to tackle the job of capturing the message of some of the hymns in our Presbyterian Hymnal in color photography—kodachrome slides. A technical problem has us baffled—How to place the words of the hymn on the colored slide. Do you know the answer to this problem? Any suggestions you may have to offer will be very much appreciated.

ANSWER: There are a number of ways, with many variations of each, in which to photograph your hymns for projection. The simplest of all is to photograph your words printed against a colored background. Any good 35 mm. camera can do the job, providing it has a prefocusing device so that the image will appear sharp and in the center of each frame. Use enough light so that the picture can be taken with a very small opening. If you prefer a colored picture as a background, you may have to double expose, once for the picture and again for the lines of the hymn. Such method may call for a bit of experimentation, that is, if you wish to place certain words in such a position so as not to block out an important part of the image. A better method would be to have the words printed at the bottom of the picture. This is much easier on the eye and does not distort the picture.

If you have access to two projectors I would suggest that you photograph the pictures separately on Kodachrome or Ansco Color film. You can then print your hymns with black ink on white cardboard and photograph your lines on microfilm. Your developed negative will then project white letters against a black background. It will then become an easy task of synchronizing the projection of the right picture with its companion verses.

Be sure to mount each of your finished frames in glass mounts. This will prevent dust, fingermarks or other unwanted agents of destruction from accumulating on your slides.

Whatever method of titling you use be sure to avoid Old English. In spite of all the reverence attached to that form of printing, too much of Old English has definitely been proved to bring about eye strain. Please refer to the September column of the EDUCATIONAL SCREEN for additional information about form and size of types suitable for projection purposes.

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Report on Findings in Educational Film Production

Reported by JAMES BROWN
Audio-Visual Center
The University of Chicago

AN important meeting of the Commission on Motion Pictures of the American Council on Education was held at the Quadrangle Club in Chicago on November 12, 1946. Present at the meeting were Dr. Mark May and Gardner Hart (Yale University, Commission on Motion Pictures), Tom Ayres (Florez, Inc., Detroit), Stanley McIntosh, (Encyclopaedia Britannica Films, Chicago), Frank Grover (Coronet Films, Chicago), Joe Marsman (U. S. Navy, Bureau of Aeronautics, Training Film Branch), Henry Nathan (Atlas, Chicago), Jerome Diebold (Wilding Pictures, Chicago), Burton Depue, Robert Casterline, and Walter Hardy (Burton Holmes Films, Chicago), and James Brown (Virginia).

The dinner meeting, called at 6 o'clock, featured Dr. May's explanation of some of the research projects now being carried on in the area of motion pictures (particularly techniques of presentation of material in film form) by the Commission on Motion Pictures of the American Council on Education, now housed in the Institute for Human Relations, Yale University. Dr. May, in response to questions from those at the meeting, first explained the purposes and functions of the so-called "Mayer Committee" of the Teaching Film Custodians. He outlined the manner in which this committee is going about the job of producing a series of experimental educational motion pictures and mentioned, in particular, the status of the ones on the following subjects: 1) Roger Williams—The Story of Religious Freedom, 2) What Causes Seasons?, 3) How a Law Is Made—The Responsibilities of Congress to the Citizen, The Responsibilities of the Citizen to Congress, and 4) Osmosis.

Dr. May then outlined the work of the Commission on Motion Pictures and used as an example the research his unit had just completed on five different versions of a film dealing with the general topic of "Heart Circulation". The film was a hybrid made up from Erpi's of the same title and Eastman's silent film—also of the same title. The five versions were explained as follows:

- 1) Straight film presentation, with introductory and concluding sequences.
- 2) Film presentation in which were contained some "motivation" devices for purpose of obtaining and holding interest of students.
- 3) Film presentation in which participation devices were used—students required to answer questions inserted in the film at various points and covering material just shown in the film—students responding on a worksheet.
- 4) Film presentation with both motivation and participation devices included.
- 5) Version 1 (above) run as follows: one introduction, straight film content run twice, one conclusion sequence.

Results: Dr. May passed around a sample of the test used in the study and explained how it was constructed and why straight "factual" questions were used. Given as a pre-test, students were shown to have been able to answer correctly 39% of the test (average). Given as a post-test, students had an average of 47.2% answered correctly. Gain (over the 39%) for the Version 1 students was 8.2%; for Version 2 it was 10.6%; for Version 3 it was 12.2%; and for Version 4 it was 14%. No figures were given for Version 5.

Dr. May concluded that the study showed that film efficiency could be improved by changes in film technique. This led to further discussions of some of the problems facing film producers in this area. The possibility of a "film production manual" was discussed (such a manual might contain tried and tested film techniques, production short-cuts, information on the psychological basis of film production, and other items) and generally approved by those in attendance. Dr. May invited producers to submit problems they faced to his office whenever it was believed research would help to solve them. The meeting adjourned on the note that other similar meetings in the future would be beneficial to all.

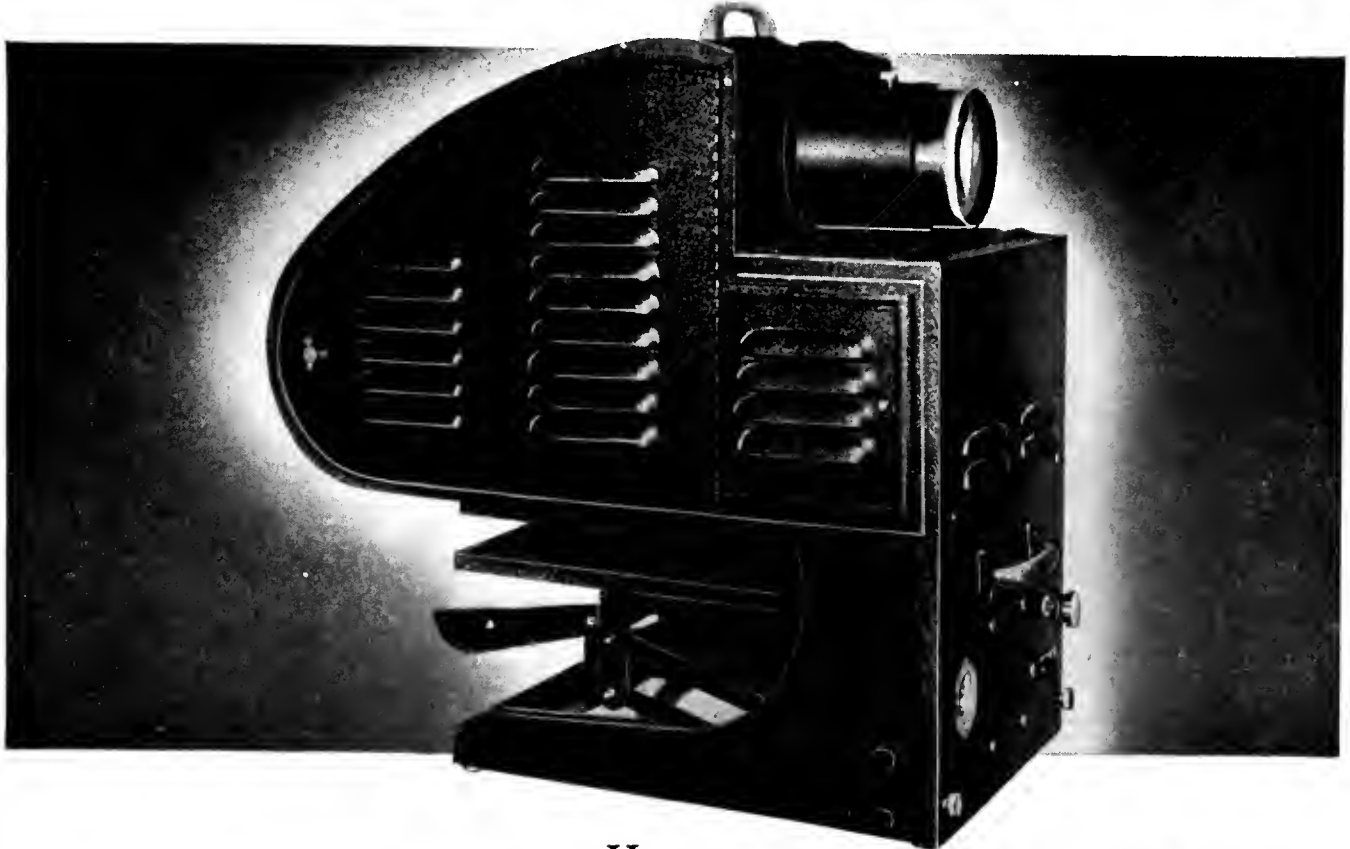
Pupil-Made Slides to Integrate Activities in Elementary Education

(Concluded from page 565)

develop an activity which would give an understanding and arouse wholesome enthusiasm among all children in the school. A group of upper elementary children ranging in age from 9 to 12 engaged in the project. This activity was developed when our school was asked to prepare a ten minute program to be presented to representatives from all Greater Cleveland schools. I requested the girls and boys in the fifth and sixth grades to plan and present the program. After much thought and discussion, the children decided to write a short story around the slogan of the War Chest, "More Will Live, The More You Give." Most of the children wanted to make slides about the story. An original story evolved was based on facts about the War Chest's origin, history, and its present work and need. The story was made entertaining by the use of narration, dramatization, whistling, singing and colored lantern slides.

Materials such as ground glass, cover glass, lantern slide crayons, mounting mats, and binding tape needed for making slides are furnished by the Division of Visual Aids of the Cleveland Public School System. Other supplies such as lantern slide colored ink, transparent pencils, or other media must be purchased from commercial houses. Our teachers choose pupil-made slides because they stimulate interest, develop essential techniques, afford an incentive for developing good diction and better speech, develop dramatic ability, impart essential knowledge and direct children's energies to high standards of accomplishment.

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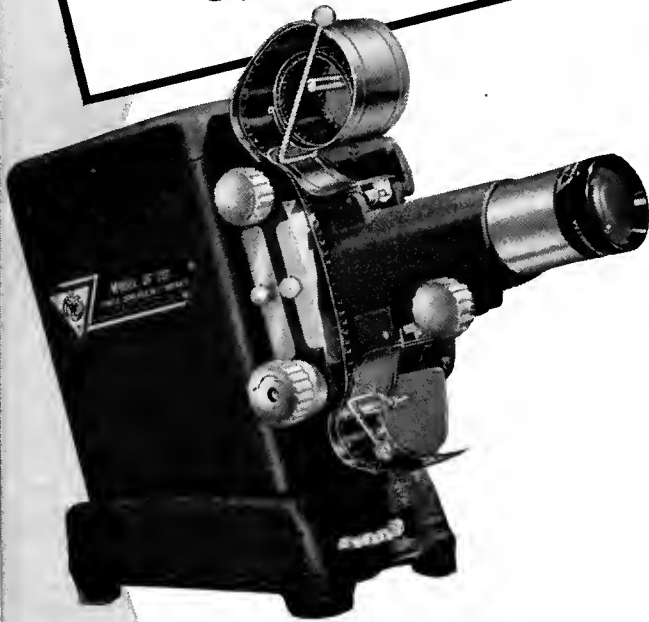
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Report Non-Theatrical Groups Left Out of International Film Program

Floyde Brooker U.S. Office of Education film head, disclosed recently that the State Department last summer specifically disavowed a report calling for widespread participation by non-theatrical groups in the UNESCO film program.

This report was made by delegates to a meeting called last June by the Film Council of America and the American Council on Education. The meeting was attended by State Department representatives and recommendations were turned over to Brooker, who was a member of the U.S. delegation at the preliminary UNESCO meeting in London last July.

The State Department, it was pointed out, offered no substitute for the recommendations made at the June meeting. The only official picture recommendations carried to the full UNESCO meeting in Paris recently is the so-called Barrett report, which is said to exclude non-theatrical or non-commercial participation in this country's international film program.

Thomas J. Brandon, head of Brandon Films, recently returned from a European trip, reported widespread interest and participation in UNESCO advisory groups by educational and non-commercial groups in many European countries. Mr. Brandon said it was "ironic" to see this growth in interest abroad while similar groups in this country apparently are being left out of the UNESCO film program.

Four Illinois Audio-Visual Conferences

A series of four one day audio-visual regional meetings in Illinois were conducted by the city school superintendents of Champaign, Quincy, LaSalle and Skokie. The Visual Aids Service of the University of Illinois cooperated with the local schools in planning, securing visiting faculty and supplying needed materials. These four meetings registered over four-hundred teachers and school board members.

At each one of the four cities the meetings had the same pattern. The first session consisted of classroom demonstrations. Arrangements were made so the demonstrations covered primary, intermediate, junior high and senior high school subjects. The second session had three parts, one on radio in education, another on using slidefilms and still pictures and a third on problems of projection and maintenance. This last section was technical and to it were invited projection club members, teacher projectionists and supervisors of school projection service. The evening sessions were general in nature.

One of the reasons for the influence of these meetings is that all classroom demonstrations are conducted by local teachers using their own pupils. A good demonstration made by a local instructor carries much more impact than an outstanding demonstration made by a visitor. At each one of the centers arrangements were made for at least four demonstrations by local teachers.

Notes

After the classroom demonstrations, visiting experts gave lecture demonstrations. This traveling faculty included Roger Albright, new director of Education Services of MPAA; Ralph Bates and R. H. Hunt, RCA; Eldon Inhoff and Walter Vance, Victor Animatograph Corporation; Dennis Williams, Encyclopaedia Britannica Films, Inc.; and W. Roger Zinn, Jam Handy Organization. Also appearing on the program was Illinois' newly appointed head of the State Department of Audio-Visual Education, E. C. Waggoner. Traveling with the group to assist administratively were Neil Garvey, former acting head of Visual Aids Service and Lewis V. Peterson, Chief of Visual Aids Service of the University of Illinois.

Dr. George D. Stoddard, new President of the University of Illinois, demonstrated his interest and concern with audio-visual materials and methods when he appeared on the program at LaSalle to talk on "Functions of Motion Pictures in Education."

An interesting item about the use of local teachers as demonstrators is the help these people get from the Visual Aids Service. Each school superintendent in September selected the teachers who were to conduct the demonstrations. At the expense of the Visual Aids Service they were brought to the University as a group about four weeks before the regional meetings. There they watched Joe Dickman, Chairman of Science Department and Assistant Director of Film Service, Chicago Public Schools, put on a class demonstration after which a discussion on methods, techniques and problems was held. The meeting, demonstration and opportunity of using any available audio-visual material at the expense of the Visual Aids Service gave each teacher confidence and time to prepare for a good presentation in his home school.

Senate Sub-Committee Investigates Clearance Delay on War-Made Films

According to *The Film Daily* a Senate sub-committee is investigating charges that the MPAA and the SIMPP are "delaying" copyright clearance of hundreds of war-made films.

The publication reports that it has learned from an authoritative source that the surplus property sub-committee of the Senate Military Affairs Committee was looking into reports that the two organizations were delaying clearance of the pictures until their member companies "cashed in" on the growing interest in educational films.

Educational institutions and groups have been seeking release of the more than 5,000 pictures made during the war, but so far only a handful have been cleared.

Luther H. Evans, Librarian of Congress, has proposed formation in "the near future" of an advisory committee to facilitate clearance of copyright-bound Government films, in a letter to Senator Joseph C. O'Mahoney (D), Wyoming.

The advisory committee will be made up of representatives from Government agencies and "outside or-

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The five-point program for utilization of the Library of Congress as a central clearing agency for Government films and clearing pictures of copyright restrictions proposed by Dr. Evans includes the suggestion that the films be transferred to one central place in order that economies might be realized in the cataloging, listing, and otherwise evaluating the material, and that the Library would be able to establish a central distribution service.

British Government Begins Documentary Film Drive

The story of Britain's rehabilitation and reconstruction is to be shown to the world in a series of some 169 documentary films. These will be sponsored by the Films Division of the Government's Central Office of information at an annual cost of \$3,000,000. The most important subjects to be treated by these documentaries now planned cover British hydro electric achievements, developments in radio and television, ship-building, civil aircraft, and scientific instrument making. A monthly film magazine, *This is Britain*, is also issued.

The films are distributed through two channels—non-commercially through the British Government's various overseas information services and commercially through the best available trade channels.

Navy Combat Film Available to Public

The Navy's vast library of combat film is being made available to the public through educational institutions, research organizations, and the motion picture industry, it was reported in a paper written by Commander E. Nell and delivered at the 60th semi-annual convention of the Society of Motion Picture Engineers held recently.

Adult Education Institute Announces New Film Research

An expanded program of research in film selection, evaluation and utilization for adult groups by the Institute of Adult Education of Teachers College, Columbia University, is announced by Morse A. Cartwright, Director of the Institute. For the past year the Institute has published the *Film Forum Review*, devoted to the use of motion pictures in adult education.

The aim of the new program is to determine methods for evaluating films as aids to adult discussion and as tools used without discussion, and to find means of reporting adult audience response to educational films. Evaluation sheets, leaders' and audience guides to discussion of specific films will be issued, and an annotated catalog of films suitable for discussion in various fields will be published.

A laboratory for viewing and evaluating films has been set up at the headquarters of the Institute, and the staff has begun work on a series of publications. At present the staff is viewing and evaluating films in three fields, international relations, intergroup problems and family life problems, preparatory to issuing an annotated guide to films and filmstrips in these areas.

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Chicago Public Schools Use 877 Different Films

Six hundred and fifty thousand dollars worth of instructional films—prints of 877 different motion pictures—are devoted to providing audio-visual education for the pupils of the Chicago Public Schools, according to a report issued by Gerald N. Bench, director of visual instruction.

The Chicago Board of Education has made it possible for almost every school in the city to own at least one projector by paying one-half of the cost of each machine. This arrangement serves the double purpose of encouraging schools to take advantage of audio-visual materials by lightening their financial load and at the same time giving each school a sense of direct, responsible ownership resulting from the combined efforts of parents, teachers, and pupils in raising money for the other half of the cost.

Metro-Goldwyn-Mayer Distributes School Films in England

Distribution of 16 mm. educational programs in England by Metro-Goldwyn-Mayer, Ltd. has begun, according to Morton A. Spring, first vice-president of Loew's International Corporation.

In addition to programs made up of features of cultural and educational content such as "Madame Curie" and "David Copperfield", technical training and classroom films will be made available subject to the needs and requirements of British educational authorities.

International Assembly of Women Views Documentary Films


Members of the International Assembly of Women attended a recent screening of documentary films produced by the International Film Foundation of New York City. Over one hundred fifty guests representing 54 countries were present to review a program of four films depicting the people of the world.

Of interest were the results of a questionnaire giving the women of this assembly the opportunity to suggest what type films they would like to have seen in their countries about America, and what films we should bring to America about their countries. The majority vote would have less skyscrapers and less Hollywood men and women, more country life and simple people, and less emphasis on divorce and family maladjustments.

Judge Richard S. Hartshorne of East Orange, New Jersey, trustee of the Davella Mills Foundation and representative of the International Film foundation, was master of ceremonies.

Two films, "The School" and "The Doctor", have been translated into twenty different languages by the United States State Department.

At present one foreign expedition of the International Film Foundation is in the Orient and one is in Europe making pictures for later release. A series of films on American education and rural life is being made to present and interpret the American way of life to other peoples of the world.



THE FORUM SCENE FROM SHAKESPEARE'S
Julius Caesar
A 16mm. sound film produced by the British Council
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Second Michigan Audio-Visual Conference in February

February 19, 20, and 21 have been selected as dates for the second Michigan Audio-Visual Conference which will be held at the Rackham Memorial Building in Detroit. Again, the sponsors will be the State Department of Public Instruction and the teacher training institutions of the State. The Conference this year promises to be even more successful than that of last spring which was attended by approximately a thousand persons from 97 localities in 11 states and Canada. The Conference will probably be unique in providing for open discussion of problems in which educators, manufacturers, producers, and distributors have a close, common interest. Details of the program will be announced at a later date.

\$400,000 for Bureau of Mines Films

More than \$400,000 worth of educational motion pictures—made possible through the cooperation of private American mineral industries—are being added to the free loan library of the Bureau of Mines this year, announces Secretary of the Interior J. A. Krug.

A total of 15 new sound pictures dealing with mining, minerals and petroleum has been authorized for 1945, the Secretary said, with three films already completed and 12 others in various stages of production.

The new Bureau pictures will be distributed free, along with others produced in past years, to schools, colleges, vocational training classes, the armed forces, scientific societies, and business and civic organizations.


For more than a quarter of a century, the Bureau of Mines has been distributing free of charge thousands of reels of educational motion pictures with funds provided by private cooperating industries. Believed to be the largest of its kind in the world, the Bureau's film library now has about 11,000 reels and 8,000 regular borrowers. Many of the films are booked from several months to a year in advance of showing dates.

Although no charge is made for the use of any of the films, borrowers are required to pay transportation costs and to pay for any damage to the film. The main distributing center is at the Bureau's Central Experiment station, 4800 Forbes St., Pittsburgh, and all applications for loans should be sent there. Sub-distributing centers are maintained at several universities and other places throughout the country.

American Humane Association Announces 1947 Film Contest

Cash awards totaling \$300 are offered by the American Humane Association for the best moving picture films on pets, domestic animals, birds, and wildlife. All films must be on original 16 mm. stock and not less than 200 feet in length or more than 800 feet. Further information can be obtained from the Association at 135 Washington Avenue, Albany 6, New York. All entries must be at the above address before March 31, 1947.

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The motion picture *Heidi* is distributed by Films Incorporated in 16 mm. for showing on school projectors. It is one of several hundred full-length features and dozens of short subjects and cartoons especially selected for school showing. To get the full story of the services which Films Incorporated offers to schools, ► just send a postcard request for the current School List catalog.

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Audio-Visual Institutes Held In Virginia During Summer

A series of six two-day audio-visual institutes were conducted jointly during July by the Bureau of Teaching Materials, Division of School Libraries and Text-books, State Board of Education, Richmond, Virginia, and Virginia State College, College of William and Mary, Farmville State Teachers College, Madison College, the University of Virginia, and Radford College. Attended voluntarily by some 2,400 principals, teachers, supervisors, and superintendents, the meetings featured complete displays of new audio-visual instructional materials and equipment—motion pictures, projectors of various types, transcriptions and recordings, screens, wire and disc recorders, models, slides, and many other types.

The first day of each institute was devoted to a tour of the exhibits and to two general meetings which dealt with various aspects of the problems involved in using audio-visual materials of instruction in the classroom. Those who appeared on the general program at one or more of the six meetings included Dr. Vernon G. Dameron of the National Education Association; Mr. Robert Hudson of the Columbia Broadcasting System; Mr. Otto E. Geppert of Denoyer-Geppert Company, James W. Brown, W. Henry Durr, and Ollie B. Fuglaar of the State Bureau of Teaching Materials; J. Edward Oglesby of the State Department of Education's

Film Production Unit; Mr. Clark Elkins of the Janu Handy Company, Detroit; Dr. Edward P. Alexander of the Williamsburg Restoration, Williamsburg; Mr. Sam Carey and Mr. Jack Stone of Radio Station WRVA, Richmond; Mr. Nevile C. Gardner of the British Information Service, Washington, D. C., and Dr. A. G. Richardson, State Department of Education, Richmond.

Local chairmen for each meeting were as follows: Virginia State College, Mr. Samuel A. Madden; College of William and Mary, Miss Janie Shaver; Farmville State Teachers College, Dr. Edgar M. Johnson; Madison College, Miss Ferne Hoover; University of Virginia, Dr. J. Alex Rorer; and Radford College, Dr. I. R. Silverman.

The second day's program of each institute featured a number of interestingly arranged sectional meetings dealing with problems of adapting audio-visual instructional materials to use in specific areas of the curriculum and at specific grade levels. More than eighty different individuals—all active in school work in Virginia—participated in these sectional meetings by giving demonstrations, making talks, conducting discussions, or displaying and explaining materials developed by children and teachers.

The institutes served to carry forward the already considerable interest on the part of school people in Virginia in the adaptation of the use of audio-visual instructional materials in daily problems of the curriculum.

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**Audio-Visual Section of Iowa State
 Educational Association Holds Meeting**

Superintendent Wm. N. Grimes of Gowrie, Iowa, Chairman of the Audio-Visual Section of the Iowa State Education Association, planned an outstanding program for administrators and teachers in Iowa at a meeting in Des Moines recently.

The meeting included demonstrations in the use of visual aids in the teaching of elementary school social studies and high school science, and an address by Vernon Dameron, of the Division of Audio-Visual Instruction, National Education Association. A panel discussion was held with the subject, "Local Problems in the use of Visual Aids", led by Lee W. Cochran, Executive Assistant, Extension Division, State University of Iowa.

**National Board to Review
 Non-Theatrical Motion Pictures**

The National Board of Review of Motion Pictures announces that in 1946 for the first time in its history the Board has begun regularly to review non-theatrical films of educational and informational purpose.

Since its foundation in 1909, the National Board of Review has principally concerned itself with the reviewing of theatrical entertainment features and shorts of which it reviews 99% of those released in the United States. Since 1916 when it abandoned censorship, the Board's purpose has principally been that of bringing the films selected for entertainment and artistic merit to the attention of community audiences with the aim of securing support for them at the box-office. From the beginning the Board has also taken an active interest in the educational and informational film but until recent years, due to the paucity of their production, there has been little that the Board could do to create audience support for them. During the war, however, the tremendous increase in production, quality, and audience interest enabled the Board to begin the preparation of lists of films in aid of the war effort for its community groups. Since February 1946 the Board has been regularly reviewing all non-theatrical films of any nature whatsoever which have been submitted to it.

Non-theatrical films are reviewed by the Board through committees consisting of members of the public, visual education experts, and experts on the subject of the film itself. The resulting reviews are not intended as technical evaluations from the classroom point of view but as common sense estimates of the usefulness of the film to adult and youth groups of all varieties. Reviews are published in *New Movies*, the National Board of Review Magazine, and the *Weekly Guide to Selected Pictures*. These publications are extensively used in program planning by the Board's 300 community Motion Picture Councils consisting of representatives of schools, churches, Parent-Teacher associations, adult education groups, women's clubs and business clubs.

Films may be submitted for review to the National Board of Review, 70 Fifth Avenue, New York 11, N. Y. The review fee of \$6.25 per negative reel is charged for the support of the work of the Board.

Teaching Of "Movie English" Urged

The National Council of Teachers of English, meeting in national conference at Atlantic City, were urged to make more extensive use of available motion pictures and other visual aids, and to include "radio and motion picture English" as integral parts of their course of study. The speaker was William F. Kruse, vice president of United World Films, Inc., Universal's new subsidiary. Speaking before the Visual Education Section in the course of the special three-day presentation of motion pictures and strip films submitted by eleven distributors, Mr. Kruse pointed out that film and radio were the two new channels of expression born in our generation, and that they had developed techniques of English expression all their own, quite distinct from, though related to, such older forms as the novel, short story, essay, sonnet, play or news article. The services of each of the more traditional forms are freely employed by the newer media, but in addition they have evolved and are still developing quite new and unique expression forms. In response to Mr. Kruse's question as to how many gave any special attention to "movie English" only three hands went up, while in the radio area the count was only five.

Four examples of types of motion pictures that might serve the English teacher were offered by United World. The first was a British-made "Gray's Elegy"—excerpts spoken against a documentary background of English scenes from the actual churchyard and its environs at Stokes Poges, the locale of the famed classic. Another was "Wordsworth and the Lakes," an effort to show geographical influence upon a poet's mood and works. The feature films "Nine Days a Queen" (Gaumont-British, 1936), and "House of Seven Gables" (Universal 1940) were also shown in part, as examples of authentic and conscientiously produced theatrical feature films useful for curriculum enrichment.

The visual aids program was organized by John J. Jenkins of the Bronxville, New York, public schools. Other firms showing motion pictures and strip films included Curriculum Films, British Information Services, Popular Science, Pictorial Films, Coronet Instructional Films, Teaching Film Custodians, Teen Age Book Club, Brandon Films and Nu Art Films.

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Chicago, Illinois

Dear Sir:

Last summer Mr. Loren Foster and myself operated the Fowler Movie Company in the vicinity of Fowler, Indiana. We gave outdoor movies in the various towns in that vicinity. One night after a show at Medaryville our operator returned to his home at Oxford, Indiana, and parked his car near his house. During the night his car was entered and our projector and speaker stolen. The serial of the projector was 1144717 and the speaker was 1244717. The outfit was a Natco machine. Please run the serials in your paper.

My address is at the LaPaz high school or my home address is 508 East Adams St., Plymouth, Indiana.

Yours truly,

Robert M. McConnell



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A Hal Roach comedy full of the loudest laughs that ever rolled out of the West. It is a story of the gay and screwy adventures of two happy-go-lucky cowboys who become involved in a gangster brawl in the great open spaces and finally emerge as dare-devil heroes.

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New York Film Council

(Concluded from page 570)

stressed the fact that the Y.M.C.A. is principally interested in motion pictures from the educational point of view.

Mr. Strom stated that the university film library should not consider itself in competition with commercial distributors but rather that it should function as a clearing house of information to transmit to producers the types of demands which it experiences in its contact with users.

Atlanta Film Council Holds Two Meetings

The active Atlanta Film Council held two more meetings recently. Sam Lynch, Chairman of the State Department's Committee on FM Radio, gave an address, "Radio in Education" at the first meeting. Atlanta pioneered in the field of radio education and the program is continuing.

Four films were shown at the second meeting to acquaint all teachers, producers and manufacturers, parents, etc., with the Atlanta program of "more learning in less time". Program chairmen were Kathleen Moon, Director of Audio-Visual Education, Fulton County Board of Education, and Walter S. Bell, Director of Audio-Visual Education, Atlanta Board of Education.

U. N. O. Film Plans

(Concluded from page 572)

newsreel on the activities of the U.N. members. Their production unit, taken from 3 foreign countries, will document all meetings of committees and large groups for the archives. The idea is to produce nothing that commercial companies anywhere in the world want to produce. The budget for production of information films will be used to help produce desired films.

Mr. G. L. Garnes of UNESCO told briefly what the plans of his agency were.

First, UNESCO hopes to provide guidance to the film makers all over the world. Theatrical producers will be urged to produce films to stimulate international understanding. Barriers for exchange of documentary and educational films will be opened up. A conference is planned where educational and scientific films from all over the world will be pooled. Production of UNESCO will also be limited, its purpose being to promote production by individuals.

Mr. Benoit-Levy then pointed out that similar plans, to suit the needs of the agency, were being worked out by the other independent agencies of the U.N., such as FAO, etc.

The United Nations Film Board announced at this meeting, will first undertake a complete catalog of all films in all countries. A film footage library will be maintained about the U.N. and its member nations.

A filmstrip on the organization of U.N. is already nearing completion, and exhibits, photographs and other devices are also planned.

The U.N. Film Board hopes to work in cooperation with national committees representing the film industry in each country. Such committees have already been named in France, England and all Latin American countries. The American committee has not yet been formed.

AUDIO-VISUAL TRADE REVIEW

McGraw-Hill Production Program

A new "package" of teaching tools for high schools and colleges, consisting of textbook, 16mm sound motion pictures, and silent filmstrips, has been announced by McGraw-Hill Book Company, Inc. Marking its entry into the educational film field, the Company has started production of several series of McGraw-Hill Text-Films. Each series of films will be specially prepared for direct correlation with a particular textbook, using the same basic approach to the subject and the same terminology as the textbook. The films will be ready for distribution next Spring.

Plans call for all units of the package—textbook, motion pictures, and filmstrips—to be subjectively related, but functionally different. Motion pictures will stimulate student interest and give a realistic explanation of theories, principles, techniques and applications, especially in those phases of the subject most difficult for the average student to understand. Filmstrips will amplify the presentation, will ask questions, and re-emphasize key points in both textbook and motion picture. Both motion pictures and filmstrips will provide extended coverage of the subject matter in the textbook which will remain as the basic source of information to be transferred to the student under the direction of the teacher.

The initial Text-Film program covers four popular textbooks: Schorling's *Student Teaching*, for normal schools, teachers colleges, and "in-service" teacher training programs; Diehl's *Textbook of Healthful Living* for College freshman hygiene courses; French's *Engineering Drawing*, for colleges and technical institutes; and French and Svensen's *Mechanical Drawing*, for high schools. Each of these books will be supplemented by a separate series of Text-Films, consisting of six or seven 16mm sound motion pictures, each of approximately 15 minutes running time, and a like number of coordinated silent filmstrips, each of approximately 50 frames. Instructors' manuals will also be provided.

These films are being produced under the direction of Albert J. Rosenberg, Manager of the recently created Text-Film Department of McGraw-Hill Book Company, Inc. Mr. Rosenberg has had considerable experience in film work and in education. During the war he had charge of the production of 75 motion pictures and accompanying filmstrips and coordinated instruction manuals at the U. S. Office of Education.

In describing the program, Mr. J. S. Thompson, President of McGraw-Hill, said that no attempt would be made to produce Text-Films on every phase of a particular subject, or on every chapter of a particular book. Instead, he indicated, selection of film subjects will be based on those parts of the course most difficult for the student to grasp, as

determined from replies to questionnaires sent to users of the texts, and on those parts of the book that can be more effectively presented by the visual medium than by lectures or the printed word.

New SVE Releases

Teachers of upper elementary and high school French courses may welcome the new SVE release *Beginning French Series*, prepared by Miss Francis H. Patterson, president of the Ohio Modern Language Teacher's Association. The series, which puts sharp emphasis on building a varied and useful vocabulary, includes the following 10 units: 1. Aids to Pronunciation—Telling Time; The Weather (43 frames). 2. Gender Agreement of Adjectives (42 frames). 3. Differences in the Use of Prepositions in French and English (40 frames). 4. The Partitive (41 frames). 5. Negatives (40

ROBERT E. SCHREIBER, Editor
Audio-Visual Center
The University of Chicago

frames). 6. Question Forms (40 frames). 7. Vocabulary Builder—The House (42 frames). 8. Parts of the Body: Reflexive Verbs (44 frames). 9. Clothing and Food (43 frames). 10. Le Jardin Potager, Le Jardin D'Agreement (36 frames).

Other releases include: a series of 23 strips on *Important Cities of the United States*; 54 frames on *Television* (from the series "Methods of Communication"); three subjects in the Primary Reading series—*Little Red Riding Hood*, *Chicken Little and Goldilocks* and *The Three Bears*, and *Metropolitan Library in Action*, consisting of 40 frames.

The Society is also releasing a series of Christmas color slides. Titles include: *Scenes from the Nativity*, *Madonna and Child*, *The Adoration of the Shepherds*, *The Story of Christmas*, *The Night before Christmas*, *Christmas in Many Lands*.

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Calhoun Company Gets EBF Franchise for Georgia

Miss Hazel Calhoun, owner of the Calhoun Company, Atlanta, Georgia, announced that the EB franchise for Georgia had been given to her organization on September 1.

For complete coverage of the state on the EB's excellent line, Mr. D. B. Palmeto, former Kentucky school administrator, has been added to the Calhoun staff, as educational consultant on visual aid materials.

School Guild Theatre Transcriptions

Ready for release, or in process of preparation, is a new transcribed series of events in the lives of distinguished Americans. Available on sixteen-inch, 33 $\frac{1}{3}$ R.P.M., high-fidelity vinylite are: "Splendid Legend" (Mark Twain), "Outrageous Toy" (Alexander Graham Bell), "The Bird Man" (John James Audubon), "Dividing a Continent" (George Washington Goethals), "Vote for Anna" (Anna Howard Shaw), "Man Who Liked People" (Jacob Riis), "Insect Detective" (Charles Valentine Riley), "Doctor Elizabeth" (Blackwell), "Of Guppies and Glaciers" (Louis Agassiz), and "One-man Army" (Joseph Pulitzer).

Each unit of two transcription sides constitutes a complete teaching kit. In addition to a fifteen minute dramatization, teacher's introduction, pre-listening activities for students, and follow-up suggestions are included right on the transcription. School Guild transcriptions are master-minded by Elizabeth Goudy Noel and Wilson Bower. National distribution is handled by: Training Aids Inc., 7414 Beverly Blvd., Los Angeles 36.

Young America Slidefilms Teach Health

A series of six new teaching slidefilms on health, correlated with leading texts for the primary grade level, has been produced by Young America Films, Inc. Each slidefilm is done in original art work. Printed captions are graded to vocabulary level. Individual titles are *Keeping Clean, Straight and Tall, Strong Teeth, Foods for Health, Rest and Sleep* and *Keeping Well*.

Another "Good Health Series" consists of six slidefilms especially designed to fit into the middle-grade health program. Titles are *You and Your Clothes, Pesky—The Cold Bug, You and Your Food, Your Posture—Good or Bad?, Bacteria—Good and Bad* and *Insects and Disease*. Teacher's Guides are included with each.



From "Strong Teeth".

For further information, address Young America Films, Inc., 18 East 41st Street, New York City 17.

ANFA Directors Meeting

The Directors of Allied Non-Theatrical Film Association, meeting in Cleveland on November 1st, made final arrangements for the preparation of the coming ANFA year book. Mr. William Lewin will serve in an editorial capacity. Also discussed was the time and place of the next ANFA convention. It will be held in April or May, and Executive Secretary Knighton was asked to check upon convention facilities in New York, Atlantic City and Chicago. Officers of ANFA present at the meeting were Wm. F. Kruse, president; Horace O. Jones, past president; Harold Baumstone, secretary; Jack Carter, vice-president and Wilfred L. Knighton, executive secretary.

Pictorial Produces Industrial Film

Pictorial Films, Inc., RKO Building, Radio City, New York, long known for the production and distribution of 8 and 16mm home and educational movies, is now entering the industrial film field for the first time. The first production, at present almost completed, will be in 16mm Kodachrome, sound, and will take up about 2 reels. It will show the history of champagne making, going back as far as the acci-

dental discovery of champagne at the Abbey of Hautvilliers in the Province of Champagne, France in the 17th century; then will show the step by step progress of champagne at Dry Imperator's vineyards and wineries at Hammondsport, N. Y.—from the selection of proper grapes, their growth, culture and harvest in glowing fall colors in the rolling hills of Hammondsport, through the involved chemical processes, filtering, aging and bottling by Dry Imperator craftsmen. The film is said to be a "fascinating educational feature" for "free" distribution.

Bell & Howell-Universal Deal Completed

Formation of the new company, United World Films, Inc., announced last month, has been completed. United World, a wholly owned subsidiary of Universal Pictures Company, Inc., includes the entire Bell & Howell Film-sound Library comprising 6,000 subjects, the operating personnel, and the branch offices in Chicago, New York, Washington and Los Angeles together with the dealer and agency contacts of the Bell & Howell distributing system.

Universal Pictures Company, Inc., already closely affiliated with the J. Arthur Rank Company in the distribution of its general product in this country through the recent merger of Universal and International Pictures, will now become the prime distributor of the J. Arthur Rank sub-standard product in the United States.



Colonel James M. Franey

This marks the first time that a major distributor has undertaken to embrace all phases of the sub-standard film field, thus making United World Films pre-eminent in this sphere.

Chairman of the Board of United World Films, Inc., is Matthew Fox, who will occupy this post in addition to his duties as Executive Vice President of Universal Pictures Company, Inc. Colonel James M. Franey is President, and will devote himself to the coordination of all activities of the business.

Franey, a Colonel on General Eisenhower's staff during the war, was



William F. Kruse

Assistant Chief of Staff for Personnel and Administration in the European Theater of Operations. He supervised the distribution of entertainment and training films to the troops. Prior to his Army service, he specialized in business management and administration.

The key executives of the company are William F. Kruse, a member of Bell & Howell Company for the past seventeen years, and Edward L. McEvoy, present head of Universal Picture Company's Short Subjects Department, as Vice Presidents. Edmund L. Dorfmann is Vice President in charge of Production.

Dorfmann has been President of American Institute of Motion Pictures since 1938 and has produced many outstanding films.

The following statement was issued by N. J. Blumberg, President of Universal Pictures Company, Inc., and J. H. McNabb, President of Bell & Howell Company:

"The marked increase in the 16mm and 8mm market, stimulated by the ever growing desire on the part of the public to acquire information through motion pictures, inspired the transaction whereby Universal acquires the Bell & Howell library of 16mm and 8mm films."

Radiant Instruction Book

An instruction book, to assure the maximum in efficient operation, is now being attached to each of the new 1947 Radiant projection screens. The manuals supply information on the proper and correct usage of the various screen models. In addition the instruction book contains Radiant Mfg. Company's new, one year screen warranty against defective workmanship. This guarantee warrants the screens to be free from defects in materials and factory workmanship. In the event of failure, not due to accident, misuse, abuse or alteration, Radiant will repair or replace "through accredited Radiant distributor and dealer channels" any defective parts.

New RCA Mobile Television Unit Announced

Development of a lightweight, self-contained mobile television unit, virtually a "television studio on wheels," which will greatly facilitate news coverage and other remote pickup operations, has been announced by W. W. Watts, Vice President in charge of the RCA Engineering Products Department.

The new RCA Mobile Television Unit, mounted on a standard 1½ ton truck chassis, can be used to transport all the equipment required for picking up, monitoring, and relaying to the studio remote television events such as boxing and wrestling matches, football, hockey, and baseball games, horse races, and newsworthy events such as parades, public ceremonies, and floods, fires, and other disasters.

The new mobile unit made its public debut at the recent convention of the National Association of Broadcasters in Chicago. Mounted on top of the mobile unit were one of RCA's supersensitive Image Orthicon television cameras, which scanned the State Street crowd by the relatively dim light of the hotel marquee and nearby shop windows, and an RCA Victor table model television receiver, just off the production line, which permitted spectators to see themselves on the television screen. The same pictures appeared on 20 television receivers spotted throughout the convention quarters in the Palmer House.

Victor Prexy Tours

S. G. Rose, President of the Victor Animatograph Corporation of Davenport, Iowa, is making an extended business trip through Mexico and later will visit West Coast points. While in Mexico Mr. Rose will meet with various distributors to iron out details of export-import matters relative to Victor projectors and cameras.

European Dealers for NATCO Projector

Mr. George M. Factor, executive assistant to Willard Gidwitz, Vice-President in charge of sales for Natco, Inc., is now en route to Europe to complete several deals which will result in wider distribution of the Natco 16mm sound projector. Sales agencies are to be set up in England, France, Belgium, Sweden, Switzerland and the Netherlands.

Already many representatives of firms in these countries have visited the Chicago plant of Natco, Inc. Even though original plans of the company did not include continental distribution just now because of the present unsettled conditions, arrangements are to be made for shipments to begin as soon as production increases sufficiently.

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GRISWOLD Splicers have long been first choice of makers and exhibitors of motion pictures in the entertainment world because their exclusive design features make splicing easy, fast and foolproof. Also because they're built for a lifetime of service. These same reasons make GRISWOLD Splicers the best buy for makers and users of business and industrial films.

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"A Christmas Carol" On Slidefilm

The world-famous classic, Dickens' *A Christmas Carol*, is currently being released by Pictorial Films, Inc., in their series of full-color 35mm classic slidefilms.

The interpretation of this film, created by Fletcher Smith Studios for Pictorial Films, overcomes the static feeling so



From Dickens' "Christmas Carol"

often present in slidfilms. Each of the 100 frames which make up this story gives a feeling of motion to the audience and carries the legend of Scrooge to its happy ending. The costumes and architecture of the period in which the story takes place are historically authentic, and as a Christmasy touch, the Yuletide colors, achieved with the Americolor process, are woven into the color pattern to impart the underlying warmth of this story.

This slidefilm, of approximately 100 frames, is available at photographic stores and at visual educational dealers. For additional information write direct to Pictorial Films, Inc., RKO Building, Radio City, New York 20, N. Y.

Sun Dial Moves to New Pathe Industries Building

Sun Dial Films, Inc., has moved its production and executive offices to the new Pathe Industries Building at Park Avenue and 106th Street. The new structure will house complete producing and laboratory facilities.

Coincident with the announcement of the move to larger quarters, S. A. Datlowe, President, announced the appointment of William E. Prendergast, former White House liaison officer, as director of research and sales.

Victor Projector Accessories

The Victor Animatograph Corporation of Davenport, Iowa, offering a new Voltage Regulator with which the power supply for 16mm projectors can be held to the correct, and uniform level. This Regulator is said to eliminate difficulties many times confronting 16mm projector operators in rural or outlying urban districts where power is often inadequate or irregular. Use of the Regulator increases lamp life, decreases replacement costs, while improving both picture and sound.

Victor has also developed new reel arm extensions which make it possible to employ 2,000-foot reels on its 16mm sound motion picture projector. The

extensions are easily installed in the front arm socket and may be carried in projector or speaker case when not in use.

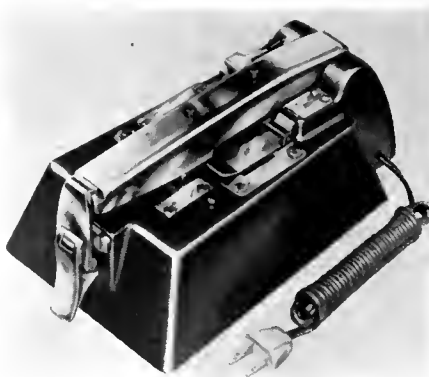
Meridian Pictures Appoints Scofield Vice-President

Edward Scofield, former director of public relations and advertising for J. Arthur Rank, has been appointed executive vice-president in charge of production and public relations for Meridian Pictures, 16mm producing and distributing organization, it was announced by President Sam Nathanson at a recent meeting of the Board of Directors in their offices at 5545 Sunset Blvd.

Meridian plans to produce 24 features, 24 cartoons and 24 short subjects for the 1946-47 season. President Sam Nathanson further revealed that 33 distribution centers have been set up in the United States and the rest of the world to handle their product.

Lektra Splicemaster 16

The new Lektra Splicemaster "16" butt-welds all sound or silent 16mm film within 15 seconds or less. First, a built-in trimmer lines up and simultaneously trims both ends of the film. Second, the film is clamped into position for the butt splice, a button is pushed and the light indicator dims as the weld starts. The current cuts off automatically when the indicator brightens and the splice is finished. Third, the built-in trimmer is used to even up the slight protrusions created on each side of the film by the electrical splice process. The Splicemaster makes a true, flat weld that passes all precision-perfect film gates because no

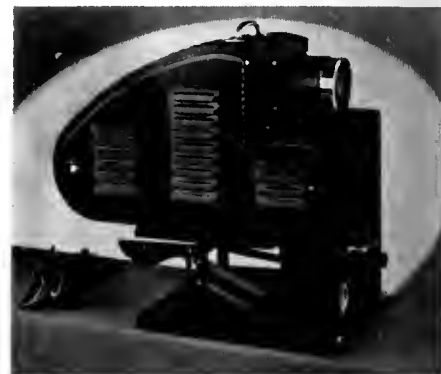


Lektra Splicemaster

overlapping of the film is necessary. The film butts are pushed together and welded. An extra handy feature of the Lektra invention is the built-in editing and viewing light, which can be blacked out with tape when splicing unexposed film. It has a Hammertone finish aluminum base with steel fittings. It weighs five pounds and measures 9" x 5½" x 4". Available in limited quantities from Lektra Laboratories, 30 E. 10th St., New York.

New Opaque Projector Takes Full Page Material

Charles Beseler Company, New York, have released their new Model OA3 Projector which has a 7½" x 10" copy opening. This opening more than covers the average amount of printing on an 8½" x 11" sheet. Thus full pages in most magazines and books, maps, and other large size material can be clearly and fully projected with an 18" focal length lens. The Beseler Model OA3 uses two 500-watt T20 medium prefocused base lamps, and is air cooled. One of the special features of this new projector is a self-locking device (Pat. Pending) which enables the copy platen to be locked open in various positions for easy insertion of the copy to be



Beseler Model OA3 Projector

projected for holding single sheets of copy to facilitate insertion in the projector. The Projector weighs 43½ pounds.

Simmel-Meservey Moves

Mr. Louis C. Simmel, General Manager of Simmel-Meservey, has announced the moving of the firm's general offices to a new modern building at 321 South Beverly Drive, Beverly Hills, California. The move, Mr. Simmel stated, was necessitated by a substantial increase in volume on both educational films and records and by a considerable increase in personnel to handle the increased volume.

The new quarters will provide an increased capacity of approximately 400% in the firm's educational film division and approximately 200% increased capacity in the record division. Immediately after formally opening the new quarters, Mr. Simmel left on a month's business trip for a series of conferences with leading educators in the East, Middle West and the South.

New Photographic Center Opens in Honolulu

Motion Picture Enterprises, under the ownership and management of Mr. E. J. Young, has opened a new store in Honolulu, T. H. The new photographic center will feature the latest equipment. A film rental department is also provided, along with complete facilities for photofinishing.

Current Film News

■ NATIONAL FILM BOARD OF CANADA, Ottawa, announces that the following films may be obtained from the International Film Bureau, 84 E. Randolph St., Chicago 1:

Canada—World Trader (8 min.)—showing how Canada has attained the position of fourth largest among the world's industrial powers.

Land for Pioneers (14 min.)—a summary of the exploration and development of the Canadian North. How the Alaska highway has opened up new farm areas, and the importance of air routes to Europe.

Trees That Reach the Sky (8 min.)—the story of a Sitka spruce that became a Mosquito bomber. Lumbering, milling, and manufacturing operations are shown.

Early Start (20 min.)—a description of Boys' and Girls' Farm Club Work, a flourishing activity in all parts of Canada.

■ YOUNG AMERICA FILMS, INC., 18 E. 41st St., New York 17, announces the completion of four 16 mm subjects for the elementary level, namely:

Tommy's Day (15 min.)—designed to teach the young child a few simple health facts and to provide him with an orientation to a simple pattern of every day life. The film follows a typical six-year-old boy through a day's activities.

Magnets (13 min.)—Betty and Bob, two typical elementary school students,



learn the scientific principles involved in a lode-stone and a bar magnet. Specifically correlated with the science program for Grades 4-5-6.

The Flow of Electricity (10 min.)—a science film for the same school level, explaining electrons, how electricity is produced, what a closed circuit is, and the applications of such a circuit to home electricity.

What Makes Rain (10 min.)—designed to introduce the child to the concept of the water cycle and the related concepts of evaporation and condensation. For Grades 2-3-4.

■ ASSOCIATION FILMS (Y.M.C.A. Motion Picture Bureau), 347 Madison Ave., New York 17, has released another sports film, titled:

Play Championship Basketball—a series of six films on the fundamentals of basketball, as demonstrated by the Oklahoma A & M team, national basketball champions of 1945 and 1946. Analysis of the game is voiced by Bill Slater, well-known sports narrator. Titles of the subjects are: Individual Offense; Individual Defense; Team

Styles of Play; Iba's Famous Offensive Plays and Variations; Defensive Styles; Drills.

This film was produced in cooperation with the American Institute of Motion Pictures. Designed specifically for use by coaches, it is also well adapted to enhance spectator understanding and enjoyment of the game.

■ INTERNATIONAL FILM BUREAU, 84 E. Randolph St., Chicago 1, has acquired from the British Information Services the exclusive United States distribution rights to a series of films on the technique of anaesthesia. These eleven films were produced by Realist Film Unit under the super-

Films from Britain



Behind barriers of desert and jungle, guarded by the deadly tsetse fly and the malaria mosquito, Africa was almost isolated from the white man's world for centuries. Then, only forty or fifty years ago, the barriers began to break down in earnest. Superstitious, primitive, and largely savage Africa came face to face with the modern age of machines and science. The British Administration had to protect the African way

of life from being completely crushed by the sudden impact of the white man; and to help Africans use the white man's knowledge to improve the African way of life, so that their countries could hold their own in the modern world. These films offer a quick glance at some of the rather astonishing strides which Africans and Britons, in partnership together, have made in these few years.

Films on Colonial Development

ACHIMOTA

FATHER AND SON

FIGHT FOR LIFE

GOLD COAST BUILDERS

POTTERY ON THE GOLD COAST

MEN OF AFRICA

PARTNERS

A MAMPRUSI VILLAGE

Write for new leaflet on Films of Colonial Development to any B.I.S. Office or British Consulate



BRITISH INFORMATION SERVICES offices

30 Rockefeller Plaza, New York 20, N. Y. 360 North Michigan Ave., Chicago, Ill.
391 Sutter St., San Francisco 8, Calif. 907 15th Street, N. W., Washington 5, D. C.

AND FROM BRITISH CONSULATES AT

Boston • Detroit • Houston • Los Angeles • Seattle

vision of Dr. I. W. McGill and the anaesthetics staff of Westminster Hospital, London. Loan prints may also be borrowed from British Information Services. Titles are:

- The Signs and Stages of Anaesthesia (23 min.)
- Open Drop Ether (31 min.)
- Nitrous Oxide-Oxygen-Ether Anaesthesia (27 min.)
- The Carbon Dioxide Absorption Technique (22 min.)
- Endotracheal Anaesthesia (26 min.)
- Intravenous Anaesthesia: Part I (20 min.); Part II (25 min.)
- Spinal Anaesthesia (34 min.)
- Respiratory and Cardiac Arrest (15 min.)
- Operative Shock (16 min.)
- Handling and Care of the Patient (26 min.)

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, includes among its most recent releases:

Education for the Deaf (5 reels)—a factual record, using school case studies, of the work of special schools in Britain which teach children from two to twenty years old to lip-read without effort and speak fluently.

Near Home (3 reels)—an appraisal of study projects and their value to the children who participate in them. The pupils of the Bishop Auckland school study their own district from the viewpoint of history, geography, administration, etc., and as they progress with their research they enlist the help and interest of adult inhabitants.

Fight for Life (2 reels)—highlights the government's agricultural campaign in the Southern Gold Coast which is part of the long term scheme to raise the African standard of living to the modern level.

■ **CORONET INSTRUCTIONAL FILMS**, 919 N. Michigan Ave., Chicago 11, has produced the following four new 16 mm one-reel films, prints of which can be supplied promptly:

The Secretary Takes Dictation (color or black and white)—illustrates proce-



dures and practices in taking dictation in a business office, and duties of a secretary.

The Secretary Transcribes (color or black and white)—follows a secretary through the transcription of a typical day's notes. An understanding of additional office habits besides shorthand and typing that make a good secretary

is one of the objectives of this film.

Fred Meets a Bank (color or black



and white)—in which the services of a bank are portrayed in story form.

Birds in Winter (color only)—presents for the first time a seasonal aspect of bird life as compared with study by nesting habit or life cycle. It is designed as an introduction to bird study for all ages, and particularly directed toward stimulating young children to project activities and to encourage conservation of bird life. Feeding habits and adaptations of ten common birds are compared.

■ **ASSOCIATION FILMS**, 347 Madison Ave., New York 17, is distributing two films produced for The Athletic Institute:

Playtown—U. S. A., a 25-minute sound-color film illustrates how a community can organize to promote community-wide, all-age, year-round recreation. It presents factual pictorial evidence of what can be done when all local public and voluntary agencies pool resources to achieve a common objective.

\$1000 for Recreation, a 12-minute sound film in color which features V. K. Brown, Chicago's director of recreation, who offers sound advice on how service clubs and other community organizations can invest wisely in a complete recreation program for their communities.

■ **BUREAU OF MINES**, Graphic Services Section, 4800 Forbes Street, Pittsburgh 13, Pa., offers for free distribution:

The Drama of Steel, a 34-minute sound film, produced in cooperation with a large steel manufacturer and photographed in the company's mines and plants, shows the complex processes for modern steel making.

■ **PENNSYLVANIA RAILROAD**, G. E. Payne, System Publicity Representative, Room 1587, Broad Street Station Bldg., Philadelphia 4, Pa., offers for distribution anywhere in the United States, free of charge:

Clear Track Ahead, a 25-minute film which tells the story of railroad transportation from the days of the "John Bull" locomotive of a century ago to the gigantic streamlined steam, electric, and diesel engines of the present time.

■ **COOPERATIVE LEAGUE**, 167 W. 12th St., New York 11, is producing three films illustrative of the cooperative movement:

The Power of Neighbors, 30 minutes, color and sound, depicts the expansion of the Indiana Farm Bureau into the petroleum industry.

Faster Milking uses considerable animation to describe the advantages derived from machine milking. In sound and color.

There Were Three Men, in sound and color, describes the economic benefits which the farmer or laborer can derive by cooperation.

■ **AWARD FILMS**, 381 Fourth Ave., New York 16, has released:

Whoever You Are, a 20-minute soundfilm on what one New York City community did about intolerance. The participation of such community groups as the YMCA, the Parent-Teachers Association, B'nai B'rith, Holy Name Society, The American Jewish Congress, and other elements of the neighborhood are documented. Produced by VFT, a group of ex-OWI personnel.

■ **CARL DUDLEY PRODUCTIONS**, 9724 Santa Monica Blvd., Beverly Hills, Calif., reports that 11 additional subjects in its series of 16 mm sound and color films titled "This Land of Ours" are now in the editing stage, with releases starting on November 25th. They cover the states of Vermont, Massachusetts, New Hampshire, Maine, Connecticut, Rhode Island, New Mexico, Wyoming, Montana, Oregon and Washington. A film on New York City has also been added to the series.

New F.O.N. Catalog

An attractive forty-page catalog of the offerings of **FILMS OF THE NATIONS, INC.**, has just come off the press. Copies may be obtained from this organization at 18 West 55th Street, New York 19, New York. Distribution is handled through Ideal Pictures Corporation in the United States, and through the National Film Society of Canada in the Dominion.

News Reel Laboratory Furnishes Football Films for Schools and Colleges

Having long since proven its value in the systematic coaching of football teams, visual education may claim as one of its earliest practitioners in that field the News Reel Laboratory of Philadelphia.

An example of how intensively the football films are used occurred recently when a Bell & Howell projector was set up in the cabin of a TWA plane flying to the west coast. Films of previous games were projected en route, and plays were analyzed by way of preparation for the next encounter.

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Research, Evaluation and Teacher Training

Recent Experimental Investigations Dealing with Effectiveness of Audio-Visual Modes of Presentation (A. L. Long, Ed. Admin. & Supervision); Critique of Three to Be Served (Clifford Ettinger, JI, Bus. Ed.)—Jan. 34 . . . Evaluating the Motion Picture in Science Teaching (Allan Finstad, Nation's Sch.); Visual Program of Michigan Summer Workshop (Mary Aceti, Film & Radio Guide)—Feb. 82-4 . . . Visual and Other Aids (Maurice Hunt, Soc. Studies)—Mar. 142 . . . Looking Toward Competency in Audio-Visual Education (Frances Noel, Cal. Sch.)—Apr. 198 . . . A Syllabus of University Film Courses (Sydney Kaufman, Film News); In-Service Training in Audio-Visual Aids (Kingsley Trenholme, See & Hear); Oklahoma Education Conference (W. R. Fulton, Film World)—June 318 . . . Motion Picture Instruction (Jl. SMPE)—Nov. 518 . . . Teacher Training—1946 (Constance Perrin, Va. JI, Ed.); New York Center Has the Answers (Irene Cypher, Nation's Sch.)—Dec. 571.

Auditory Aids

Possibility of Radio in Business Education (Mary Phillips-Helen Johnston, Bus. Ed. World); The Central Radio-Sound System in Postwar Planning (Paul Stagers, Amer. Sch. Bd. JI.)—Jan. 36 . . . Radio's Role in Today's Schools (Wm. Lervenson, Nation's Sch.); Is Radio Educational? (I. Keith Tyler, Film & Radio Guide)—Mar. 142 . . . Three R's Over the Air (Margaret Lawrence, Parents Mag.)—May 265 . . . Radio Education in the St. Louis Public Schools (St. Louis Pub. Sch. JI.); Visual and Other Aids (D. E. Gibson, Soc. Studies)—June 318 . . . Possibilities for Use of Radio, Phonograph and Recording Equipment (Roy Gilbert, Ariz. Tchr. Parent); FM (Science Illus.)—Oct. 448 . . . American Radio and Your Community (Platform)—Nov. 520 . . . Colleges Take Up FM Radio Licenses (Franklin Dunham, Higher Ed.); School Sound Systems (U. S. Office Ed.)—Dec. 571.

Production, Distribution, Equipment

Producing Authenticity (Daniel Klugherz, Film News); Mickey as Professor (Walt Disney, Film & Radio Guide)—Jan. 34-6 . . . Purchasing a Motion Picture Projector (Maurice Hunt, Soc. Studies)—Feb. 84 . . . Farewell, Hollywood (Edgar Dale, News Letter); Writing Script for Better Teaching Films (Frederica Bernhard, JI, Health & Phys. Ed.)—Mar. 142 . . . The Problem of Quality in 16mm Sound (Henry Morley, Film & Radio Guide)—Apr. 200 . . . The Problem of Projector Maintenance (Don Kruezer, Coll. Ed. R. c.)—Sept. 392 . . . School Building Planning and Related Problems (L. C. Larson, Bull. Sch. of Ed.); Education Through Films (Saskatch. News)—Nov. 518-20.

Motion Picture Clubs and Photoplay Appreciation

Dramatics and Motion Picture Appreciation (Harold Turvey, Bull. N.E.A. Dept. Sec-Sch. Principals); Film Appreciation in Adult Education (Roger Maxwell, Adult Ed.); A Plea for the Movies (Harry Marcus, High Points)—Feb. 84 . . . Christmas in Connecticut (Dean Lohaupt, Clearing House)—June 318 . . . Movie Clubs Can Be Fun (Edvard Myers, Popular Photog.); Conference on Children and the Cinema (Barbara Low, New Era); Children's Matinee (A. O'Brien, Parents' Mag.)—Oct. 447-8 . . . It Shouldn't Happen to the Movies (Catherine Edwards, Parents' Mag.)—Nov. 520 . . . The Movies' Young Audience (Bettina Guczy, New Movies)—Dec. 571.

Sources of Information

Teachers' Guide to Coronet Magazine (Samuel Weingarten); Educational Films in Sports (Frederica Bernhard)—Feb. 84 . . . Catalog of Business-Sponsored Educational Materials; Here's How It's Done—Mar. 142 . . . Fifty Facts About UNRRA; NAVED Reference Manual; Aids in the Teaching of Intercultural Understanding; Empire Movie Guide; Human Relations Films—Apr. 200 . . . Motion Pictures (Norman Waelfel, Prog. Ed.); Audio-Visual Aids Supplement to the Science Handbook; Some Questions and Answers on Auditory and Visual Aids (Jl. Arnold Perry)—June 318 . . . Films for Jewish Programs; Where to Get Visual Aids on Public Affairs; Guidance Personal and Vocational—Sept. 393 . . . Audio-Visual Materials for Science Instruction—Audio-Visual Materials for Music Instruction (Paul C. Reed); Sources of Educational Records and Transcriptions; Use These Co-Op Movies—Oct. 472 . . . Economic Geography; Adventures in Geography Series (Russia; China); Free Teaching Aids; ABC's of Visual Aids and Projectionist's Manual (Philip Mannino); Making Films Work for Your Community (Patricia O. Blair)—Nov. 520 . . . American Sources of Reels for French Classes; Aids to

Teaching about the United Nations; Some Sources of French Educational Films (French Rev.); Audio-Visual Aids; Guides to Better Learning (Wash. Ed. JI.)—Dec. 572.

Books and Periodicals

Public Opinion (Building America); The Screen Writer; Proceedings of Third Annual Visual Education Institute of University of Wisconsin—Jan. 36 . . . Sight and Sound—Mar. 142 . . . Radio and the School (Norman Waelfel-I. Keith Tyler); Teaching with Films (George Fern-Eldon Robbins); Journal of the Association for Education by Radio; Sight and Sound—Apr. 200 . . . Film Forum Review; Machinery for Foreign Relations (Building America); Film World—May 265 . . . Building an Audio-Visual Program (Robert Schreiber-Leonard Calvert)—Sept. 392 . . . Documentary News Letter; Sight and Sound; The Films and Education (New Zealand Ed. Gazette); Public Health (Building America); Cine-Kodak News—Oct. 448 . . . The Audio Visual Projectionist's Handbook (Amo de Bernardis, Bus. Screen); The American Cinematographer Handbook and Reference Guide (Jockson J. Rose)—Dec. 572.

Miscellaneous

Visual Religious Education: A Symposium (Relig. Ed.)—Feb. 84 . . . And Pass the Education (Beatrice Schwartz, Prog. Ed.)—Mar. 142 . . . Apprentice to Films (Joris Ivens, Theatre Arts); They Make Documentaries; Robert Flaherty (Arthur Rosenheimer, Film News); What About Field Trips? (Leona Weier, See & Hear)—May 262-4 . . . Swords into Ploughshares; What Civilian Education Can Learn from the Training Program of the Armed Forces; The Educational Motion Picture Field (J. Walter Thompson Report); Aids in the Teaching of Intercultural Understanding; Toward a Better World; Modern Aids to Interfaith Education (Elta Schneider Ress)—June 318 . . . Training Aids in a Navy Curriculum (Allan Finstad-Gale Griswold); Models at Work (Science Illus.)—Sept. 392-3 . . . Specifications for Commercial Supplementary Teaching Materials for Science, Pre-College Level; Sound Motion Picture 1942-46; Photographic Section of the Library of Congress; Silence Is Golden—Nov. 518-20 . . . Developing Visual Materials for Classroom Use (Ruth McCafferty, N.E.A. JI.); Visual Teaching Aids; Fact and Fancy (W. S. Miller, Soc. Studies); Jean Benoit-Levy—Richard Griffith—New Movies (Natl. Bd. Rev. Mag.)—Dec. 571-2.

THE ABC'S OF AUDIO-VISUAL EQUIPMENT

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Practical Problems of Projector Purchase Jan. 28
Requirements of Sound and Silent Slide Film Presentation—Equipment Queries Feb. 78
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"Where to Show It: One Man's Opinion" Oct. 454

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(DAVID SCHNEIDER, Editor)
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Suggestions on Sound Film Production Feb. 90
Preliminary Report on the National Questionnaire on School-Made Films—Question Box Mar. 144
A Pioneer Project in Making a School Movie—Question Box Apr. 194
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Building a Recruitment Film for the Summer Session (Franklin T. Mathewson)—Question Box—Report from Holland June 306
"Celebrity" Assemblies at Philadelphia's Northeast High School (Paul E. Duffield)—College-Produced Safety Film—Question Box Sept. 378-80
Enter: The Community-Made Motion Picture, "Titian" (Mrs. Lillian P. Morley) Oct. 445
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NEWS AND NOTES

Religious Films to Be Made by New Protestant Film Commission—Rank and Universal Tell Worldwide Film Plans—Harvard Report Stresses Films' Value—Courses at California and Michigan—Films at FAO Quebec Conference—Krusse Heads Photo Industry Board—State Department to Distribute Foreign Language Reels Abroad—DeMille to Produce 16mm Films—Color Slides on Latin American Republics—Indiana Committee on Audio-Visual Materials . . . Jan. 40-5
Film Council of America Formed—RKO 16mm Program for Far East—New Course at The Institute of Film Technique—Latest Surplus Property Regulation—Film Use Rises in California County—Outlook for Aerial Photography—National Committee on Film Forums Organized—Cohocton School Film Library—Regional Audio-Visual Meetings—Russians Develop Three-Dimension Process—Fannie W. Dunn, Columbia Educator, Dies Feb. 96-100
Audio-Visual Groups to Convene in Detroit—Connecticut Visual Educators Meet—First Meeting of New York Film Council—Atlanta Group Organizes Film Council—Expansion at University of Iowa—Television Developments—Filming the Fearful—Film Maker Leaves Government Post—Program on Film's Role in Education for Democracy Mar. 150-4
Library of Congress to Undertake Government Film Distribution—Grant for Study of Military Teaching Techniques—Rita Hochheimer Honored—Educational Television Series—Regional Audio-Visual Conferences—Eight Million See Bureau of Mines Films—PICC Aids New Film Council—Museum Establishes Film Library—U. A. Foreign 16mm Program—DuMont Urges Movie-Television Partnership—ANFA Convention May 9-11—Radio Education Institute Apr. 208-12
Rocky Mountain Audio-Visual Institute—Education Committee on Television—Chicago Plans Film Council Chapter—MPA Finances Production of Teaching Films—Institute Held by Chicago Film Workshop—NAVED's Chicago Office—University of Cincinnati to Hold Business Education Institute on Visual Aids May 272-4
Two More Film Councils Formed—UN Film Plans—Sloan Foundation Grant to College for Project in Economic Education—Educational Film Research Institute—MGM Teaching Film Plan for Foreign Countries—S.M.P.E. Honors Inventor of Projector—University of Wisconsin Holds Institute in July—14th Annual New England D.V.I. Conference—Second Annual Lake County Audio-Visual Conference—

Audio-Visual Institutes—Adamson Joins National Film Society of Canada—NAVED Summer Convention—Report on Audio-Visual Program in Canada June 326-30
 156 Films on State Department Program—Farm Film Foundation Organized—ALA Resolutions on Library Use of Non-Theatrical Films—Missouri Visual Aids Conference—Eighth Midwest Film Forum at Chicago—Benoit-Levy Heads CN Film Section—Army's \$3,000,000 Overseas Film Program—Mercery Appointed OWMR Film Consultant—Navy Releases Training Films to Educational Institutions—School Use of Surplus Training Films Urged by Senator O'Mahoney—Motion Picture Industry Sponsors Production Courses—Freedom of the Screen Stressed by Truman Sept. 396-401
 Nebraska Schools Get Film Experiment—E. C. Waggoner Appointed State Director of Audio-Visual Aids—Audio-Visual Conferences—Library Demonstration Bill—Department of Educational Service—Pennsylvania Pictures Awarded High Honors—Junior Red Cross All-Nations Audio-Visual Service—Newark Television Experiment—McGraw-Hill Publishes Visual Aids Lists in Textbooks—Film Libraries Serve Many Communities in Canada—Pan-American Flights to Feature Latest Movies—IFA Limits Operations—Visual Aids Program for Emergency Colleges—Gleanings from Abroad Oct. 466-72
 American Medical Association Names Committee to Encourage Wide Use of Medical Films—Washington Visual Workers Hear Audio-Visual Specialists—Teachers College Makes Wide Use of Visual Aids in Training—Motion Pictures Seen as Help for Re-educating Nazis—Indiana Visual Education Meetings—More Than 3,000 Attend Conference at Illinois Teachers College—Kansas Education Association Hears Dr. Corey—Two Day Conference on Audio-Visual Methods Held at Tacoma—Encyclopaedia Britannica Films to Award Scholarships—Council Against Intolerance to Assemble Visual Materials—Film to Be Produced on Function of Public Opinion Poll—Motion Picture Engineers Hear Papers on Television—American Council on Education and Motion Picture Association to Produce Films—Robert F. Elliott Joins Staff of Georgia Division of General Education—Film Prizes Awarded at AAACE Meeting—Film and Slides on Iowa—Portland, Oregon Audio-Visual Aids Coordinators' Meeting—Fourth Iowa Nebraska Institute Nov. 530-6
 Report Non-Theatrical Groups Left Out of Instructional Film Program—Four Illinois Audio-Visual Conferences—Senate Sub-Committee Investigates Clearance Delay on War-Made Films—British Government Begins Documentary Film Drive—Navy Combat Film Available to Public—Adult Education Institute Announces New Film Research—Chicago Public Schools Use 877 Different Films—Metro-Goldwyn-Mayer Distributes School Films in England—International Assembly of Women Views Documentary Films—Second Michigan Audio-Visual Conference in February—\$400,000 for Bureau of Mines Films—American Humane Association Announces 1947 Film Contest—Audio Visual Institutes Held in Virginia During Summer—Audio-Visual Section of Iowa State Educational Association Holds Meeting—National Board to Review Non-Theatrical Motion Pictures Dec. 582-9

AMONG THE PRODUCERS

International Film Foundation to Produce Documentary Films—National Educational Films Names Regional Directors—Bell & Howell Auto Load Camera to Appear Soon—New Catalog of S.V.E. Educational Pictures—Slide Film on Fire Prevention—Coronet Announces Appointment of Dent to Staff—Victor Animatograph Appoints Director of Distribution—British Company Will Manufacture B & H Equipment Jan. 50-1
 Natio Projector—Kapit Buys General Film Library—S.V.E. Educational Director—NoVex Projector-Viewer—ITTCO Offers Dealers and Libraries Films for Purchase—New Britannica Film Rental Plan—Canadian Firm Expands—Pan American Kit of Visual Aids—Spanish Language Course—RCA Victor Extends Audio-Visual Activities—BIX Office in Los Angeles—Filmo Diplomat Returns—John W. Gunstman Directs New Audio Video Institute—Ampro in Canada—Victor Animatograph Scholarships—DeVry Honored—"Association Films," New Y.M.C.A. Production Unit Feb. 104-7
 New 16mm Producing Company in the Midwest—Electronic Firm in Production on New 16mm Sound Projector—Unsold Returns to Bell & Howell—Education Slidfilms Use New Technique—Filmstrip Stresses Importance of Foreign Trade—Albert Films Organized for 16mm Production—Projector Device to Protect Film—Craig Expands Manufacturing Facilities—Veteran Application Bulletin Released by Radiant—Beseler Projector—Simmel-Meservey Appointments—Veteran Victor Executive Dies Mar. 157-9
 Valette 16—Keystone Publication—Affiliated Film Producers, Inc.—B&H Buys Lincolnwood Plant—Additions to Britannica Films Staff—Calhoun Opens Columbia Office—New Wire Recorder in Production—History of Photography Presented in Slidefilm—Filmstrips on Social Problems—DeVry New Public Address Unit—Non-Rewinding Reel Set—Cordomatic Reel—Bell & Howell Completes Negotiations with Rank Group—Audio-Visual Aids on Air Transportation—RCA Equipment on Grace Liners—Zehring Joins Ganz—Fluids Slidfilms Augment Air Age Physics—National Industries, Inc., Expands—Capital Film Productions—Additional Midwest Offices Opened by ITTC—Color Slides on Food Production—Film Audience Pre-tested—Ampro Twenty-five Year Club—National Sales Conference of DeVry Dealers—Film Loci-con Offered by Britannica Apr. 215-9
 Publishing Firm Establishes Audio-Visual Aids Division—Sound Slide Film on Job Training—Recordings of Radio Science Programs Available—New Repeating Flash Bulb—2 x 2 Color Slides on Birds—Filmstrip on Radar—Curriculum Films, Inc., Formed—Easton Reopens Colorado Office—Radiant Adds to Executive Staff—Filmsound Library Study Course—Victory Films Award to Bell & Howell—Visual Art Moves May 278-9
 New Da-Lite Screen—YMCA Motion Picture Bureau Becomes "Association Films"—Avoidance of World Destruction Via Atomic Warfare Discussed in New Slidfilms—Boston Distributor Firm Changes Name—134 Teach-O-Discs Ready—New Radiant Screen Finder—Richard F. O'Neil and Wife Die in Fire—D. T. Davis Company Adds Educational Consultant June 334-5
 NAVED Convention Big Success—Victor Animatograph New Curfiss-Wright Property—AMPRO Slide Projector—Bell & Howell Absorbs Pathe Microfilm Division—Radiant Announces 1947 Projection Screens—Coronet Kodachrome Slide Service—Filmstrips in Color Available From Curriculum Films—Kodak's New Color Film—Kodascope Projector Now Supplied in Two Units—Primary Health Filmstrips—Bausch & Lomb Products Used at Rochester Drive-In—Three Dimension Slide and Slidefilm Projector—RCA Expands 16mm Facilities—Ampro Issues New Price Sheet—S.V.E.—Coronet Filmstrip Service Expanded—Phase Microscopy Attachment—Automatic Sound Slidfilm Equipment—Magnetic Wire Recorder—New Natio Projector Model—Klein Joins Optron—Two Radiant Lamp Bulletins—Equipment Manufacturers Visited by Foreign Distributors—George H. Mitchell Co. Established—Victor

Names Public Relations Director—New Simmel-Meservey Staff Member—Gene F. Swepston with Ampro Educational Department—Goldner on Curriculum Films Staff—New Manager at Swank—PICC Opposes Censorship, Licenses Sept. 407-16
 Pictorial Color Slidfilms—Films "Electro" Camera—Slidefilms for Physics Classes—William Ganz Honored—Bausch & Lomb Expansion—New Piet-O-Screen Announced—Anseo Improves Color Processing—Movable Steel Projector Table—Production Department of Britannica Films Moves to Chicago Area—Britannica Pre-View Centers—International Film Foundation—Expeditions—New Teach-O-Filmstrips—Britannica Consultants Appointed—Film Alliance of America, Inc.—New SVE Filmstrip Productions—Sound Films Training Sales Personnel—Film Preview Announces Change in Name—New Leitz Focomat Illustrates Proper Classroom Illumination—Ideal Holds First National Sales Conference—Audio-Video Company of New England—RCA Appointments—Price Hikes Spreading—David McCully in New Position—Sound Slidfilm on Railing—Calhoun Projectstand—Consultation Service in Detroit—New Heavy Duty Splier—Jam Handy Appointment—Viewlex Slide Projector—Encyclopaedia Britannica Guide Books—Filmsound Booklet Uses Graphic Presentation Oct. 473-80
 Slidfilms Produced by Britannica Films—Radio Transcription Series Released for School Use by Training Aids, Inc.—RKO 16mm Releases to Be Distributed Through Its Own Organization—United World Films, Inc., Organized—New 16mm Commercial Kodachrome for Release Prints—New Movie Processing Machine—First Post-War Film Duo-Master Slide Projector—Brandon Filmstrip Releases—OPA Ends Price Control on Projection Equipment—More Than 25% War Veterans on Bell & Howell Payroll—EXPLAINETTE "100" in Production—NAVED Activities Planned at Board Meeting—Encyclopaedia Britannica Films Elects New President—Slidfilms on Basic Bird Study—"Telefilm" for Television—DeVry Record Turntable—SVE Film-strip Releases—RCA Victor Presses Its One Billionth Record—New AMPRO Equipment—Brandon Returns from Abroad—Radiant Moves—Castle Plugs Government Films—Film Advisory Service—Filmstrip for History Teachers—TWA Appoints Films Manager—Consulting Firm Formed—Normer L. Gill Mississippi Representative for E. D. F.—Pictorial Opens Chicago Office—Veteran Unit Starts Production Nov. 537-43
 McGraw-Hill Production Program—New SVE Releases—Calhoun Co. Gets EBF Franchise for Georgia—School Guild Theatre Transcriptions—Filmslides on Health—ANFA Directors Meeting—Pictorial Produces Industrial Film—Bell & Howell-Universal Deal Completed—Radiant Instruction Book—New RCA Mobile Television Unit Announced—Victor Prexy Tours—European Dealers for Natio Projector—"A Christmas Carol" on Slidefilm—Sun Dial Moves to New Pathe Industries Building—Victor Projector Accessories—Meridian Pictures Appoints Scofield Vice-President—Lektra Slicemaster 16—New Opaque Projector Takes Full Page Material—Simmel-Meservey Moves—New Photographic Center Opens in Honolulu Dec. 591-4

TEACHER COMMITTEE EVALUATION OF NEW FILMS

(L. C. LARSON, Editor)

Play Volley Ball—Paraguay—Using the Classroom Film	
War Where You Live	Feb. 92-4
Julius Caesar—Junior Prom—Food Store—David Copperfield the Boy	Apr. 202-4
Mary Visits Poland—Freedom and Famine—Suffer Little Children—Huckleberry Finn—Kitchen Come True—Which Way This Time?	June 324-5
Democracy—Nature of Color—What Is Four?—China—Leather Work—Teaching—Bill Garman, Twelve Year Old Business Man	Nov. 524-6
MISCELLANEOUS	
A Reader Speaks (Mark Flanders)	Jan. 16
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A Reader Speaks (George F. Johnson)	Feb. 77
Don White Named NAVED Secretary	79
A Reader Speaks (Ernest Tiemann)	Mar. 126
Safety With Fire—In Hand-Made Lantern Slide (Ann Gale)	128
ANFA 1946 Yearbook—A Service for Science Teachers	131
A Reader Speaks (Clayton S. Ellsworth)	147
First Post-War EFLA Convention at Detroit, April 23-26	148
A Reader Speaks (Virgil Whitehead)	Apr. 196
Summer Courses in Visual and Audio-Visual Education, 1946	Apr. 206, May 268, June 323
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EFLA Detroit Meeting	266
"Freedom of the Screen" Committee Formed	Sept. 348
Department of Visual Instruction of the N.E.A.	382
"Fair Trade" Obstructs Monopoly of Distribution (John W. Anderson)	415
A Reader Speaks (Burr Blackburn)	Oct. 456
Experimental Research in Audio-Visual Education (David Goodman)	460
N. Y. Film Council Hears Times Critic—Atlanta Film Council Meets Weekly—Texas Council Discusses Safety—Famine Films to Reach Eight Million—Broader Distribution for USDA Films	462-4
The Overhead Projector (Helen Mayfar)	Nov. 506
Floyde Brooker Addresses New York Film Council (Mrs. John Flory)—Movement Under Way to Censor 16mm Films (Therman White)—Atlanta Film Council Meeting Inspires Active Discussion	Nov. 494
Wesley Greene Chosen Chairman of Chicago Chapter ECA—Two Meetings Held by Blue Grass Film Council—Film Councils Urged to Exchange Information	529
Planning a Good Community—In Hand-Made Lantern Slides (Ann Gale)	Dec. 566
A Reader Speaks (R. H. Sherrin)	570
Film Council of America Works Out Plan for Rental of Government Films—New York Film Council Hears Film Specialists	570
U.N.O. Film Plans	572
Report on Findings in Educational Film Production (James Brown)	580

A Trade Directory for the Visual Field

FILMS

Association Films

347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Bailey Film Service

P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Bray Studios, Inc.

729 Seventh Ave., New York 19

Bronxville Film Center

23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 588)

Castle Films, Inc.

30 Rockefeller Plaza, New York 20.

Catholic Movies

220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collins Motion Picture Service

502½ St. Paul St., Baltimore 2, Md.

Community Movies

1426 W. Washington St.
Charleston 2, W. Va.

DeVry School Films

1111 Armitage Ave., Chicago 14, Ill.

Eastin Pictures Co.

Davenport, Iowa
(See advertisement on page 586)

Eastman Kodak Stores, Inc.

Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.

20 N. Wacker Drive, Chicago 6, Ill.

Films, Inc.

330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 587)

Fryan Film Service

Film Building, Cleveland, Ohio

Gallagher Film Service

123 S. Washington, Green Bay, Wis.

General Films, Ltd.

1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.

620 Ninth Ave., New York, N. Y.

Horizon Films, Inc.

232 W. 14th St., New York 11, N. Y.
(See advertisement on page 588)

Ideal Pictures Corp.

28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 579)

Institutional Cinema Service, Inc.

1560 Broadway, New York 19, N. Y.

International Film Bureau

84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.

1600 Broadway, New York 19, N. Y.
(See advertisement on page 554)

Knowledge Builders

625 Madison Ave., New York 22, N. Y.

Kunz Motion Picture Service

1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service

1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 590)

Locke Film Library

129 W. Michigan, Kalamazoo 9, Mich.

Mogull's Inc.

68 W. 48th St., New York 19, N. Y.

National Film Service

14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

Official Films, Inc.

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

Photonrt Visual Service

844 N. Plankinton, Milwaukee 3, Wis.

Post Pictures Corporation

723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 589)

The Princeton Film Center

55 Mountain Ave., Princeton, N. J.

Simmel-Meservey

321 S. Beverly Dr., Beverly Hills, Cal.
(See advertisement on page 581)

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 590)

Swank's Motion Pictures

620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 590)

Teaching Aids Exchange

Box 1127, Modesto, Cal.
(See advertisement on page 590)

United Specialists Inc.

Pawling, N. Y.
(See advertisement on page 584)

Universal Pictures Co., Inc.

Rockefeller Center, New York 20
(See advertisement on page 583)

Vocational Guidance Films, Inc.

2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.

18 E. 41st New York 17, N. Y.

Art Zeidler Audio-Visual Aids

868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation

2839 N. Western Ave., Chicago 18

(See advertisement on page 551)

Bell & Howell Co.

1815 Larchmont Ave., Chicago 13

(See advertisement on page 555)

Calhoun Company

101 Marietta St., NW, Atlanta 3, Ga.

1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service

502½ St. Paul St., Baltimore 2, Md.

Community Movies

1426 W. Washington St.

Charleston 2, W. Va.

DeVry Corporation

1111 Armitage Ave., Chicago 14, Ill.

Eastman Kodak Stores, Inc.

Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service

123 S. Washington, Green Bay, Wis.

General Films, Ltd.

1534 13th Ave., Regina, Sask.

156 King St., W. Toronto, Ont.

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.

1813 Orchard St., Chicago 14, Ill.

(See advertisement on page 584)

Ideal Pictures Corp.

28 E. Eighth St., Chicago 5, Ill.

(See advertisement on page 579)

Kunz Motion Picture Service

1319 Vine St., Philadelphia 7, Pa.

432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.

68 W. 48th St., New York 19, N. Y.

Photort Visual Service

844 N. Plankinton, Milwaukee 3, Wis.

Ralke Company

829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service

409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.

449 W. 42nd St., New York 18, N. Y.

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.

(See advertisement on page 590)

Victor Animatograph Corp.

Davenport, Iowa

(See advertisement on inside front cover)

Visual Education Incorporated

12th at Lamar, Austin, Tex.

602 N. St. Paul, Dallas 1, Tex.

4431 Foard St., Ft. Worth, Tex.

3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

Words & Music by MaHory Chamberlin

152 Madison, Memphis 3, Tenn.

Art Zeidler Audio-Visual Aids

868 Broad St., Newark, N. J.

RECORDERS—RECORDINGS

The Soundscrber Corporation

New Haven 4, Conn.

(See advertisement on page 591)

Training Aids, Inc.

7414 Beverly Blvd., Los Angeles 36, Cal.

(See advertisement on page 588)

SCREENS

Da-Lite Screen Co., Inc.

2723 N. Crawford Ave., Chicago 39

(See advertisement on page 549)

Fryan Film Service

Film Building, Cleveland, Ohio

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal

Mogull's Inc.

68 W. 48 St., New York 19, N. Y.

National Film Service

14 Glenwood Ave., Raleigh, N. C.

309 E. Main St., Richmond, Va.

Radiant Mfg. Co.

1215 S. Talman Ave., Chicago 8, Ill.

(See advertisement on page 585)

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.

(See advertisement on outside back cover)

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.

(See advertisement on page 590)

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.

(See advertisement on outside back cover)

Visual Sciences, Suffern, New York

(See advertisement on page 588)

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

Young America Films Inc.

18 E. 41st St., New York 17, N. Y.

SLIDES (KODACHROME 2 x 2)

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Klein & Goodman

18 S. 10th St., Philadelphia, Pa.

Phil Photo Visual Service

1218 American Ave., Long Beach, Cal.

(See advertisement on page 588)

Slidecraft Company

257 Audley St., South Orange, N. J.

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.

(See advertisement on outside back cover)

SLIDES (Standard 3 1/4 x 4)

Ideal Pictures Corp.

28 E. Eighth St., Chicago 5, Ill.

(See advertisement on page 579)

Keystone View Co.

Meadville, Pa.

(See advertisement on inside back cover)

Radio-Mat Slide Co., Inc.

222 Oakridge Blvd.

Daytona Beach, Fla.

(See advertisement on page 590)

Ryan Visual Aids Service

409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

American Optical Co.

Buffalo 11, N. Y.

(See advertisement on page 556)

Bausch & Lomb Optical Co.

Rochester 2, N. Y.

(See advertisement on page 552)

Chas. Beasler Company

243 E. 23rd St., New York 10, N. Y.

(See advertisement on page 581)

DeVry Corporation

1111 Armitage Ave., Chicago 14, Ill.

General Films, Ltd.

1534 13th Ave., Regina, Sask.

156 King St., W. Toronto, Ont.

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal

Keystone View Co.

Meadville, Pa.

(See advertisement on inside back cover)

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.

(See advertisement on outside back cover)

Ralke Company

829 S. Flower St., Los Angeles 14, Cal

Ryan Visual Aids Service

409 Harrison St., Davenport, Ia.

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.

(See advertisement on page 590)

Three Dimension Company

500 N. Dearborn St., Chicago 10

(See advertisement on page 582)

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

The EDUCATIONAL SCREEN

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VOLUME XXVI JANUARY, 1947 NUMBER ONE
 WHOLE NUMBER 248

SILVER ANNIVERSARY ISSUE

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1922 AS WE WERE 1922

TO OUR READERS OF 1947

If this Jubilee Number of Educational Screen seems to be using an egregious amount of its limited space in obvious self-glorification, please bear in mind that we do it only once in 25 years. There is a further and better reason. We want to give you a personal, intimate, visual introduction to the enlarged personnel that aims to make you a far better magazine for the next 25 years.

N L G

FRONT COVER—FIRST ISSUE—ACTUAL SIZE

The Educational SCREEN



JANUARY 1922
VOL. I ~ NO. 1
\$1.00 A YEAR
SINGLE COPIES
FIFTEEN CENTS

THE ORIGINAL MASTHEAD

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(Professor of Mathematics,
The University of Chicago)
- *FREDERICK J. LANE, Treasurer
(Assistant to Superintendent,
Chicago Public Schools)
- NELSON L. GREENE, Editor
(The above trio believed that Educational Screen should win acceptance on contents, not on "names". The names below, therefore, were first printed in the June issue of 1922.)

DIRECTORS

- WILLIAM R. DUFFEY, Head of
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- DONALD CLIVE STUART, Professor
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Advertisers in the first issue of January, 1922

- Commonwealth Pictures Company
- Enterprise Optical Manufacturing
Company
- Helios Machine Company
- Lea Bel Company
- A. C. McClurg and Company
- Movie Supply Company
- National Home and School Association
- New Era Films Inc.
- A. J. Nystrom and Company
- The University of Chicago Press

(It will be noted that none of the firms well known in the visual field

1922 WHAT WE SAID 1922

Verbatim Excerpts

From Editorials

"The purpose of the Educational Screen is single and emphatic . . . to get at the truth about visual education in all its phases and broadest aspects . . . to supply the best in theory, opinion, and experience . . . to present a monthly survey of really significant visual activities . . . to become the impartial and authoritative source of information for all interested in the progress of the new, nation-wide movement which seeks to broaden and deepen, by the use of visual aids, our national education in school, church, club and community center."

From "Better Times Ahead",

by William R. Duffey

"It is with considerable satisfaction that we, who are constantly dealing with schools and communities, note a decided reaction on the part of school authorities against the poorer class of non-theatrical films. Not so long ago they were prone to accept any sort of motion picture that did not offend with vulgarities. This state of things has changed, or at least is changing rapidly. Many school and community leaders are learning to have nothing to do with such material . . . though there are still many who could read the life of Barnum with considerable benefit.

"The time is surely here when all who desire films for school instruction should insist upon motion pictures that are the equal of theatrical films. . . . Educators can demand films that bear some logical relation to textbooks. . . . The future of the non-theatrical field depends on the ability of the producers to apply every known art to the finished product, with a selected optience clearly in mind. . . . The purely instructional film will be made—and for that matter is now made in some instances—by talented directors in conjunction with educators who will watch the literary and scientific aspects. . . . The advertising reel, still too commonly seen in school gatherings, will soon be a thing of the past. In its place will be the industrial reel that will show, as its primary purpose, all phases of a certain industry. . . . Less sentimental effusion and more rational enthusiasm will develop this field of endeavor to a point where visual instruction can begin to realize its vast possibilities."

From "What the University of Kausus is Doing and Planning in Visual Instruction",

by Joseph J. Weber

"Last fall (1921) we offered a course in visual instruction to a class of 26 students, mostly seniors and graduates, who are now helping to make history in this pioneer field. The general plan embodies the following main topics: (1) History and Growth of Visual Education, (2) Types and Sources of Visual Aids, (3) Principles of Visual Instruction, (4) Special Methods, (5) Supervision, (6) Administrative Problems, (7) Picture Projection Technique, (8) Research in Visual Instruction. These topics were subdivided into various phases and elements affording a detailed basic Outline for the course.

"The work was done by projects. At every class period, projects were suggested, discussed, evaluated, and undertaken definitely by one student or a committee of two or three. Some of the projects so far are: A Selected Annotated Bibliography . . . The History of Visual Aids . . . The Use of Hygiene Films . . . A Study on Projector Costs . . . Making Habitat Groups . . . Mounting and Coloring Slides . . . Visualizing the Invisible . . . Emotional Effects of Moving Pictures . . . University Campus Inventory of Visual Aids . . . The Work of Extension Divisions. In addition, each student is working on an individual project consisting of a limited elaboration of some special visual method in the field which happens to be the student's College Major—English, History, Chemistry, Biology, or any other subject." (Dr. Weber repeated this course the following summer with an enrollment nearly three times greater.)

"No teacher should be considered adequately trained who cannot adeptly visualize with chalk on the blackboard, the handiest and most economical visual aid to instruction. . . . The model of a canal lock may save hours of futile explanation and years of vagueness. . . . The habitat group ranks in effectiveness probably next to actual reality. . . . The Tellurian will clear up the notion of day and night, and seasonal changes, in a fraction of time needed by verbal explanations. . . . The moving picture has the unique advantage of depicting action and behavior, with its irresistible illusion of life and reality. . . . For schoolroom use the 1000-foot film will probably never be in vogue. . . . 200 to 500 foot lengths are already taking its place. . . . In its present form the film, rather than the teacher, is relentlessly master of the situation. . . . The teaching film of the future will be short, and its place in the classroom is absolutely assured. . . . Seeing is merely a fraction of the learning process. Learning is the effect of thinking, feeling, doing. . . . Unless the visual impression is seized upon vigorously by discussion, questioning, pupil expression, it has little or no value. . . . The biggest task in the field of visual instruction now is the actual elaboration of a specific methodology. . . . Every teacher must know how to secure, systematize, and utilize most economically the various aids and to guide the pupils in their most effective use."

From "The School Department",

edited by Marie E. Goodenough

"Visual Instruction is more than a theory. . . . It is a practice in hundreds of schools today, wherever maps, graphs, charts, diagrams, pictures, slides, films are chosen to convey or elucidate an idea more clearly than could be done by any other means. . . . Even its most enthusiastic and earnest advocates, however, do not presume to assert that its practices are fixed, its present claims proven, nor its ultimate possibilities and limitations accurately guessed.

"Much of the success of a visual lesson lies in the attitude of the class toward what they are to see. A few moments of preliminary discussion should result in an anticipatory attitude. . . . If rightly done, this preparation gives not only eager interest but a definite purpose and the class will come to the picture with a whetted attention that insures results. . . . With a pictorial background, how much more enthusiastically will the child approach the printed page! . . . How clear-cut his conclusions when he finds the text tallies with his own observations!

"Visual education is in the experimental stage. It is merely a teaching tool of positive value that has long been lying within reach of all but used by very few. . . . It will devolve upon the minority to perform the tedious experimental work, endure the failures, steadily increase the successes. . . . This Department purposes to be of the utmost service to teachers who are on the fring line of the new movement's advance. For by its results in the classroom must this new force ultimately be judged and its measure for good or evil taken."

(The 16 "educational films" listed and reviewed in the School Department for January 1922, were from the following sources: Burton Holmes (4), Educational Films Corp. (3), U. S. Department of Agriculture (3), George Kleine (2), U. S. Bureau of Mines (2), Society for Visual Education (1), Famous Players-Lasky (1).

From the "Theatrical Film Critique",

edited by Marion Lanphier

(Among the 12 "current" films reviewed, the following were recommended—stars named in parentheses—Little Lord Fauntleroy (Mary Pickford), The Sign of the Rose (George Beban), Tolerable David (Richard Barthelmess), The Little Minister (Betty Compson), The Sheik (Rudolph Valentino and Aynes Ayres), Camille (Rudolph Valentino and Nazimiro), The Three Musketeers (Douglas Fairbanks).

Miss Lanphier states the departmental policy as follows:

"To analyse with fearless sincerity the current films representative of present production . . . pointing out clearly the good and bad in films as they come from the studios . . . remembering two facts: First, that we are theoretically concerned with an art, because it is a composite of time-tried arts, and Second, that the movie public, like any public, is

(Concluded on page 15)

1947 AS WE ARE 1947

Editorial and Managerial Staff



NELSON L. GREENE
 Founder and Editor
 Educational Screen

■ A.B. Colgate University, A.M. Princeton University, Doctorate study ended by World War I. With Western Electric Company, New York City, four years. With Keystone View Company three years. From 1904 to 1918 taught ancient and modern languages, literature and history in the Peddie School, in Princeton University, in Brown University. Author of series of six "Historical Charts of the Literatures" and four "Vocabulary Charts of the Languages." In World War I, under French Army as a Director of Foyer du Soldat and Lecturer on American life to French Army, occasionally to German and

■ B. S. Middlebury College (1929) Graduate studies at University of Rochester and Syracuse University. Taught English, East High School, Rochester (1929-30). Finance Department, Board of Education, Rochester (1930-33). Supervising Teacher, Supervisor, Director of Visual and Radio Education, Rochester (1933-42). (On leave 1942-45, returned as Director 1945). Instructor, Summer courses, School of Education, Northwestern University (1937, 1938). Consultant, School of Education, Syracuse University Summer Courses (1940, 1941). Consultant on 16mm motion pictures, Office of Coordinator of Government Films (1942). Head, Non-Theatrical Division, Bureau of Motion Pictures, Office of War Information (1942-43). Visual Aids Specialist, Division of Visual Aids for War Training, Office of Education (1943-45). Instructor, American University, Washington, D. C. (1945). Instructor, Summer session, State University of Iowa (1945). Other Experience: Studied educational broadcasting, Columbia Broadcasting System, on General Education Board Fellowship (1935-37); on Board of Directors, Association of School Film Libraries (1938-41); President, Department of Visual Instruction, Na-



WILLIAM S. HOCKMAN
 Lakewood
 Presbyterian Church
 Lakewood, Ohio

■ A.B. Randolph-Macon College, A.M. in Religious Education, The University of Chicago. Has served various denominations as Director of Religious Education—at Central

Russian prisoners, throughout France and the Rhineland, USING SLIDES AND MOTION PICTURES. This revelation of the power of the picture for educational purposes brought decision to leave teaching and work "to promote visual education if there was such a thing". Joined Society for Visual Education at its founding in 1919, as first editor of its new magazine "Visual Education", first issue January 1920. Charter member National Academy of Visual Instruction (1920). Left Society to start independent magazine "Educational Screen" in January 1922, with the invaluable collaboration of Herbert E. Slaught, Professor of Mathematics, The University of Chicago. During next few years Educational Screen took over Moving picture Age, Visual Instruction News, and Visual Education, to become only magazine in the field for nearly two decades. Board Member various organizations in the visual field. President of Department of Visual Instruction of the National Education Association 1935-37, and Executive Committee member 1941-45. Various writings and addresses before educational conventions, club and community meetings, both on visual education and on the theatrical "movies". Miscellaneous articles in Bankers' Monthly, American Banker, Annals of the Academy of Political Science, Visual Review, and elsewhere.



PAUL C. REED
 Visual and Radio Education
 Rochester Public Schools

tional Educational Association (1940-41) and on Executive Committee (1941-45); on Editorial Board of "Building America" (1941-45); on Advisory Board, Institute of Oral and Visual Education (1940-45); on Board of Directors, Educational Film Library Association (1946). Author of numerous articles on visual and radio education published in educational journals, yearbooks, and elsewhere.

Congregational Church in Topeka, Calvary Methodist in Washington, and Lakewood Presbyterian Church in Lakewood, his present position. Has been Chairman, Department of Christian Education of Cleveland Church Federation for six years, and of Directors Section, International Council of Religious Education for three. For some twenty summers, has taught courses in the Leadership Training Schools of different denominations, and is on faculty of the International Workshops in Visual Education, sponsored by the International Council. His numerous writings, booklets and articles, are widely known and have appeared in International Journal of Religious Education, in Church Management, in Religious Education, and elsewhere. His leaflet written for the Methodists, "The Use of Visual Aids in the Church", and his booklet, "Projected Visual Aids in the Church", have been widely distributed in all denominations.



JOSEPHINE HOFFMAN
 Office Manager and
 Departmental Editor
 Educational Screen

■ B.A. University of Illinois (1923). Miss Hoffman came with Educational Screen soon after graduation, is still with it, and will be, we hope, indefinitely. Her total value to the magazine can hardly be over-estimated. With fine educational background, clear vision of the possibilities in the visual idea, and immense capacity for hard work, "Jo" learned the Educational Screen job from the ground up. As Office Manager and Departmental Editor, her mastery of every detail of production, record keeping and office routine, her devotion to and interest in every phase of the magazine job, have made her a staff-member of outstanding importance in the growth and development of Educational Screen. N L G

■ A.B. Park College, A.M. and Ph.D. The University of Chicago. Started teaching High School, Fredonia, Kansas, World War I, served overseas, 85th Aero Squadron and 7th Photo Section. On faculty, College of Education, University of Illinois, four years. Director, Division of Educational Reference, Purdue University, two years. Assistant Director and Director, Scarborough School; Scarborough-on-Hudson, N. Y., eighteen years. Lecturer in Education, University of Michigan (1945-46). Taught Summer Courses at The University of Chicago, University of Illinois, Emory University, University of Michigan, and University of California at Los Angeles over a period of 23 years, at least one course in each session being on visual education, the first at University of Illinois in 1922. Has done research in visual education for Commonwealth Fund, National Education Association, Sloan Foundation, Rockefeller Foundation, Committee on Scientific Aids to Learning. One time consultant on visual education, Training and Education Department, Ford Motor Co. Associate Editor, "Education", Editor, Visual Aids Column, "The Instructor". Has spoken and written extensively. Author of "Visual Instruction, Its Value and Its Needs"



ROBERT E. SCHREIBER
 School of Education
 University of Chicago



EVELYN J. BAKER
 Advertising Manager
 1931 through 1946

■ Miss Baker came with Educational Screen in 1931 as Advertising Manager, after years of handling, with marked success, non-theatrical film distribution for the Pathe Exchange in Chicago. Known as "Jerrie" to practically the whole visual field, often called the "spark-plug of Educational Screen", her unlimited energy, tact, and devotion to the work, her artistry at making and holding "contacts", built the magazine revenues steadily from the "red ink" days of the early thirties to the gratifying volume of 1946. On January 1st, 1947, Jerrie became the Indianapolis Branch Manager for Ideal Pictures Corporation, enabling her to live in her old Indianapolis home. Our regrets and best wishes go with her. N L G



F. DEAN MCCLUSKY
 University of California
 at Los Angeles

Mencall Publishing Corporation) and numerous articles appearing in Education, Educational Screen, Elementary School Journal, The Instructor, Junior-Senior High School Clearing House, Moving Picture Age, School Review, and elsewhere. Present connection: Head, Department of Audio-Visual Instruction in Extension and Lecturer in Education, University of California at Los Angeles, and Editor of Supplementary Publications and member of Editorial Advisory Board, Educational Screen.

■ B.S. Northwestern University (1941). M.S. University of Illinois. Now in residence for Doctorate at The University of Chicago. Principal, High School, New Franklin, Mo. (1943). Supervisor of Audio-Visual Aids and Instructor in Radio, Stephens College (Mo.) (1943-45) and Consultant on Visual Education (1945-47). Research Assistant, Department of Education, The University of Chicago (1945-47). Departmental Editor of "A B C's of Audio-Visual Equipment", Educational Screen (1945-46). Author of "Building an Audio-Visual Program", Science Research Associates (1946), and various articles on Instructional Materials in Educational Screen, English Journal, Film and Radio Guide, School Science and Mathematics.

■ B.S. The University of Chicago (1938), majoring in Science and Educational Techniques for teaching career. Graduate study at Northwestern University and Illinois Institute of Technology. During the War, edited training manuals for the Signal Corps, the Air Force, and the Navy. Has served as editor of technical publications for a large manufacturer of electrical equipment for eight years. For several years has acted as Alumni Adviser to the Documentary Film Group at the University of Chicago. Has produced independently a documentary film, called "Pedestrian Patterns", which was selected by the Library of Congress (1945) for permanent preservation. Beside his interest in education, has long done free lance writing of articles on motion pictures, communications



EDWARD T. MYERS
Assistant Editor
Educational Screen

and transportation appearing in various magazines here and abroad.

The Staff Speaks As It Pleases

THE "Silver Jubilee" is a great occasion. I know that hundreds of others interested in the visual field are joined in their feelings of gratitude for what you have contributed to education in these first twenty five years of Educational Screen.

For the last seventeen of those twenty five years I have been a regular cover-to-cover reader (ads and all) and from the first issue I read, I have kept every one, bound and guarded jealously. I pay tribute to Educational Screen as my most respected instructor in this field. It's no wonder that I feel so proud of my closer associations with the Screen during the past several months.

REED

I Have in my files Volume I, Number I, of the Educational Screen. One comparative look at the January issue of 1922 and this twenty fifth anniversary issue of January, 1947, tells a story of solid growth in the audio-visual field over a quarter of a century which is indeed gratifying. I see ahead similar substantial progress in the next quarter of a century. The Educational Screen's contribution to progress in visualized teaching in America has been great. It is destined to be even greater in the years which lie ahead.

McCLUSKY

THE effect of the use of audio-visual instructional materials upon the schools of the nation is like that of a two-edged sword . . . clearing the way toward more concrete perceptual experiences for our students on the one hand . . . and for us, as teachers, leveling the verbalism of conservative instruction to provide new vistas of curricular reform.

SCHREIBER

STARTING with minimum resources but maximum idealism Educational Screen has established and maintained itself as a leader in the visual education field for twenty five years. The integrity and success of that record is due to the pioneering and persevering leadership of its founder-editor and those inspired to work with him in building up both the magazine and the field it serves. American education owes much to those efforts and the inspiration which made them successful. Previewing the future, as a projection of the present in the light of the past, Educational Screen on its Silver Jubilee has every reason to look forward to even wider and more brilliant service and success.

DUGAN

I am delighted to be a member of the editorial staff of Educational Screen when it celebrates its twenty-fifth anniversary. It is the one magazine that stuck with the visual field through its most trying periods. It has been a bulwark in the field and has served to tie together the many loose ends and different factions existing in this field. Congratulations on the splendid job you have done! After twenty five years Educational Screen is still the outstanding journal in the audio-visual field of education.

GOODMAN

(Continued on next page)



DAVID E. CAESAR
Advertising Manager
Educational Screen

■ David E. Caesar succeeds Evelyn J. Baker, as Advertising Manager, as of January 1st, 1947. He brings to Educational Screen some twenty years experience in jour-

nalism, advertising, promotion, business administration, and all phases of selling and merchandising. Ten years as Advertising Agent for the Southern Pacific Railroad, and National Sales Manager of the Accredited Group of Chicago Newspapers. Ten years as Travel Editor of the Chicago Herald-American, and as production manager, director of media, copywriter, and account executive of the Charles F. W. Nichols Advertising Agency. Western Chairman, Press Committee, National Association of Travel Officials, and Chairman, Press Committee, Association of American Railway Advertising Agents. Numerous speaking tours and special article writing in promotion of national travel, transportation and recreation have given him a wealth of human contact and understanding in the field of advertising and publication. His policy is to foster the closest possible unity of purpose and ideals between advertiser, agency, and publisher.

■ After his formal schooling at McKinley High School, Marshfield, Wis., at University of Wisconsin, and Eau Claire State Teachers College, became member of Federal Writers, compiling History of Wisconsin and completing ethnic studies of Wisconsin's peoples. (1938-39). Advertising copy and sales with two travel magazines and free lancing (1940) Chief bookkeeper Citizen's National Bank, Marshfield (1941). Joined U.S. Army (1942). Founder and Editor-in-Chief of "Saltwater Syndicate", chain of 18 newspapers published on U.S. Hospital Ships (1942-44) and edited Charleston Port of Embarkation newspaper. Wrote fiction for service publications, Yank Magazine, G I Galley, Transportation Corps Journal, and others. After leaving Army, served on staff of Ironwood



PATRICK A. PHILIPPI
Circulation Manager
Educational Screen

(Mich.) Daily Globe (1945) as copywriter and space salesman.

1922 What We Said 1922

(Concluded from page 13)

a composite of varying human capacities and understandings, requiring legitimately a wide range in screen production. . . . This Department addresses itself to those thinking individuals who are logical enough to be patient with the meagre material at hand from which generalizations about a future art must be drawn, and reasonable enough to recognize occasional excellence even though it be but relative.

From the Department, "From Hollywood", edited by Marguerite Ornlorf

"This Department will be written from a distinctly optimistic standpoint, treating certain aspects of commercial production methods which seem significant of real progress. . . . Adverse criticism of the movies can be found anywhere. . . . It is worth while to point out also the signs which promise better things, the possibilities of the future rather than the serious shortcomings of the present and the past."

Departmental Editors

JOSEPHINE HOFFMAN and ROBERT E. SCHREIBER (Pictures and histories above)



JOHN B. DUGAN
Department of Education
Beaver College (Pa.)

■ A.B. and A.M. Princeton University. Ed.D. Rutgers University. Graduate study at University

■ Ph.B. and A.M. degrees taken at The University of Chicago. Extensive study at The Art Institute of Chicago. Taught at Joliet Township High School, Joliet, Illinois; at Miami University in Ohio; now at Roosevelt High School in Chicago. Is author of the monograph, "Children's Preferences for Color, Color Combinations and Arrangements". Co-author with Jessie Todd "The Enjoyment and Use of Art in the Elementary School", and the series of "The Doing Art Books" for elementary Grades.



DAVID J. GOODMAN
Popular Science Publishing
Co.
New York City

■ B.A. (1935), M.A. (1937), Ph.D. (1942) New York University. Co-founder of Audio Visual Associates,

■ A.B. University of Nebraska. Graduate work at University of Minnesota, University of Nebraska, and Columbia University. Five years, Science teacher and principal in Iowa schools. Two years, instructor in Science and Adult Education with the Tennessee Valley Authority. Director of Motion Picture Project at University of Minnesota sponsored by American Council on Education (1938). Since 1940 at Indiana University developing an integrated audio-visual aid program for both University and the entire State. Founded Educational Film Library Association (1942), first Chairman and present Board Member. Associate Director, American Film Center (1943-44). Has held office in Department of Visual Instruction of the National Education Association, in Audio-Visual Aids Committee of the National University Extension Association, and in the Governing Council of the Film Council of America. Chairman of Office of War Information 16mm Advisory Committee (1943-45). Member of National 16mm Committee in the 5th, 6th, 7th, and

of Wisconsin and Oxford University, England. Traveled extensively in Europe and the United States, writing and lecturing both here and abroad. Teaching experience includes work as high school teacher, high school principal, and college supervisor of student teaching. Has done college teaching at Montclair State Teachers College, Pennsylvania State College, and at Beaver College where he is now Professor and Head of the Department of Education. Has served as member of the Executive Committee of the New Jersey Visual Education Association, and as President of the Section on Visual Education of the World Federation of Education Associations. Has been an officer in various educational groups, and is the present President of the Department of Secondary Teachers of the National Education Association.



ANN GALE
Roosevelt High School
Chicago

Bronxville, N. Y. Executive Director of Foley and Edmunds, Inc., New York City. Educational Specialist with Army Air Forces, Training Aids Division, in charge of preparation of Instructors' Guides to accompany films and filmstrips. Educational Supervisor for New York City Board of Education Program on the Development of Objective Teaching Materials and Techniques. In charge of development, utilization and evaluation of all types of aids for New York City schools. With Young America Films, Inc. (1945-46) as Editor of motion pictures, filmstrips, guides, and other aids produced for schools. Now Editor-in-Chief of Audio-Visual Department of Popular Science Publishing Co., New York City. Author of numerous articles in Journal of Education, Journal of Educational Research, Educational Screen, Safety Education, Film and Radio Guide, and others.



L. C. LARSON
Audio-Visual Center
Indiana University

Victory War Loan Drives. Chairman Indiana Committee on Audio-Visual Materials, since 1945. Author of articles on various aspects of the field in Education Digest, Educational Screen, Film News, Film and Radio Guide. Member of Advisory Board of See and Hear.



ETTA SCHNEIDER RESS
New York University
Film Library
New York City

■ Born and educated in New York City, received degrees of A.B., A.M., Ed.D. from universities in that city. Her devotion to and

■ B.S. College of the City of New York (1923). A.M. Columbia University (1928). Wide teaching experience in Elementary, Junior High, and Senior High Schools in New York City. Present position, Teacher of Biological Sciences and Guidance Counselor in Evander Childs High School, New York City. Has organized and taught courses in Fundamentals of Motion Picture Production for High School Students. Has personally planned and produced documentary and other educational films which are presently being used widely by schools, camps, and Government agencies. Several of his films have been taken into the Bell and Howell Film-Sound Library for national circulation.

leadership in the field of audio-visual education were largely inspired and influenced by two great personalities, Fannie W. Dunn and Jean Benoit-Levy. Worked at Teachers College, Columbia University, first as WPA researchist, later as Associate on staff, under Fannie Dunn (1934-40). Has taught audio-visual courses in the Summer Sessions since 1938. Co-author of "Motion Pictures in Education: Summary of the Literature" (with Dale, Dunn, Hoban). Managing Editor, Visualized Curriculum Series, Creative Educational Society. Worked with Benoit-Levy, eminent French film director, on his book, "Art of the Motion Picture", and now with his recently created Audio-Visual Aids Bureau of the French Government. Has also been curriculum Consultant at the American Film Center and at the New York University Film Library. Has edited "The Literature in Visual Instruction" in Educational Screen since 1940.



DAVID SCHNEIDER
Evander Childs High School
New York City

The Staff Speaks (continued)

THERE is little doubt that teaching methods are going through a period of great change—and we hope it is for the better. One of the most significant changes is undoubtedly that of doing something about what we already know about the strengths and weaknesses of the many different types of instructional materials. By now it should be fairly well established when and how we should use printed, photographic, projected, recorded, diagrammatic, or three-dimensional teaching materials to make it possible for the student to learn and to understand in a way which is meaningful and real to him. The sooner we can show the taxpayer that we are spending his money for different types of instructional materials because each contributes something which the others cannot, the better our chances of obtaining money needed to buy them in the right amounts for our schools. BROWN

IN Educational Screen's quarter of a century we have seen Audio-Visual Aids grow from an infant barely able to crawl, into a sturdy youngster all spirit, stamina, adventure. Where we go from here is the problem. That youngster will need a lot of guidance and inspiration to become the mature competent person our complex and apparently unmanageable civilization needs. It is in some ways easier to build a rudimentary audio-visual aids department into a well staffed, well-stocked department than to make that fairly mature department achieve full utilization in the classroom. After all, the test of educational progress is the same as the test of civilization

Editorial Advisory Board

PAUL C. REED, Chairman, and F. DEAN McCLUSKY (Pictures and histories above)



IRVING C. BOERLIN
Audio-Visual Aids
Pennsylvania State College

■ B.S. in Engineering, and Graduate work in Educational Psychology, Pennsylvania State College. Supervisor of Audio-Visual Aids in Central Extension Division, in Charge of Audio-Visual Aids Library, and Business Manager of Psychological Cinema Register, all at Pennsylvania State College. Member of Audio-Visual Committee of National University Extension Association. Advisory Editor of Visual Aids, Popular Science Publishers. President of Educational Film Library Association. Second Vice-President of Film Council of America. Vice-Chairman of Photographic Industry Co-ordinating Committee. Has published articles in Penn State Engineer, Penn State Extension News, Proceedings of the 1946 Summer School of the Engineering Drawing Division of the American Association for Engineering Education, School Executive.



EDGAR DALE
School of Education
Ohio State University

■ A.B., A.M. University of North Dakota, Ph.D. The University of Chicago. Seven years as teacher and administrator in Public Schools of North Dakota and Illinois (1921-26). On editorial staff of Eastman Teaching Films (1927). Since 1929 on staff of Bureau of Educational Research, Ohio State University, first as Assistant Professor, then Associate Professor, now full Professor.

In 1936 his long interest in and study of the role of motion pictures brought invitation to speak, as a Motion Picture Specialist, before the Child Welfare Committee of the League of Nations at Geneva, Switzerland. During World War II, served with various Government Agencies in preparation of films and other teaching aids. Nationally known as speaker on visual instruction and motion pictures, on educational, social and community programs. Served as President of the Department of Visual Instruction of the N. E. A., as Motion Picture Chairman of the National Congress of Parents and Teachers, and on Committees of the National Council of Teachers of English. Now a member of National Commission on UNESCO. Has written continuously and extensively for many publications on all phases of the visual field. Among his books are "How to Appreciate Motion Pictures", "The Content of the Motion Picture", "Motion Pictures in Education", "Teaching with Motion Pictures", "How to Read a Newspaper", and the newly published "Audio-Visual Methods in Teaching".

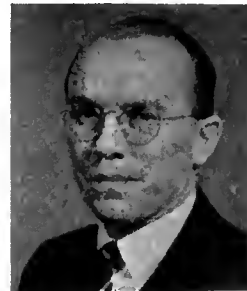
■ B.A. Central Washington College of Education, M.A. University of Chicago, and now in resident study for Doctorate. Teacher of Social Science in public schools of Wapato, Washington, and Ellensburg, Washington. General Education Board Fellow, Motion Picture Project of the American Council on Education, Washington, D. C. Summer Session Instructor in audio-visual education, Madison College, Harrisonburg, Va. and The University of Chicago. Training Aids Officer, U.S. Navy, for three and a half years during World War II. Numerous writings published (1938 to 1946) in Washington Education Journal ("Experimenting with Visual Aids" 1933), "Audio-Visual Resources" 1941, Virginia Journal of Education ("Virginia's New Audio-Visual Program" 1941), Adult Education Bulletin of the N.E.A. ("Americanization Visualized" 1940), Sea and Hear ("An Instructional Materials Center for the Teacher's College" 1945), School Executive ("Case for a Teaching Aids Development Center" 1945), N.E.A. Journal ("Virginia Steps Out in Audio-Visual Education" 1946),



JAMES W. BROWN
School of Education
University of Chicago

School Review ("A Study of Teacher Skills and Knowledge Necessary for the Use of Audio-Visual Aids"). Present position, State Supervisor, Bureau of Teaching Materials, State Department of Education, Richmond, Virginia (On leave).

■ B.S., M.S. Oregon State College, majoring in Industrial Arts and Visual Education. Industrial Arts Instructor, Portland Public Schools (1936-39). Chairman, Industrial Arts Section, Oregon Education Association (1939). Supervisor, Department of Audio-Visual Aids, Portland Public Schools (1939-46). Instructor in Visual Aids at Summer Sessions at Oregon State College (1940) and Washington State College (1946). Instructor at Oregon System of Higher Education, Portland (1941-46). Officer in Charge of Improvement of Instruction and Training Aid Section, Pre-Commissioning Training, U.S. Navy, Norfolk (43-5). Officer in Charge of Training Aid Section, Recruit Training Command, U.S. Navy, Great Lakes (1945). Chairman, Visual Education Section, Oregon Education Association, and of Visual Education, Oregon Congress of Parents and Teachers (1946). Contributing Editor, Journal of Association for



AMO DE BERNARDIS
Audio-Visual Education
Portland Public Schools

Education by Radio. Graduate studies at University of Oregon (1942) and at Washington State College (1945).

itself, namely, the changes that take place in the minds and hearts of men. The task before us is to develop the world citizen, capable of living in peace and happiness at home and abroad. That is the great challenge which Audio-Visual Aids and every other educational service must meet.

De BERNARDIS

In the past teaching has been more of a procession than a profession. However, now that teachers are beginning to receive a professional salary, we can expect to see a more professional teaching job. Professional teaching, of course, demands professional tools and equipment. These should include laboratories instead of reciting rooms. Instead of relying only on textbooks, we shall use models, mock-ups, motion pictures, films, filmstrips, slides, photographs, exhibits, recordings, radio, posters, charts, graphs, and the like.

Professional teaching will necessitate professional training. This will eventually make a marked change in our teachers colleges. We shall have to invent new ways of in-service teacher education. New teaching tools will make our job more interesting, more effective, more rewarding. Certainly it isn't very exciting to be teaching twentieth-century children with nineteenth-century tools.

One thing more: Progress in the next twenty five years will depend on the Educational Screen just as it has depended on it for the past twenty five years. The future looks very inviting.

DALE

(Continued on next page)



GARDNER L. HART
American Council on
Education
New Haven, Conn.

■ A.B. San Francisco State College. Graduate study at University of

■ Graduate of Carnegie Institute of Technology (1932). Graduate studies in aeronautical engineering and in education, at Guggenheim School of Aeronautics, at Johns Hopkins, at University of Maryland (1932-38), degree of Aeronautical Engineer (1933). Taught varied subjects in Baltimore Vocational School and Polytechnic High School (1934-38), aviation courses at University of Baltimore and teacher training courses at Johns Hopkins (1940-41). Aviation Consultant for Maryland Aviation Commission and U.S. Armed Forces Institute (1941-42). With U.S. Office of Education as Aviation Technical Specialist in production of over 60 training films, with filmstrips and teacher's manuals (1943-45).

California and at University of California at Los Angeles, High School teacher in Los Angeles City Schools (1927-28). Assistant Director of the Audio-Visual Department in San Diego City Schools (1928-29). Director of the Visual Department of Oakland City Schools (1929 to 1944). Instructor, Summer Sessions, Audio-Visual Instruction, University of California (1941-42). Officer in Charge, Training Film Branch, Educational Section, U.S. Navy, Washington, D.C. (1943-45). Has published articles on various aspects of the audio-visual field in California Journal of Secondary Education, Childhood Education, Educational Screen, Radio and Film Guide, Scholastic, Visual Review, and elsewhere. Now Director of the Commission on Motion Pictures of the American Council on Education, and doing research on motion pictures at Yale University.



A. J. ROSENBERG
Visual Aids Editor
McGraw-Hill Book Co.
New York City

It is estimated that sound projectors purchased by schools in the next two years will be twice the number purchased in the past ten years. A recent survey of twenty nine cities in the United States shows substantial increase over the preceding year in each budget for visual education. Because of increased sale of classroom films, producers are increasing production budgets. There are nearly 200 instructional films now in production. This far exceeds production at any time in the history of visual education, and does not include commercially sponsored or free films.

Recent research proves that the teaching quality of films in the future can be very greatly improved. More research is being done by colleges and educational institutions in this country than ever before. The production of filmstrips and other audio-visual materials has reached an all time record. New types of films are being devised to solve new educational problems. Teachers will have at hand material hitherto non-existent. Such facts surely indicate that we are on the verge of a new era in visual education.

HART

NINETEEN forty seven is here. The past five years of development in audio-visual education is not only greater quantitatively but also more significant qualitatively than it was during the previous quarter of a century. With 1947 come new opportunities and new responsibilities for audio-visual education leaders. These include programs for the intensive utilization of audio-visual materials in the instructional process as a major means of achieving the objectives of modern education. NOEL

AUDIO-VISUAL Education during the war finally grew out of short pants. But its present adolescent appearance calls for guidance by mature educators if it is to attain adulthood. In the next twenty five years let us try to make audio-visual methods in teaching a regular part of teaching method. Let us help teachers use these materials in such a natural way that they are not identifiable as something "special". Let us hope that teachers will soon have a large repertoire of methods.

Let us help the film producers to make better films in useful fields, so that teachers will have the specific materials needed for specific purposes and, incidentally, so that the film producers will have a profitable and stable business. Let us promote in every way possible the intelligent evaluation of films and the wide publicizing of these evaluations among teachers.

Let us help in any way we can in the establishment of good picture files in school libraries and in the creation of good school museums. Let us be ready for an intelligent use of television. Above all, educators in the audio-visual field should promote in the next twenty five years a full understanding among teachers of the values of audio-visual materials in the development of meaning and in the motivation of students. If we would keep these two objectives in mind, everything else would fall into place.

WENDT

WE need leaders. It is almost unbelievable that Audio-Visual Education could arrive at today's broad threshold without having more college trained leaders ready. Many state departments, colleges and school systems are looking desperately for men with good academic backgrounds, who have specialized in this field. Good men are hard to find. Such men must become available.

WHITE



FRANCIS W. NOEL
State Department of
Education
Sacramento, California

■ A.B. Santa Barbara State College, A.M. University of Southern California. Taught in California Schools (1924-36). Director, Audio-Visual Education, Santa Barbara (1940-42). Instructor, Extension Cour-

■ After undergraduate work done at Notre Dame (1924-28), received M.A. at the University of Detroit (1935) and Ph.D. at Ohio State University (1941). Held successive positions in Secondary School teaching and Administration from 1928 to 1943. Made extensive survey of audio-visual programs in ten European countries from February to September, 1939. Was a member of faculty, Wayne University, from 1940 to 1947. Coordinator of Visual, Radio and Safety Education in the Detroit Public Schools from 1943 to 1947. Member of the Advisory Board of "See and Hear" from its beginning in September, 1945. His present connection is as Educational Director for Teaching Films, Inc., New York City. His published material includes numerous articles on various phases of the audio-



PAUL R. WENDT
Audio-Visual Education
University of Minnesota

■ B.A. Harvard University. M.A. University of Minnesota, where he

■ A.B. Phillips University (1936), M.S. in Psychology, University of Oklahoma (1941). Graduate study at University of Chicago and University of Minnesota. Member of the Joint Committee to study the principles, practices and policies of Adult Education, a group of representatives from various educational organizations. Critical Reader for Coronet Instructional Films. During the War, Training Aids Officer with the Marine Corps and served overseas with the Fifth Marine Division. Joined University of Oklahoma staff as Instructor in Prison Education, while working on Master's degree. For two years Supervisor of the statewide Museum Service. Secretary of Visual Education Section of the Oklahoma Education Association. National Chairman, Local Council Committee, of the Film Council of America. Contributes articles regularly to various magazines as a specialist in visual education. Now is Assis-

ses at Santa Barbara, and in Summer School of U.S.C., in charge of Audio-Visual Workshop, first in that area. Consultant in Audio-Visual at Occidental College (1945). In 1942, assigned to survey need for naval training aids. Under Bureau of Naval Personnel, developed Training Aids Utilization and Evaluation program (1944). Sent to London by U. S. Department of State as Audio-Visual Consultant at Conference of Allied Ministers of Education. Working closely with Ministers and the British Film Institute, saw audio-visual developments throughout England and Scotland (1944). In April 1945, appointed Chief of Division of Audio-Visual Education of the California State Department of Education. Program stresses pre-service and in-service teacher training, development of county audio-visual departments, and radio in education. Author of "Projecting Motion Pictures in the Classroom", distributed by the American Council on Education, and numerous articles in collaboration with Elizabeth Goudy Noel.



ARTHUR STENIUS
Teaching Films Inc.
New York City

visual field in educational professional journals.

is now completing his Ph.D. Active in audio-visual education for past 16 years. On staff of University Film Foundation at Harvard. Joined staff, St. Paul Institute's Visual Education Department, serving all St. Paul's Schools (1933). In 1935, appointed Production and Research Manager of the Visual Education Service, University of Minnesota, and on teaching staff of General College. Director of Audio-Visual Education Service since 1941. Studied production methods in Hollywood and New York as General Education Board Fellow (1937-38). Production Manager of Rockefeller film production experiment in the Visual Education Service, University of Minnesota (1938-41). Since 1941 member of the faculty, College of Education, University of Minnesota, teaching the courses in Visual Education. Miscellaneous writings in educational publications.



THURMAN J. WHITE
Audio-Visual Education
University of Oklahoma

tant Director of Extension Division, University of Oklahoma, and Head of Department of Audio-Visual Aids under the Extension Division.

CORDIAL AND COMFORTING

WE are pardonably proud to print below some of the communications received from outstanding figures in the field anent our Silver Anniversary. They were addressed, by custom, to the Editor but they are, expressly and unmistakably, messages to the entire staff. We would naturally resent the accusation, even the implication, that the magazine is or ever was a "one man job". As such, Educational Screen would never have survived nor been long remembered. Most of the burden was

and is borne by the loyal, tireless personnel devoted to the ideal of an ever better Educational Screen.

On behalf, then, of this entire personnel, past and present, numbering by scores through the years, the Editor accepts with grateful appreciation these heartening words of approval and goodwill from our colleagues in the great and growing audio-visual field of American education.

N L G

In anticipation of the fact that the December issue will round out Volume XXV of The Educational Screen, allow me to offer sincere congratulations on the completion of a quarter century of solid achievement. To you as Editor-in-Chief the silver anniversary will represent a personal triumph of no mean proportions; to those whom the Screen has served the date will stand as a shining mile-post along the road of progress and improvement.

Amidst the ruck of educational journals, the Screen has managed to preserve its uniqueness of character. The service which it has rendered has not been duplicated by any other journal. In a specialized field, replete with fads and faddists, the Screen has held a straight course toward the one significant goal—the improvement of educational practices. To the Screen, its editors and staff, best wishes for a Happy New Twenty-Five Years!

WARD C. BOWEN, Chief
Bureau of Radio and Visual Aids
University of the State of New York

In honor of the Silver Jubilee of The Educational Screen we shall invite all teachers in our twelve secondary schools to share in a celebration during January. A bound volume of The Educational Screen, a recent issue, will be placed on display in the library of each school. It will also be the feature attraction of a set of travelling libraries. Each box contains samples of other periodicals in the field, other magazines giving space to our problems, and a variety of catalogues.

We shall invite teachers to observe the ever-broadening scope of visual education as shown historically by these publications. We shall urge our leaders in education to try to envision even greater contributions which are destined for the future if all of us continue our efforts to satisfy the needs of our children.

HENRY E. CHILDS, Supervisor
Nature Study and Visual Education
Providence Public Schools

In checking our back files of The Educational Screen I notice that with the December 1946 issue you have completed twenty five years of publication. Congratulations to the Staff of Educational Screen and to its editor-in-chief, Nelson L. Greene, for a great contribution to education. In the editorial section of Volume I, Number I, dated January 1922, is the following statement: "This magazine intends to get at the truth about visual education—in all its phases and in its broadest aspects—and serve it up in a form palatable to thinking Americans". The staff of Educational Screen has kept its promise through its twenty-five years, and education has profited.

Throughout the golden twenties, the depressing thirties, and the early war-torn forties, the Educational Screen has given us leadership. We know that it will continue to give leadership through the late reconstruction forties and into what we all hope will be the peaceful fifties. Thanks, for the years of devotion and leadership in the field of visual education. It has been a job well done.

LEE W. COCHRANE, Executive Assistant
Extension Division
The State University of Iowa

DURING the first twenty-five years of its life The Educational Screen has made a pioneer contribution to the whole field of instructional materials. I feel confident that the influence of the journal during the next twenty-five years will be even greater. Please accept my personal congratulations on your excellent work as Editor, and my best wishes for the future.

STEPHEN M. COREY
Department of Education
The University of Chicago

ON behalf of the members of the National Association of Visual Education Dealers, I want to extend our sincere congratulations and best wishes on the occasion of your 25th Anniversary. Your span of leadership in visual education has seen its growth from little more than an idea to its present acceptance as a standard tool for education and information.

The visual education dealers of the United States are proud to call you our friend. We look to you and the magazine for many more years of leadership.

BERNARD A. COUSINO
President of NAVED
Toledo, Ohio

JANUARY marks completion of a quarter-century of meritorious service in the audio-visual field by Educational Screen. This, therefore, is an occasion for expressions of appreciation for work well done—for pioneering and leading the way, not just reflecting the **Status Quo**. Educational Screen is to be commended for its very constructive influence during the crucial formative stages in the development of audio-visual instruction and for its contributions in elevating audio-visual materials a big step further toward recognition as an integral part of formal instructional materials. Best wishes for continued success.

VERNON G. DAMERON, Director
Division of Audio-Visual Instructional Service
National Education Association

AS a diligent reader of Educational Screen I note that the December 1946 issue completes the twenty-fifth year. This is an accomplishment of which you can be justly proud, and a service which deserves the highest praise. My congratulations to you personally, to the staff, and to Educational Screen in its own right, for unquestioned leadership in the field, charting the visual education movement to numerous progressively worthwhile goals.

While the Screen has been of untold value for years past to me and my classes—each student has his own copy—it has been your intimate personal assistance which has been most appreciated. The same holds for staff members. Should I write—"I have a problem, Miss Baker", or "Miss Hoffman, here is a situation"—there has always been a ready response with possible solutions. I look with confidence for continued assistance and guidance from Educational Screen. Together with my congratulations go my best wishes for continued success in the years ahead.

WILBER EMMERT, Director
Audio-Visual Instruction
Indiana (Pa.) State Teachers College

MAY I congratulate you and the members of your staff as you enter a new quarter-century at the helm of Educational Screen. You have contributed more than any other single voice to the sound growth and development of the audio-visual field. May I wish you continued success in the years to come!

R. BOYD GUNNING, Director
Extension Division
University of Oklahoma

WHEN an employee has labored diligently and faithfully for twenty-five years for one employer, it is customary to present him with a token of appreciation. Educational Screen has given its readers full measure, pressed down and running over. For a quarter of a century it has served the audio-visual teaching field in a most laudable manner. The reward is more satisfying than the usual bauble given to the employee, for yours has been the joy of seeing to maturity a movement which has helped to vitalize American education. Furthermore, the future is yours, the greatest joys lie ahead. May your Golden Anniversary find Educational Screen still vigorous and full of life, still fighting the good fight in a worthy cause.

WILLIAM H. HARTLEY, Chairman
Audio-Visual Aids Committee
National Council for Social Studies
State Teachers College, Towson, Maryland

CONGRATULATIONS on the successful completion of the first quarter-century of service to the Audio-Visual Education field. Others may come and go, but we, who have been in the "Cause" since the early twenties, know that The Educational Screen will continued to bring us the top news in Audio-Visual Education month after month.

The field is expanding so rapidly now that we shall continue to need your sane leadership, even more than in the past, to help keep us moving forward on a well balanced program on all fronts. May we express our belief that your Silver Jubilee means continuance of a Sterling Silver Service for the next twenty-five years.

HARRY H. HAWORTH, Head Supervisor
Audio-Visual and Library Service
Pasadena City Schools

SINCE this month marks the Silver Jubilee of Educational Screen it is a pleasure to send congratulations. From 1922 to 1947 is a long span of epoch-making years. It is hard to realize what the problems of 1922 were, they seem so far away. Audio-Visual Education was truly a pioneer activity at that time. From then until now, Educational Screen, under your fine editorial leadership, has shared the vicissitudes through depression, war, and prosperity. During the twenty-five years, quite naturally, other magazines have appeared in the field, but the "Screen" is still the leader. Today we stand on the threshold of a new era. "Visual education is the modern way to educate", in the words of Eric Johnston, "it is fascinating to watch its progress unfold". I offer best wishes to Educational Screen and to Nelson L. Greene for increased success and achievement down the years.

JAMES S. KINDER, Director
PCW Film Service
Pittsburgh

PLEASE accept my sincere best wishes as you begin the twenty-sixth year in the life of The Educational Screen. It has been my privilege to work in this field for many years. As I look back now, it has been a great experience. Paralleling my own activities have been the development of your publication and your contribution to the progress of audio-visual aids. Your first issue, January 1922, is beside me as I write. Going through it again, one realizes how far the field has developed in this quarter-century. If and when I finish my first twenty-five years in audio-visual aids, I sincerely hope I may look back with the same satisfaction that I feel you should experience in knowing that yours has been a job well done.

HAROLD L. KOOSER, Director
Visual Instruction Service
Iowa State College

FROM 1922 to 1947—a lifetime lies between! I congratulate you as one of your oldest friends, and as one of your oldest contributors dating back to the days when the magazine was hardly more than a 6" by 9" pamphlet without a single illustration. The story of the growth of Educational Screen is the story of the growth of realism in education. We older men, with you as the old stand-by and loyal supporter, can be proud to pass along to the younger generation the hard-won results of pioneering experimentation and persistence. They—the new generation of post-war America—are the inheritors of our unfulfilled renown.

I have tried to make Film and Radio Guide a concomitant to Educational Screen and, as you know, have always tried to be helpful rather than competitive, covering angles and groups not reached by any other publication. More power to you and to Educational Screen at the threshold of your second quarter-century.

WILLIAM LEWIN, Publisher & Editor
Film and Radio Guide
172 Renner Ave., Newark, N. J.

I am delighted to send greetings to Educational Screen on the occasion of its Silver Jubilee Birthday Anniversary. As life and training for life become more complicated, the need for good visual materials and their proper use becomes more necessary. Motion pictures, for example, can cut through to essentials, speed the learning processes, and help the new generation find the high road for mankind.

I have noted through this last quarter-century the undeniable influence which the editors of Educational Screen have exercised in speeding up these learning processes. By aiming constantly at a goal of dual service—to industry and to education—they also have achieved for the magazine an enviable position of leadership. May your good work continue with ever increasing success!

CHESTER A. LINDSTROM, Chief
Motion Picture Service
U. S. Department of Agriculture
Washington, D. C.

CONGRATULATIONS to Educational Screen upon a quarter-century of progress and service to the teaching profession in the United States. I congratulate you and your staff upon your constantly improving publication. The Screen asserts real leadership in this very important field of education.

FRED S. MONTGOMERY, Director
Bureau of Visual Instruction
University of Kansas

CONGRATULATIONS to The Educational Screen as you round out your first quarter of a century! The Educational Screen has grown in acceptance and usefulness through the years. You have faithfully and effectively sponsored every worthwhile leader and every worthwhile movement in this field. We know that your sustained efforts have played a great part in the remarkable advance during these twenty-five years in the use of the audio and the visual. We bespeak for The Educational Screen a great future in a great cause.

C. R. REAGAN, President
The Film Council of America
12th at Lamar, Austin, Texas

ACROSS the years which saw the growth of Audio-Visual Aids, from playthings in the hands of a few to necessary teaching tools in the hands of many, Educational Screen has been a strong and sober influence. Those were difficult years, when support was feeble and scattered, when only the perseverance of a handful of zealots brought about the general acceptance and use of these teaching tools. The Educational Screen was outstanding to these few in its assistance in carrying their cause to educators everywhere. It has long been accepted as the professional journal for the field, reflecting the best in thinking and practice of educators in the use of teaching aids.

Now, looking into the future of wiser employment of the audio-visual tool, we still look to the Screen as our professional journal. Please accept my heartiest congratulations on its twenty-fifth birthday and my sincere wishes that the next twenty-five years may give you as much satisfaction of accomplishment as you have surely had in the past.

CURTIS REID, Head
Department of Visual Instruction
Oregon State System of Education
Corvallis, Oregon

MY sincere congratulations on the occasion of the Silver Jubilee of Educational Screen. This publication has documented the progress of visual methods in teaching in a valuable, consistent way over the years. Accept my best wishes and my hope that you will keep up the good work.

DAVID E. STROM, Director
Audio-Visual Aids Center
The University of Connecticut

SO you are starting Volume XXVI of the Screen! As one who has watched the growth of this whole movement in the United States and the growth of the magazine through almost the entire period of the last quarter-century. I want to offer my sincere congratulations, to you individually and to the magazine, on your great contribution to the growth of interest in this field.

For years The Educational Screen was the only magazine devoted exclusively to audio-visual instruction, and it furnished an inspiration to all of us who were struggling to promote the spread of information and better utilization of visual aids. It has continued to grow along with the tide of increasing interest—I know, for I have read it straight through the years. Now it is better than ever before and to you and your devoted staff goes the credit. You have every reason to be proud of the magazine and your accomplishment in making it what it is. All good wishes for continued success!

LELIA TROLINGER, Director
Bureau of Visual Instruction
University of Colorado

HEARTIEST felicitations to The Educational Screen for twenty-five years of efficiency and excellence in promoting work in the field of audio-visual education. As a distributor, this Division has received great benefit from your publication with its timely news and reports of activities in the field to which it is devoted. We are wishing you continued great success throughout the years to come.

J. C. WARDLAW, Director
University System of Georgia
Atlanta

AND THREE TELEGRAMS ARRIVING JUST AHEAD OF DEADLINE

CONGRATULATIONS to Educational Screen on twenty-five years of service to audio-visual education. The contribution which Educational Screen has made and is making to the field is of inestimable value.

BRUCE A. FINDLAY
Assistant Superintendent
Los Angeles City Schools

CONGRATULATIONS to the entire staff of Educational Screen on this your twenty-fifth anniversary. You have contributed richly through your magazine to the advancement of audio-visual techniques in the field of education. You have provided an invaluable record of their growth during a quarter of a century. As you have struggled for this cause during infancy, greater challenges and opportunities will be offered for your continued leadership in maturity.

CHARLES F. MILNER
Associate Director
Extension Division
University of North Carolina

CONGRATULATIONS to Educational Screen for twenty-five years of splendid leadership in the field of audio-visual education. The Screen has been consistent in its high educational policy and character. It has encouraged new movements in its field, has been open to pioneers, has helped teachers and administrators, and has been a dependable source of information. Best wishes to the Screen for another century of leadership, from one who has received it from its first issue.

E. WINIFRED CRAWFORD, Director
Audio-Visual Education
Montclair Public Schools

Horizon Unlimited

Vigorous comments on the proven values of films in teaching, on improvements needed, and on future potentialities.

ALTHOUGH still unappreciated in some quarters, a vast new avenue to learning has been opened to the generations of today through screen projection. Today the visual program is becoming more and more universal; even the most isolated communities of the present can see and hear the wonders of all the world, including scientific experiments performed with unflinching accuracy, imaginary journeys into distant lands, sporadic acquaintance with their peoples, stratospheric ascensions for weather data, the findings of astronomy,—an unlimited horizon of activities of the entire universe.



Roman history is vitalized in the British Information Services film production, "Julius Caesar."

The recent war has yielded many lessons in this new science, lessons of inestimable value, first to the Armed Forces and now to the educators of the rising generation. Experiences gained in the training of Army and Navy personnel forecast a vastly widened use of films for educational purposes in the post-war period. Expanded use of films, however, is not peculiar to America, as Vice-President Rose of Victor Animatograph has pointed out. He says:

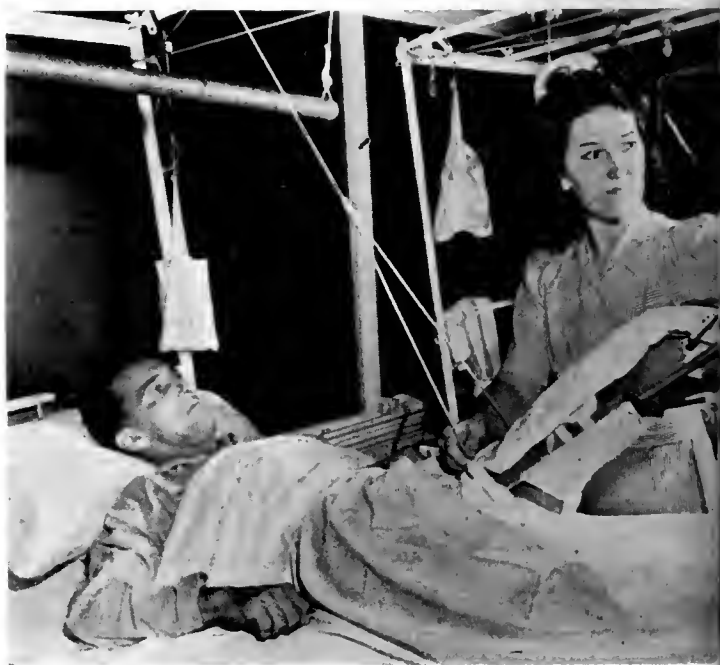
"To understand the power of films, properly used, you need only to picture what Russia was like before Hitler invaded it. It was a loosely knit group of peoples and tribes, ranging from the White Russians on the west to the Tartars and Mongolians on the east. Some were merely wandering nomads. They spoke more than forty distinct languages; and there were countless dialects. When the crisis came, there was only one universal language—pictures. Sound films were made; local and tribal languages were dubbed in. They were used to put over the story, to build solidity and morale, and to show how to build and use war equipment. It was the most startling mass education of a vast and scattered people that is known in the history of the world.

KENNETH W. YOUNG
Director, Visual Education
High School, Brookville, Ind.

"While this was going on in Russia, the United States was taking youth from hills and farms, hundreds of thousands of them, and making soldiers, sailors, and technicians out of them with whirlwind swiftness—through the use of films. In a large measure there is sheer magic in it; and what the Army and Navy can do, industry can do. Visual education has advanced in recent years, but wartime services have speeded it up and made its potentialities realized almost overnight. It is one of the biggest things that has come out of this war and a mighty factor in the success of our Arms."

It has been said, and probably there is truth in it, that Germany and her allies were ahead of us in the use of the film for visual education and propaganda prior to the war. Before 1939, Germany had been a big user of projecting equipment; while we in America, in the van of mechanical development of picture machinery, were occupied with other things. Our professional motion picture industry, meaning Hollywood, was tops. Our money was spent on theatrical pictures with abandon. Our market for these show films was the entire world.

We had developed and standardized industrial films and were using them; but our use of them was far different from that employed by our rival nations. Our program did not include the use of propaganda, because we were little interested in developing a global



Official U. S. Army Signal Corps

The "Army Nurse" administering treatment.

propaganda. However, all this was changed with the onset of the War. It was not long until we realized that we had to tell the story of our republican form of government to the world if we wished to keep it and have it survive. As a result of this, the film soon became a sort of public utility. If propaganda were necessary, then why not mass propaganda? Hence, the industrial film has been used to tell the story of the Nation's danger, its ability to unite and cooperate, to 130,000,000 people. It has been used to sell Bonds in War Bond Drives; shown to groups in clubs, schools and factories, where certain specific attitudes have been molded and directed.

As a personal illustration to prove the value of films, might I describe the experience in my own community. During the War Bond Drives just past, we were a part of a county wide organization. We had a County Finance Committee and a County Chairman, whose job it was to provide stimulation for the purchasing of War Bonds. The County Chairman took it upon himself to keep each of the communities informed as to their record of purchases.

There were times when these purchases, especially of Series E Bonds, lagged to such an extent that it was feared that we would fall far below our quota. Partly as an experiment, and partly in desperation, it was decided to instigate a sort of rally in each community on various dates. We secured three government films entitled *It's Your America*, *The Fleet That Came To Stay*, and *Army Nurse*.

Thus equipped with these films and our school projector, the County Chairman and I began our journeys to attend each of these rallies, where we showed these films and gave "pep talks." We were certain that there were a great many individuals who heard our words and statistics, but who understood little of what we said; we were just as certain, however, that there was no individual in our many audiences who did not get much from the pictures that we showed



Films like the USOE subjects on Machine Shop Work (released by Castle Films) adeptly teach skills.

on the screen. When the last rally was over, the last statistic given, and the last film shown for the last time, the day of reckoning was at hand. After a careful checkup, it was found that our county had far exceeded its quota in the purchases of all series. We have no way of proving just how much influence our films had in the final analysis, but we do feel confident that they played a great role.

For ten years prior to the outbreak of World War II, I had tried to teach the horrors and realism of war to boys and girls in my classes in the study of history, and yet all of my words were as naught, when compared to the results obtained from one reel of film displaying the invasion of Okinawa in all its reality. The students lived the battle in each of its terrible stages; they breathed the smoke-laden air, and squirmed beneath the heat of the tropical sun. Theirs were not the experiences gleaned from the printed page; the words "heat," "stench," "danger," "pain," and "death" were not just so many black symbols on a white page of a book. In their adolescent minds, they lived and breathed at the side of the Yank when he left behind the comparative safety of the Landing Barge; they splashed with him when he waded the waters to the shore; they climbed with him up the bullet-ridden banks and into the mouths of the enemy cannon. They felt the sting and pain of the machine-gun bullet that ripped the arm from the shoulder of that New England farmer boy; they mourned with that Texas cowboy whose buddy stepped on a land mine. For eleven minutes those students were a part of that battle, completely absorbed in the drama portrayed before them. This was realism to them—realistic, untouched, and unbiased—this was a lesson. This was visual education through the use of films.

Visual education is now becoming an important and integral factor in the general curriculum of modern educational institutions. Its true worth is now widely recognized by eminent educators. Those who know the full success of effective teaching aids in our schools are foremost among its proponents. Thousands of excellent teaching films are making possible this new branch of pedagogy; and with their use a new interest is being kindled in the often reluctant minds of students. Their learning materials are coming to them



Official U. S. Navy photo

A scene from "The Fleet That Came to Stay."

in a way that they can understand and interpret to their own comprehension. For example, it has been found that basic essentials of languages can be taught in a matter of weeks, that knowledge of subjects far beyond the textbook comprehension of the student can be imparted with the aid of sound pictures; that material and courses which formerly took up hours of ordinary teaching time can be covered even more thoroughly, and in less time, with proper animated visual assistance.

The motion picture can create. It is itself a cooperative creation. Through the imaginations of cooperating producers we can glimpse the world of the future, of the inanimate, even of the invisible. It revives the Past in the Present in a true and living atmosphere. It arouses George Washington from the photograph on the printed page, and allows him to walk through the fields of the Mt. Vernon plantation and into the halls of the Constitutional Convention. It brings to life the bust of Julius Caesar and lets him tremble again in fear of the Ides of March. Through the magic of the film, the mysteries of the oceans' depths are no longer mysteries, nor are the heavens only a source of wonder to us.

The motion picture is an adept, accurate and speedy method of teaching many skills. The firm which can develop and produce acceptable consumer goods will outstrip competition. The old system of "keep on trying until you get it" builds production slowly. Combined with short daily sessions of on-the-job experience, movies provide the ideal "running start" for new workers in developing skills. People do better work when they know why it must be done. Motion pictures can explain that to employees better than any other medium.

Then, too, films, themselves, often become invaluable salesmen for the manufactured product. Films which show the complete story of the assembly of a product turn employees into enthusiastic salesmen for their product, by instilling in them a sense of pride and superiority. Consider for a moment a motion picture presentation of a product. Would it be absurd to assume that the public would be more interested than in the inanimate object shown at exhibits or in dealers' windows?

There can be no doubt that films do help in shaping attitudes of individuals. In our particular school our shop teacher is an ardent enthusiast in the use of films in his instruction. We have used a great many films in his department, dealing with the use and care of tools. The results have indeed been satisfactory and gratifying. We have noticed that the students perform their operations as they saw them performed on the screen; and more especially, in the care of their tools after a job is completed, we notice that they follow pretty much the same pattern as laid down by the film. It seems highly probable there will be a carry-over into other fields in this respect.

In vocational education, too, I have witnessed the forming of attitudes. There is a film *This Is America*, dealing with the story of Annapolis, which is admittedly partially propaganda for the Navy Department, which can instil in the mind of almost any individual a respect for, and a desire to participate in the work of that

particular branch of the Armed Forces. There are a great many films that could be mentioned that possess such merit in vocational guidance.

If we are agreed on the power of the film, we must be equally concerned in its presentation. The activities of a well-rounded audio-visual program, at the least, include:

(1) Well trained directors who are familiar with each type of audio-device, with the ability of selection and presentation. (2) A varied selection of materials, and available sources for further selection. (3) Suitable projection space and equipment. (4) Organization and cooperation among administration and teaching personnel, so as to provide for the maximum integration with the current curriculum. (5) Storage provision for all audio-visual materials, so as to insure immediate availability when needed.

All of these activities have their focus in the department or center for audio-visual materials. The center should not be merely a collection of shelves and film cabinets, but a place of stimulation and activity, and of varied resources for enriching the learning experiences of students. This suggests that the center be equipped both as a storage depot and a curriculum workshop.

Not only should storage space be provided for the films, but also, an adequate method of classification. There is no universal method of cataloging films, but any method will do, so long as it serves the purpose. My own choice is the familiar Dewey Decimal System of cataloging books in our libraries. It is utterly elastic and comprehensive, we can correlate and classify our films by using the letters from A through J, plus a number. Every film that has ever been produced can be placed in one of these groups. (The remaining letters of the alphabet may be held in reserve, in the event that the future might or could produce something beyond these groups.) This Dewey catalog number assures quick recognition of the subject of the film. After the subject classification of the films, two alphabetic card catalogs are most desirable. Make 2 cards for each film, one for Producers, one for Film Title, thus:

J-20	20th Century Fox <i>The Story of Alexander Graham Bell.</i> Starring Don Ameche and Henry Fonda Length—90 minutes—Black and white Area—Unrestricted
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Producer's Card

G-34	Duffy Mott Company, Inc. <i>Appleland</i> Length—22 minutes—Technicolor Area—Assembly, Clubs, Intermediate through High School—Agriculture, Home Economics, Biological Sciences, Social Sciences
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Title Card

Eat Your Cake---And Have It, Too

How to operate a co-operative school film library

MARK FLANDERS

East High School
Waterloo, Iowa

WE'VE always heard that it couldn't be done, but members of co-operative libraries of educational films arrive at a reasonably accurate facsimile of that situation.

In the first four years of our co-op's operation, all the members paid a total of about \$6,000, received over 6,300 reels of film service (worth a lot more than \$6,000 at customary rates), and still had a 103-reel film library. Now in its fifth year, it will include about 150 reels when all films now on order are received. And the two-reel subject, *Using the Classroom Film*, has been purchased and is being circulated among our members without charge.

The following information about our library is given with the thought that it may answer a few questions for school men interested in starting such a group and assist them in getting their plan into effective operation quickly. It is hoped, too, that information may be forthcoming concerning the methods and experiences of other co-operative groups, and that such published accounts may serve as an exchange of ideas, for the benefit of many.

In the beginning, our co-operative was practically thrust upon us. Prompted by a dealer in projectors and films, representatives of twenty school systems of northeastern Iowa met at East High School, Waterloo, in the fall of 1942, and adopted the following plan. Each school contracted to buy three one-reel film subjects, at \$50 each, to be paid for at \$50 per year for three years. The 60 reels, selected by vote of the 20 schools, were to be delivered at once. The superintendents of three of the schools were elected as an executive committee of the organization, with one of them as president; a manager was chosen; and East High School was designated as the central depository.

The film company returned to the library \$5 out of each school's first \$50 payment, and \$2.50 out of each second annual \$50, to help buy shipping cases, rewinding equipment, and supplies. In addition, each member school paid a small annual fee to the library to apply on outgoing postage, insurance, cost of management and other incidental expenses.

With a late start, the library operated only 22 weeks the first year, and each school was entitled to use two films per week, or a total of 44. The "season" was increased to 30 weeks the second year, then to 32 weeks, or 64 reels per year to each school. The basic service allowance per member per year is still 64 reels, although this service is spread over a calendar period of about 38 weeks.

Our second year was the most difficult and probably the least satisfactory, with only 60 films available for scheduling and each school entitled to the use of 60 reels! During that year, however, five additional schools joined us, each providing three new films, bringing our total up to 75 reels.

At the expiration of the original three-year contracts a re-organization meeting was held. Four schools that did not wish to continue were allowed to drop out and either withdraw their films or sell them to the library. By majority vote, the remaining members then agreed to change the basis of membership so that members would no longer be permitted to withdraw films. Under the new plan, any school desiring to drop out permanently is permitted to sell its membership, if it can, to some other school; or if it desires to drop only temporarily, it may declare itself "inactive," for one, two or three consecutive years, paying nothing and receiving no service through such period, and may then resume active standing with the other members. "Active" membership, after the first three years, involves payment of \$50 per year directly to the library, for the 64 reels of film service. Of this fee, \$40 is used for purchase of new films.

Membership now stands at 27 schools, two of them "inactive" for this year. Three have joined us since September 1, and interest is increasing. Unfortunately, we have about reached the limit of our ability to care for additional members. From now on it seems that a new school can join us only by buying out some "inactive" or other member. It is hoped that some organization, such as our state Department of Public Instruction, will soon act as a "clearing house" for schools over the entire state desiring membership in co-operatives. Within the next year or two numerous groups of about 25 schools each can in all probability be formed if a bit of assistance as suggested above is given.

1946-1947	SEPTEMBER					OCT	
	2	9	16	23	30	7	14
CEDAR FALLS	131-134	17 37 40 117	52 119	66 69 86 119	7 57 97	16 79 76 125	38
COGGON		75 132	1 2	7 97	73 118	12 19 123	10
DIKE	131 1	16 69	7 107	23 119	50 132	65	10
DINSDALE	1 2 99 101 102	1 2 85 100	1 2 7	7 8			

Fig. 1. Work chart listing schools using films. Under the date is the code number of each film desired by the school in the horizontal rectangle.

1946-1947	SEPTEMBER					OCTOBER				No
	2	9	16	23	30	7	14	21	28		4
COLONIAL CHILDREN 1	Sen		Dike	Hud	Mt. V	Mch	Hamp	Man	Osce	Jes
COLONIAL WILLIAMSBURG 2	W.H.	Dias	Jes	W.H.	Mt. V	Hud	S.C.			
MEXICAN CHILDREN 3	Ulan	Osce	Ulan	Ulan					S.C.	
CHILDREN OF HOLLAND 4	W.H.		Hart	Ulan						
HEART OF SWEDEN 5	Ulan									
CHILDREN OF CHINA 6		Sr. W.	W.H.	Ulan			Hamp			
EARLY SETTLERS OF NEW ENGLAND 7		Hamp	Jes	Mch	C.F.	Mt. V	Sen	Man	W.H.	Hud
PIONEERS OF THE PLAINS 8	Van H		W.H.	Jes	Tip	Tip	Ulan	Man	Ulan	Hud
WESTWARD MOVEMENT ALASKA 9	Van H		Dike	W.H.	Ulan	Hart	Sr.			
PEOPLE OF MEXICO 11	Ulan	Ulan	Osce	Ulan	W.H.	Ulan	Ulan	Sr.C.	Coy	
ARGENTINA 12	Sen				Ulan	Coy		Ulan	Sr.	
BRAZIL 13			Ulan	Hart	Ulan	Ulan	Ulan	Ulan	Ulan	
CHILE 14										

Fig. 2. Schedule card for all films, showing for what weeks and by what school each film has been booked.

Members recently added make all their payments directly to the library instead of entering into three-year contracts with the film company. We still purchase some of the \$50 films each year, but we also find many valuable subjects at lower prices, some even in the \$17.50 groups. We do not yet know how long our films will last, but our most-used film has been in service about 120 weeks up to now, and is still in good condition. Several reels have passed their 100th bookings. Only two reels have as yet been damaged so that complete replacement was required. Replacement footage from a few feet to around 100 feet has been required for perhaps a dozen films.

Extra films, over the basic 64 reels, may be booked by any member in any number, at 50 cents per reel extra charge. Apparently several of our members will use more than 100 reels of service this school year. With 134 reels listed when this year's schedules were made out it was possible to book a large majority of all the requests on the exact dates desired, and nearly all of the remaining requests only one week earlier or later than suggested. Because of this effective booking advantage, it is strongly recommended that schools contemplating organization of a co-operative find means to secure at least 85 to 100 reels in the beginning.

Plan of Operation

The basic plan of operation of our library is quite simple, but there are many complicating incidental

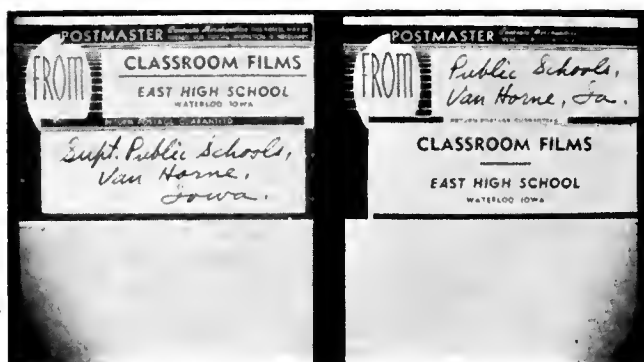


Fig. 3. Avoid confusing labels. Postal clerks sent these back to sender.

factors. Operation may be summarized in five points:

1. Each spring, member schools send in their requests for the following year's bookings.
2. During the summer, film schedules based on these requests are made out.
3. In late August, a list of films and dates as booked for the entire school year is sent to each school.
4. During the school year, films are mailed to member schools on Saturdays, according to the schedules.
5. Members receive the films Mondays, and may use them as desired, mailing them back in time to reach the library each Saturday morning for inspection, repair and re-shipping.

The complicating incidentals include such items as a multitude of excuses why films are not returned on time, changes in superintendents of member schools, and difficulties in getting supplies,—but these are not overwhelming. On an average, about four films fail to return each week. The other difficulties increase the time required to care for the library, but do not as a rule greatly affect the service.

Some amplification of the "five point plan" may be in order, beginning with the booking request lists. Members receive these blanks in the spring, along with a list of the films which are expected to be available the following September. On the 1946-47 lists, members were asked to indicate their "booking desires" by checking one of the following three choices:

1. List about 70 or 75 subjects in the weeks you'd like them, and 64 will be scheduled on or very close to the desired dates, but not necessarily exactly two reels every week.
2. List as many films as desired up to 100, on the dates desired. As many of them as possible will be scheduled within two weeks of the dates given. You may cancel any of the bookings which do not meet with your approval. You may also book as many additional subjects as you like, in the open weeks, after September 10. Service over 64 reels will be billed to you later at 50c per reel.
3. If you want exactly two reels per week for 32 weeks, so indicate and try to give at least three choices for each week. Include as many different subjects as possible in your selections.

Most members checked the first plan, several the second, and a few the third. Most of the booking lists were back in Waterloo by the end of June, and during

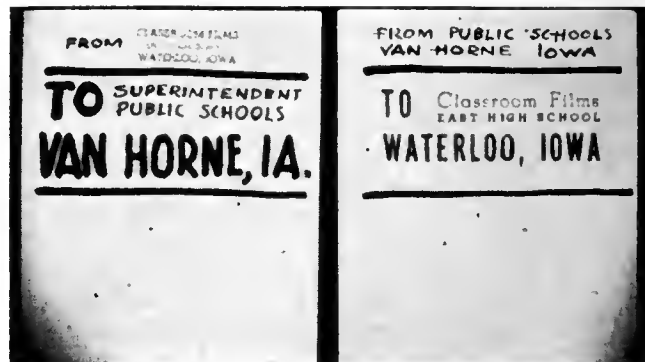


Fig. 4. Good labels. Postal clerks can see destination at a glance.

the summer all the requests from all the schools were assembled on a single 28 x 44 inch card, or work chart, ruled as shown in Figure 1. Each vertical column represents one week's requests, and can be cleared of conflicts (surprisingly few in number) by moving an occasional film forward or backward a week, or, where a school gives extra choices, by selecting the non-conflicting numbers. After all the weeks are thus cleared, each school's annual schedule is found in the horizontal space opposite the school's name.

Each school's schedule for the year is then copied on a mimeographed form, and mailed to the school in late August. Members may at any time during the year cancel any bookings which do not "fit in" when the times comes, and select others in their places. Another small but important point learned by experience: These lists mailed in August should be sent to "Superintendent of Schools" in each case, and not to the individual (by name) who was superintendent there in May or June. This avoids risk of having the lists forwarded to men who have moved to other schools, thus leaving the member schools without schedules for a time.

Cards measuring 14 x 28 inches are next ruled up as shown in Figure 2, and 35 numbered film titles are copied on each card, until the entire library is thus listed. Films scheduled in each vertical column of the work chart (Figure 1) are then designated on the 14 x 28 inch cards under the corresponding week, by the names (usually abbreviated) of the schools which are to receive them. When all the weeks' sched-

ules have been thus recorded, the year's shipping dates and open weeks for any one film are evident at a glance. Completing this series of cards is a considerable chore, but it is done but once a year, and in the summer. Through the school year these schedule cards, made into a convenient "book" by means of notebook rings, make it easy to add bookings or change those already made.

When member schools outside of Waterloo change their bookings in any way, the changes are noted both on the book of schedule cards and on the carbon copies of the annual schedules for the schools involved. On Friday of each week a "shipping list" for the coming Saturday is made out from the carbon copies mentioned and, for films wanted locally, directly from the big schedule book.

Saturday's work usually begins on Friday after school, when films are returned from Waterloo schools. These films, along with perhaps a half dozen shipments which have returned from outside schools in Thursday's and Friday's mails, are inspected and returned to the storage cabinet. On Saturday morning the remaining films are picked up at the post office, unpacked and checked off the list for the previous Saturday, inspected, and re-boxed according to the new shipping schedule. Cards are written to members whose films do not return, and to members whose schedules must be changed in any way because of the late films. Contents of each box are again checked with the shipping list just before it is "tied up." Labels are turned, stamps are applied, and the boxes are taken to the post office and piled on a truck on the loading platform.

Textbook Illustrations: *A Visual Aid*

Increased scientific analysis applied to illustrations

ALEXANDER B. HOWARD, JR.
University of Chicago
Chicago, Ill.

FOR many years educators have been interested in audio-visual aids to instruction. The educational motion picture has received particular attention. So have the potentialities of radio and television. Teachers have increased the use of other instructional materials familiar to them—such as filmstrips, slides, models, flat pictures, and recordings.

Enthusiasm for audio-visual instructional materials was heightened during the recent war. Now, the post-war flurry is passing. Educators are still enthusiastic about audio-visual aids, but their enthusiasm is taking a more constructive turn. At various colleges and universities, students of research are investigating audio-visual problems. Producers of equipment and materials are expanding their operations. Contributions to the trade magazines and other periodicals include studies made by teachers in the actual teacher-learner situation. There seems to be an enlarging concept of the field and a movement to apply increased scientific analysis to its problems.

This trend is a good one. But there is a tendency to obscure some aspects of the area in the light of the more glamorous motion picture, the radio program, and television phases. The scope of audio-visual aids

includes a wide range of materials and techniques, each of which has an important contribution to the teaching process.

In a desire to make a useful study of one of the less prominent aids in the field, the writer has studied the use of flat pictures and textbook illustrations as visual aids and surveyed the literature in these areas.

The Nature and Purpose of Textbook Illustrations

According to an article by Good,¹ the first illustrated schoolbooks appeared about 1460 shortly after printing came into general use. Many kinds of books were printed at that time, including geography, travel, and nature books. These needed explanatory pictures to make the text clear and vivid. Pictures had a functional purpose.

Early illustrations were copied from old manuscripts. These pictures were transferred to woodcuts which could be used in the simple printing process of that era. But down through the tradition of hand-copying these manuscripts, the pictures had become less representative of the original meaning. So, by the year 1500, artists began drawing directly from nature for the woodcuts used.

Early popular books included many illustrations, and many kinds of illustrations. *Der Edelstein*, 1461, was a collection of fables with 101 woodcuts. A few years later *Aesop* appeared with 200 pictures. In 1478 Ptolemy's *Cosmographia* had maps. The same year Braydenbach's *Pilgrimage*, a famous travel book, included many pictures to illustrate foreign lands. In 1488 John Widman printed the *Algorithmus Linealis*, showing illustrations of commercial customs and exchange, geometric diagrams, various tables, and examples of arithmetic operations. Three years later, *Pictagoris Arithmetrice Introductor* was published in Florence, Italy, which included thirty-nine illustrated problems. About the same time *Summa* was printed as the first work to illustrate finger symbolism of numbers, with thirty-six positions of the fingers and hands shown. The first printed *Euclid* had 420 diagrams in the margins. Music books of the time included both music scores and pictures. Even Latin grammars were illustrated, and in 1545 Henry VIII authorized the *Primer* with religious pictures. Hence, Comenius' *Orbis Pictus*, which appeared later, was not the first illustrated school book, as is sometimes supposed.²

With these early beginnings, illustrations have apparently always been an integral part of most schoolbooks. Today, an examination of textbooks reveals a profusion of pictures and other illustrations. Charts, graphs, diagrams, tables, line drawings, photographs, decorative paintings, and sketches abound.

And illustrative techniques have been vastly improved. Even the texts of only three decades ago appear dull in comparison with those of today. Changes in format, typography, and illustration have made the textbook more attractive and interesting. Woodcuts are still used, but modern lithography and photography provide a medium which would amaze the old artists. Color processes in photography and printing make it possible to reproduce exact and lifelike pictures which vividly portray their purpose. The artistic possibilities are well exploited.

The original idea of illustrations in schoolbooks seems to have been that pictures had the functional purpose of clarifying and supplementing the text. That the pictures were also works of art was incidental to the main purpose. However, in the evolution of books and printing techniques, emphasis on the artistic aspect of illustrations has increased.

Eventually, both art and function became the criteria for choosing illustrations for textbooks. With the advent of color processes and other improvements, art took the fore and pictures became less related to the text material. Observations by teachers that children were paying little or no attention to the illustrations during study periods led to a growing conviction that they were of no value in texts. In 1939 two representative publishers admitted that they had no criteria for selecting illustrations other than the intuitive judgment of the authors or editors.³ But more recently there has developed a trend in the other direction. In 1945 Lloyd W. King stated: "It is interesting to note the discrimination with which modern textbook makers select pictures. They are definitely a part of the text

itself and are used as teaching devices. There possibly will be wider and an even more discriminating use of photographs and other illustrative material."⁴

It is reasonable to assume that both art and aid to clarification are important criteria for textbook illustration. Learning ought to be pleasant to be effective, and concrete whenever possible. Text illustrations can serve to do both. The two major attributes of any textbook are its content and its appearance. The successful textbook must have high quality content and an attractive format. Today, books are to be studied and appreciated.⁵

Two purposes of textbook illustration should be to give (1) visual satisfaction, and (2) visual aid to understanding. Zisman has remarked that illustrations should be functional in content and functional in visual arrangement. "Illustrations should be the means of making more concrete whatever may be difficult or elusive in comprehension because of abstraction or vagueness."⁶

Orth points out that texts have led to an emphasis on memory; that in order to get more observation and comparison, books need illustrations.⁷ Modley states that most people are literate, but that the ability to read and the ability to understand are two different things. Pictures help the reader to understand books.⁸ Grossnickle suggests that the function of the pictures in textbooks is principally to enable the pupil to form concepts and acquire information through visual aids rather than the printed page.⁹

Nearly all of the research studies in the area state a conclusion to the effect that if pictures are to aid the understanding materials, the attention of children must be directed to important items in the picture and to the interpretation of these items. Studies by Cropper¹⁰, Halbert¹¹, and Kambly¹² give evidence to show that pictures do aid comprehension. They also point out that with instruction children relate pictures to reading materials, but without it they see the picture in terms of facts only.

¹Good, H. G. "The First Illustrated Schoolbooks." *Journal of Educational Research*, January, 1942, p. 338.

²*Ibid.* p. 343

³Kambly, Paul E. "Science Textbook Illustrations." *Science Education*, Feb., 1943, p. 17.

⁴King, Lloyd W. "Changes to be Expected in Materials, Organization, and Format of Textbooks." *14th Annual Conference for Administrative Officers of Private and Public School*, University of Chicago Press, 1945, p. 9.

⁵Tuttle, Edward M. "Making Attractive Schoolbooks." *School Executive*, April, 1936, p. 298.

⁶Zisman, S. B. "Improving Illustrative Material in Textbooks." *Educational Screen*, September, 1938, p. 219.

⁷Orth, Fred W. "Vitalizing the Textbook." *Progressive Education*, October, 1936, p. 444.

⁸Modley, Rudolf. "Picture Books for Grownups." *Journal of Adult Education*, April 1939, p. 152.

⁹Grossnickle, F. F. "Illustrations in Arithmetic Textbooks." *Elementary School Journal*, October, 1946, p. 50.

¹⁰Cropper, Floyd A. "An Experimental Evaluation of the Ability of Children to Interpret pictures Used in Elementary Textbooks in Geography." *Educational Screen*, June, 1945.

¹¹Halbert, Marie G. "The Teaching Value of Illustrated Books." *American School Board Journal*, May 1944, p. 43.

¹²Kambly, Paul E., *op. cit.*

The Curriculum Clinic

We've Come a Long Way! Or Have We?

PAUL C. REED, Editor
Director, Visual and Radio Education
Rochester Public Schools, New York

“ARRANGEMENTS had been made to close the program with a demonstration of some new instructional talking pictures but the operators had the misfortune to burn out a tube, thus rendering the apparatus temporarily *hors de combat*. In spite of this disappointment, the session was a pronounced success and the Visual Instruction Association of America is to be congratulated on its ten years of notable service.”

Well, that was the way those meetings went in those days. Equipment was undependable, and operators were sufficiently inexperienced not to be able to cope with the frequent emergency situations. As for the “Visual Instruction Association of America,” what in the world was that? I couldn't help but think as I reread the report of that meeting, held seventeen years ago by an Association which if memory serves me well was later merged into the Department of Visual Instruction of the N. E. A., that we've come a long way since then.

You see, the reason I happened to reread that account was because NLG had set me off in a reminiscent mood with his rather startling announcement that EDUCATIONAL SCREEN was completing its first quarter century, and that this January 1947 issue was to be a Silver Jubilee Number. The issue that reported the visual meeting where the talking motion pictures weren't shown was Volume IX, Number 1, January 1930. That's where I came in and began my association with the SCREEN—only as a reader, then, of course—and that is the oldest copy of the SCREEN I have.

Here's another quote from the report of that same meeting: “The main speaker of the evening was Professor Daniel C. Knowlton of Yale University. He stressed the need of taking stock of progress at this time. He said, ‘People are sold on the value of visual instruction and want us to bring on the goods. Teachers want and will use good visual materials. It is up to us to supply their needs and to tell them how to develop a technique of using visual aids.’” I stopped to think. Have we really come so far as we think? Those words of Professor Knowlton don't seem like 1930 words; they're 1947 words. They're the same as might be spoken with truth today by a Professor Larson of Indiana University, or Dr. Dale of Ohio State, or Noel of California. Have we or have we not come a long way in the past seventeen years?

Right there in that question and the answer that needed to be written, I had a thought provoking article. But instead of trying to think through the answer, I spent the next hour or so browsing through Volume IX, Number 1. And anyway, a Jubilee is an occasion for joy and exultation, not one for ponderous thought. So let me tell you some of the other things I read.

In those days the SCREEN regularly published “The Film Estimates—Being the Combined Judgments

of a National Committee on Current Theatrical Films.” There was a note at the foot of the tabulated columns which read, “The Film Estimates will hereafter omit the notation ‘talking’ and ‘silent’ unless required in particular cases. Practically all films are made available in both versions and the ‘sound’ version will generally be shown wherever the theater equipment permits.” Of the thirty-four films estimated that month only Greta Garbo's “The Kiss” remained “silent only.”

Yet there wasn't a single sound projector advertised for use in schools, and none was mentioned on the “Among the Producers” page. In fact, Acme was still advertising its 35mm Portable Projector as the machine needed for successful visual education, and International Harvester's full page ad for their free educational motion pictures stated that “the films are printed on standard 35mm non-inflammable stock.”

Part II of a series of seven articles on “Visual Education in Europe” was printed in this issue. The author was W. M. Gregory, well known and respected for the pioneering Educational Museum and visual service he developed for the Cleveland Public Schools.

There was a report, too, from the Seattle Public Schools titled “A Science Department and Motion Pictures.” Today's experienced users of instructional motion pictures would wince and regard disdainfully some of the utilization practices reported in that article. For instance, “At the beginning of each semester a scientific movie program is put on, and all science classes invited to attend. . . . One day each month is movie day. On this day all the science classes go to the movie room instead of their regular recitation room. Each science teacher is held responsible for one program each semester, and the programs are arranged so that each science subject has its day. . . . In September the chemistry teacher. . . . In October the botany teacher. . . . In November the teacher of General Science. . . . In December the zoology teacher. . . . and in January comes Physics day.” That was the main visual program in that school in 1930, and I certainly *hope* that we've come a long way from that kind of utilization of visual materials.

“Using Movies to Train Army” was the caption on an interesting item in the News and Notes section, and here it is, in full: “The moving picture is being put to use by the army in keeping up with the advancement of military science in other countries. A policy, under which films are exchanged with the armies of foreign nations, has been instituted to enable the various arms of the service to study progress and practice abroad and to build up an historical motion picture library. Pictures of the French, Finnish, German and Italian Armies have been received and will be exhibited at the army service schools.”

On the very next page was this comment in a review of the “International Review of Educational Cinematography.” (Remember that worthwhile League of

Nations publication?) "From the German we find 'Conditions and Labor Contracts in the German Cinematograph Industry' discussed in detail and in stirring terms. One feels constantly, in the pages of this paper, the imaginative lift and the emotional stretch of international mindedness." Well, I don't know what was in that article, but if there was any "international mindedness," it must have been "imaginative" and "stretched!"

The article that challenged me most when I first read it in 1930 (it was the only one with passages carefully underlined), and the one that seemed most interesting upon rereading in 1946 was "Where Does Progress Lie in the Development of Educational Talking Pictures?" by William Lewin, the same Bill Lewin who edits and publishes *Film and Radio Guide*. Remember, he was writing at the very beginnings of the development of the instructional sound motion picture, and he said, "We are at the threshold of a new era that will add both sound and color to classroom films. Vitalizing rays are already brightening our educational horizons." In the light of today's perspective that may not seem a particularly striking prophecy, but such clear vision into the future was as rare then as it is today.

We are well into that "new era" of sound and color films now, but Lewin's vision extended even beyond. In the same article he wrote, "With the coming of the talkies, textbooks are destined to be radically modified, and the old style, traditional classroom procedures will disappear. Textbooks will become thinner and some may disappear entirely. They will be replaced by study guides, outlines, and exercises, which, after all, constitute the best part of any textbook today. Boards of education will, in the future, spend less money on textbooks and more money on textfilms." I wonder if that isn't one of today's thresholds for a new era? I wonder if Bill wasn't seventeen years ahead of his time in that prediction.

He also wrote, "By adding language as a concomitant to the presentation of concrete ideas, the talking picture, I believe, becomes at once so vastly superior to the silent film as to render the silent film obsolete in many important fields of instruction." I like that statement as an analysis of the function of the verbal commentary—"language as a concomitant to the presentation of concrete ideas." Perhaps one of the reasons for the lag in the production of excellent classroom sound pictures has been the failure to grasp the deeper significance of that simple concept, and the full meaning of the word "concomitant." "Concomitant" means "conjoined," and "conjoined" means "to unite with." Too many sound film commentaries have been written and used that do not *unite the language with the concrete ideas* being presented. Too frequently words are used on a sound track merely to accompany the picture.

But let's be jubilant! We *have* come a long way in the seventeen years that I have been actively watching development in the use of audio-visual materials for instructional purposes. Going back eight years previous, to the first issue of the EDUCATIONAL SCREEN, the way has been even longer. Impatiently, we may have wished that we had come further, and

Indiana, Pa. Film Library Expands Service

THE Indiana Film Library (Indiana, Pa.) has greatly expanded its services by adding the entire list of Coronet Instructional Films to the long list of classroom films it has been serving to the schools for a number of years. These are 16mm sound motion picture films.

The Indiana Film Library has had approximately 200 reels of classroom films which have been circulating to the schools. The Coronet list will add approximately 80 new subjects to the Library. Many of the new films are in color.

It has been the purpose of the Indiana Film Library to build up a collection of high quality classroom teaching films to cover the entire range of school subjects from the primary grades through the high school and college. With the addition of several Literature films last year, along with such titles as *Fundamentals of Football*, *Fundamentals of Basketball* and *Automobile Driver Education*, the subject matter fields were pretty well covered.

The Coronet Films will round out the curriculum offerings with such films as: *Attitudes and Occupations* and *I Want To Be a Secretary* in the field of Vocational Guidance; *The Work of the Stock Exchange* and *Parliamentary Procedures in Action* for Civics and Finance. Another group under the heading of Work-Study Skills will be very helpful. This list includes—*How to Study*; *We Discover the Dictionary*; *Know Your Library*; *Spelling is Easy* and *Maps Are Fun*.

All the films in the Indiana Film Library are available to schools and other groups on a rental basis. The Library uses the "Weekly Booking Plan", with films leaving Indiana on Saturday and for use by the schools through Thursday. The films are then placed in the mails for return to Indiana not later than Thursday evening. This plan allows for effective use of the films. The teacher has time to study the films before use in class, use the films in class, and a second showing, if this is thought necessary.

The Library has continued its cooperation with the national Government and has recently added a number of Government films to its list. The new Treasury Department film—*America The Beautiful* (in color)—is an excellent film for class use or for community groups.

Schools and organizations wishing to use the films in the Indiana Film Library may secure complete lists of films, rental rates and booking arrangement information by writing to: Mr. Wilber Emmert, Director, Indiana Film Library, State Teachers College, Indiana, Pennsylvania.

we might have, had we ever been able to put to effective use all the knowledge we had.

Now if we visual educationists really want cause for jubilation, let's sit back and ponder where we're going in the next twenty-five years. Just think what the audio-visual field will be when the EDUCATIONAL SCREEN publishes Volume L, Number 1—its Golden Jubilee Number—in January 1972!

P C R

School Made Motion Pictures

The Status of the School Made Motion Picture

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

THE School Made Motion Pictures Department takes just pride in being a member of the family of the Educational Screen. At the beginning of this, the second quarter century of the magazine, let us pause to take stock of our growth, and perhaps prognosticate the path for which we are heading.

In looking over the returns of the Questionnaires (are yours in?) we find that schools began filming their own around 1930. According to the last count made by Dr. Hardy Finch in 1940, there were more than two hundred schools (recorded) engaged in amateur film production. By this time it would be a fair guess to say that there must be at least five to ten times that number. Why don't we hear from them? There are many reasons. They do not have steady access to a good picture camera. They use their cameras to record only such events as class reunions, school picnics, parades, or football games. Inertia of readers of EDUCATIONAL SCREEN in getting others to join with us, is another cause.

It's true that almost every amateur cinematographer took to this hobby in order to see first how well he could record all his beaming friends and relatives and all their antics. The case history of many school cinematographers is no different from the home bred type. They cut their "photographic eye teeth" by grinding out reel after reel of film portraying, to the best of their abilities, the "life" of the school and all its activities to the great delight of the most receptive audiences of these films—the very people whom the pictures portrayed.

The more foresighted of these pioneer school cinematographers soon realized that this type of aimless and haphazard film shooting wasn't getting them anywhere. In fact, their pictures became passe as soon as a new set of students replaced those who had just graduated. Out of this "family album" type of motion pictures there developed the Public Relations film—a first step into real educational cinematography. These newer movies at least had a definite purpose—to acquaint the taxpayers of the community with the school, its policies, its problems and its achievements. Through a film of this kind these taxpayers could have the school visit them at their Rotarian, Kiwanis or other club meeting. A typical reaction to such film came from the Rotary Club of Elgin, Ohio after having witnessed the screening of the movie produced by Mr. Waggoner, "Elgin High In Action".

Now ordinarily this group of hard boiled conservative and reactionary 'old Gentlemen' do not respond too enthusiastically to a motion picture program unless that picture has all that it takes to hold attention. This picture of Elgin High In Action must be tops in every respect, because Rotary Club of Elgin not only received genuine entertainment from

its showing, but were enthusiastic about it and voted it the best program of the year . . . The picture certainly carries its own good message of a splendid job being accomplished in education in our home town of Elgin."

Thumbing through the returned Questionnaires we find titles such as "Glendale School in Action", "A Day in Oak Ridge Elementary School", "A Day in a Nursery School", "Life at Pekin High", "Our Classes in Action", "Life at Jackson", "Activities at Commercial", etc. etc. All these, of course, are Public Relations films, and it is the contention of this department that every school is entitled to produce one or two and keep them up to date.

However the School Made Motion Picture has a much more important role to play in the scheme of educational practices. Just as the alert teacher is always on the lookout for good illustrative materials to enrich and make more meaningful his daily lessons, so does the amateur school cinematographer try to fill the gaps that any normal course of study, textbook, or even static visual aid, will leave in the mind of the pupil. Turning over some more Questionnaires we note a marked trend in that direction. The titles are of recent vintage—a healthy sign of growth. "We Make A Movie", "Learning by Doing", "Typewriting Techniques", "Chick Embryology", "Chemistry at East Technical", "Dissection of Animals", "Safety", "Driver Education Training", "A Strand of Silk", "Rheumatic Fever Strikes Our Children", "Physical Education" are just a few of the films that are being put to use in the classrooms of the schools that produced them. Some of them have even crossed their county and state lines and are helping other teachers plan better lessons.

What of the future? In some school systems motion picture raw films, cameras, lighting and editing equipment are already on the official supply list. Regular courses in motion picture photography are being given in a school here and there. Others are scheduled to be offered as soon as remodeling of certain classrooms can be completed. Some are just awaiting the release of newly manufactured equipment. This does not include the large number of colleges offering a whole series of courses in various phases of motion picture production.

Long before the second twenty-five years will have run its course, it may be safe to predict that every large school or system will have its own production unit ready to help each department or individual teacher turn out teaching aids not only in the form of motion pictures, film strips and slides, but also with any phase of sound reproduction. The fact that a few schools already have embarked on such program augurs well for the future.

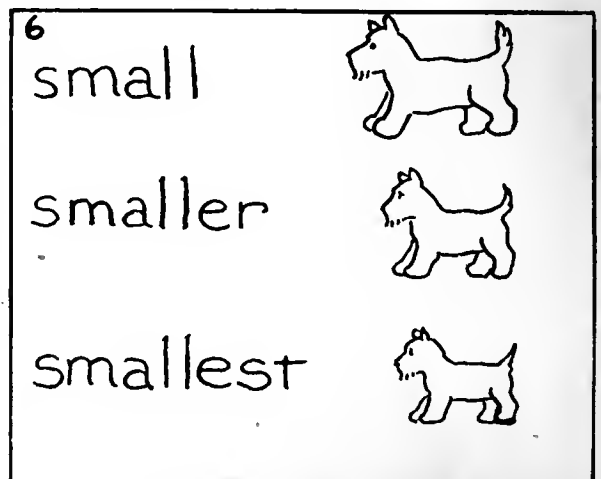
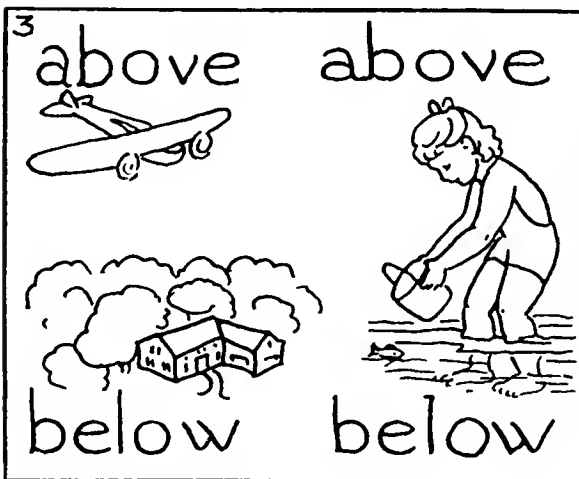
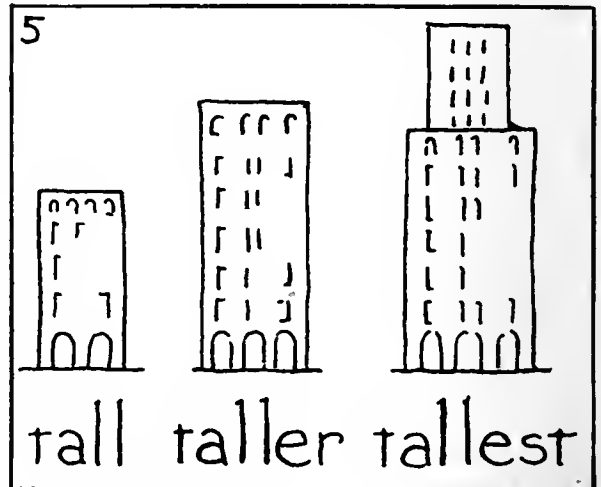
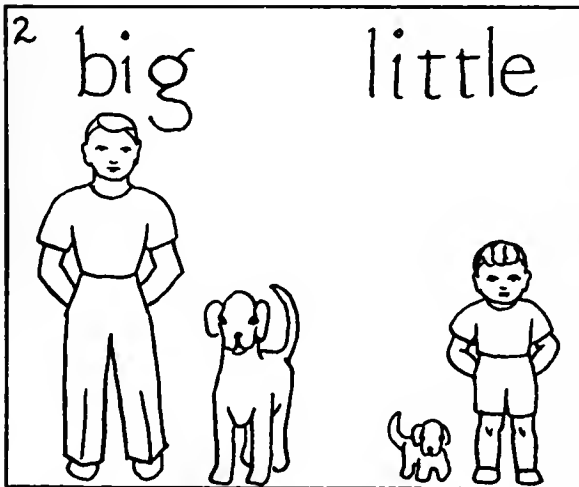
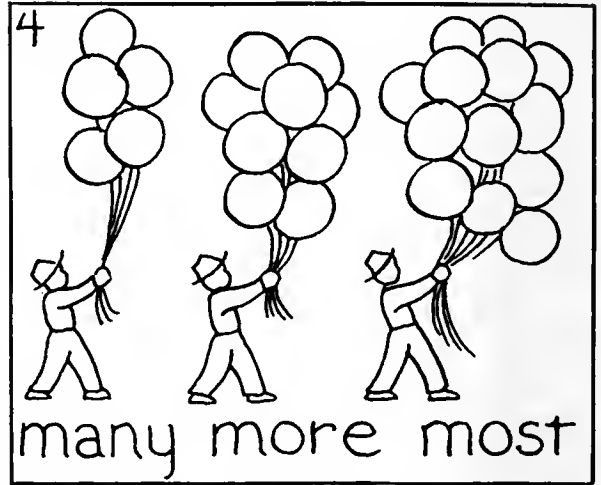
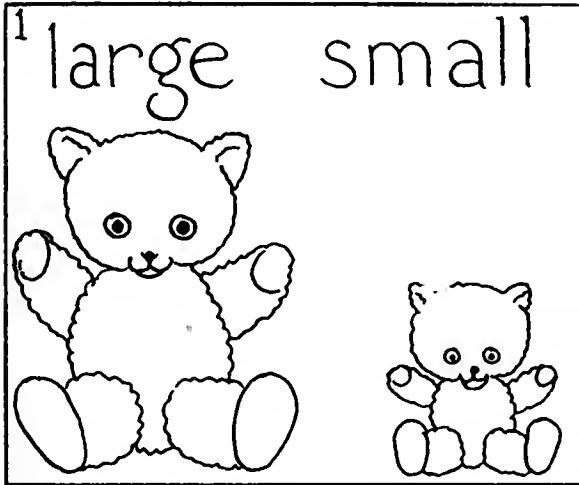
First Grade Mathematics—In Hand-Made Lantern Slides

By ANN GALE

Roosevelt High School, Chicago

FIRST GRADE slides offer a fine way of teaching children the right word concepts. The early development of clear concepts of words involving size, shape, position and number is essential. By presenting these

ideas on slides, the teacher can be certain that every child will see the picture and word well when the teacher explains them. A number of different slides to present each concept may be made in addition to the ones shown below.



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 Church Department

A Monthly Service

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

How Visual Should the Use of A Visual Aid Be?

PAUL G. KIEHL
Church Craft Pictures

(This article is in reply to the editor's observations on "How Verbal Should A Visual Aid Be?" which appeared in the September 1946 issue of EDUCATIONAL SCREEN.—The Editor of the Church Department.)

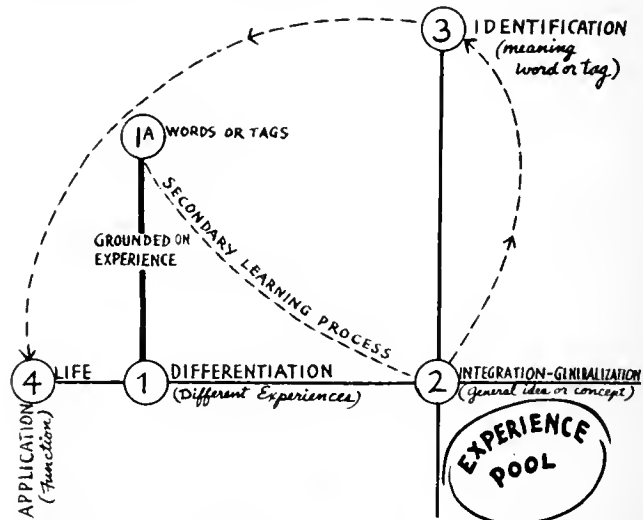
FEW of us will be willing to admit that the "visual quotient" of the use of a visual aid can be determined by the rote addition of words in a given study manual and division by the number of individual pictures in the filmstrip or slide set. Nor will we, in the light of educational psychology and its practical application in the use of visual teaching tools, be willing to accept the thesis that "a visual aid, in order to be visual, must have as few words as possible."

We cannot deny that both of the above propositions are "catchy" and almost seem logical in their naiveness. Nor can we deny that because of their simplicity both have an appeal that is almost convincing. But neither the naiveness nor the simplicity of the two formulas provides the correct answer to the question. "How visual should the use of a visual aid be?" or, as an author put the question in the September issue of EDUCATIONAL SCREEN, "How Verbal Should a Visual Aid Be?"

Many of us often forget—even want to forget—that the proper use of visual aids is dependent upon a thorough understanding of educational psychology and its practical application to visual teaching methods. We overlook the fact that a correct understanding of the requirements of the learning process is basic to the proper use of any teaching tool, whether verbal or visual. The same basic laws and principles of learning

apply to the use of visual aids in the same manner in which they apply to the use of word teaching tools.

A slow motion breakdown of the learning process will show that learning consists of four chief functions,



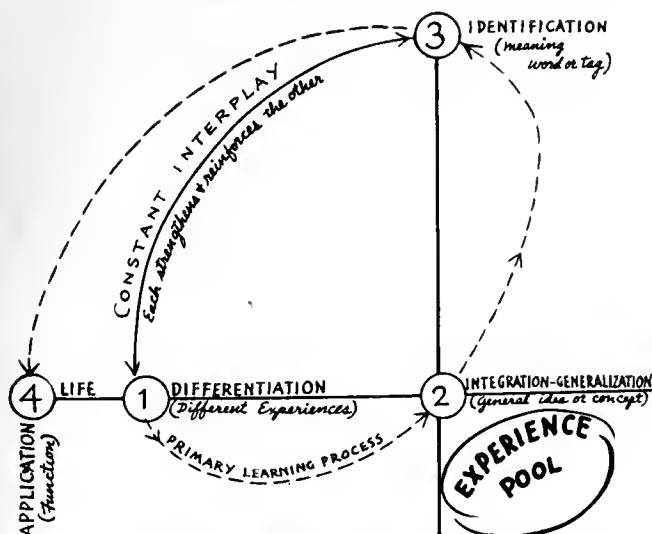
GRAPH 2. — SECONDARY LEARNING PROCESS

all of which are basic in the use of verbal and visual teaching tools. Differentiation, the first step (see Graph One) covers the different and various experiences which we have in life or in the classroom, all of which are (Step Two) integrated to form a general concept. The third step in the learning process is to tag or name the general concept with written or sound symbols—we call them spoken or written words—for easy reference. The fourth step is to apply the meaning to the life of the student so that knowledge will function in living.

If we stop the learning process after any of these four steps, the learning cycle is not complete. Integration-generalization may automatically follow differentiation, but we cannot assume that of itself identification follows integration-generalization and that application automatically follows identification, (see Graph One). Our teaching, whether we make use of verbal or of visual teaching tools, must not only supply different experiences basic for learning (step one), but it must also see to it that this experience is integrated (step two) and becomes meaningful (step three) and functional (step four).

As the learning process is speeded up, we will find that in many instances a secondary process is involved where tags or words (reference symbols) are used to recall experiences which are to serve as a basis for new meanings and functions (see Graph Two). But the use of reference symbols is educationally sound only when the tags or words are grounded on previous experience common to both teacher and pupil.

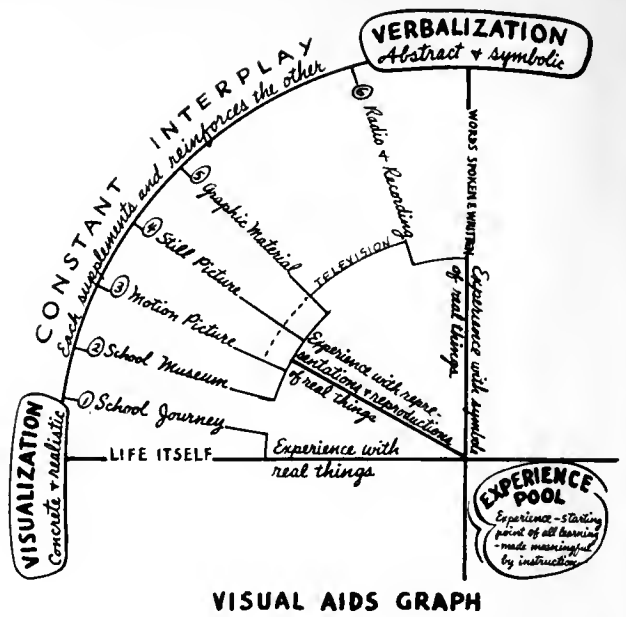
The learning process is often short-circuited in what we like to call verbal teaching, where words or tags are used which are not grounded on previous exper-



GRAPH 1. — PRIMARY LEARNING PROCESS

ience common to both teacher and pupil (see Graph Three). If we keep in mind that words are actually tags to identify and recall past experiences, we will be conscious of the difficulty involved in teaching "tags with tags" or words with words. Only when both teacher and pupil have had the same or similar experiences to back up the same word or tag can we expect to make progress in our teaching.

The learning process is further short-circuited when we go to the other extreme and make our teaching truly "visual" by showing a lot of pictures with the barest minimum of words (see article "How Verbal Should a Visual Aid Be?"—September issue). If we keep in mind that the chief function of visual aids is to provide experiences (step one of the learning process) which are basic for knowledge and living, we will realize the importance of tagging these experiences with written or spoken symbols (words). We must tie down the experiences provided by visual teaching tools so that these experiences become meaningful and functional in the life of the pupil affected. The proper use of visual aids requires the application of all four steps of the learning process—differentiation (visual), integration-generalization, identification (verbal) and application.



VISUAL AIDS GRAPH

individually have to determine how many words will be needed to drive home the points of the lesson presented through the experiences provided by the use of visual aids.

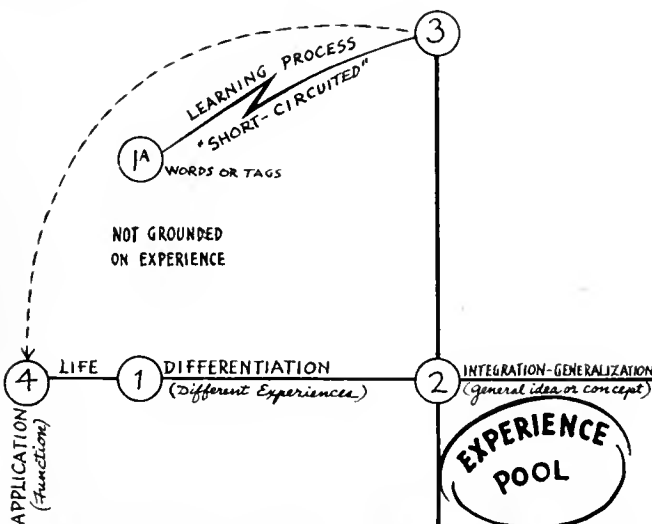
"How visual should the use of visual aid be?"—Every educator will use as many or as few words as necessary to drive home the meaning and the function of the experiences provided by the visual aids used by him as required by the needs of his individual class.

It seems to the writer that the approach in the article which appeared in the September issue of EDUCATIONAL SCREEN was from an entertainment rather than from a teaching point of view.—The Christian educator is of central importance in a teaching situation. It is the instructor, not rote formula, who will determine the number of words to be used with each picture on the basis of individual class needs. We should at all times keep in mind that visual aids are to serve as teaching tools in the Church. The Church—this applies to every pastor, teacher and superintendent—should base its use of visual aids on the requirements of the learning process in keeping with sound educational psychology and tested educational methods.

An Audio-Visual Seminar

The Christian Community Administration department of the College of The Pacific, Stockton, California, announces a seminar in audio-visual education for church leaders for the two weeks of July 14 to 28. According to Frank A. Lindhorst, Director, students will spend two hours each day in class and three hours each day in laboratory procedures.

The Montreat (N.C.) Leadership School of the Presbyterian Church in the U.S. to be held July 8-17, will offer the course 142.6b, The Use of Visual Aids In Christian Education. Mr. Patrick H. Carmichael says that an enrollment of seven hundred is expected, with upwards of a hundred taking the visual aids course.



GRAPH 3. "SHORT-CIRCUITED" LEARNING PROCESS

The visual aids graph below clearly indicates the importance of words in the use of visual aids. Verbal and visual aids supplement, do not supplant, each other. Verbal and visual constantly strengthen and reinforce each other. There is hardly a thinking educator who will want to restrict his teaching with visual aids to a "visual" presentation without bringing in adequate meaning and application by means of the word medium.

We cannot set hard and fast rules on the number of words to be used with each set of pictures. The "visual quotient" of the use of visual aid will vary with the requirement of each class. In one instance the pupils may require but a few words to give meaning and function to the experiences provided by the slide set or filmstrip or any other visual aid. In another class the same set of pictures may require more words to identify and apply the experiences. The teacher, and in the case of the Church, the Christian educator, will

Add Sound to Silent Pictures

Rev. Wm. M. Hunter
Tunkhannock, Pa.

ONE of the problems confronting church and school educators in the effective use of visual aids is the tendency of our youth to make invidious comparisons between amateur projection standards and those they are accustomed to find in commercial theatres. Those of us who know the old-time silent pictures are not likely to make such derogatory judgments of present-day 16mm programs, but we tend to forget that we now have almost a generation unaccustomed to silent films.

Recently some of my young people came to me with this comment concerning a program they had at school: "We are used to sound movies. We are irritated when they show us silent films in high school. The pictures alone without the sound annoy us. The noise of the machine distracts us. It is harder for us to concentrate on what the picture is supposed to teach us. Couldn't they have some suitable music while the film is running?"

I neither justify nor condemn this attitude on the part of our youth. They challenge me in the church to do something about it. What is practical?

If the church has a silent projector, (and many have) limiting it to the use of the silent pictures, and inexpensive public address system may be bought or borrowed. Automatic record players or radio combinations often permit a microphone attachment as well. In our work, we have a 16mm projector with a record player and a microphone.

When I used the film, *From Every Mountainside*, a truly splendid treatment of the work at Pine Mountain School, Kentucky, with a group of small children who could not read, I plugged in the mike and read the titles, adding personal comments on the locality pictured. My voice, coming from the speaker up front, seemed more acceptable. Some children thought it was a sound picture.

More recently our high school youth used the African mission film, *Ngono and Her People*. I knew I had to "dress it up" in some way. I selected Fred Waring's album of "Hymns of Devotion" and with it created a musical supplement that was practically as good as a deliberately cued-in soundtrack score. It was better background music than some I have heard. The film was very well received, and our critical youth were impressed. Some of them asked me how it was done. They had gotten the basic information provided by the picture and had been interested in the technique of presentation as well.

Now our group plans to work out its own "sound track" by using the mike and the player to "broadcast" their commentary, dialogue and music, synchronizing all with the progress of the film. Obviously, this will require patient study of the film's contents—just the thing we want in the first place. In similar ways we expect to add sound to filmstrips, slide and opaque projections.

After some experience along this line the group will be ready to undertake the production of a film or two on their own. Conferences can be "shot" in slides or film, edited and titled, and used to tell the church about this important youth activity.

Audio-visual aids in the church have often been criticized because they tend to stifle rather than stimulate creative activity. This need not be true. Youth can be challenged to make creative use of the silent film, and they can help make the use of slides and filmstrips more appealing and interesting. Our youth are critical of silent movies. They have grown up on Hollywood technical excellence. However, these same youth can take good silent films and work them up into polished presentations and in doing so experience the joy of creative activity.

Add sound to your silent pictures—and increase their interest and power!

Shadow On The Land

The 20-minute film, *The Color of A Man*, which the International Film Foundation made for and under the auspices of Missions Council of the Congregational Christian Churches (287 Fourth Ave., N. Y. 10), will be useful to all churches and groups seriously interested in challenging their members to press on in the spirit of the pioneers until all Americans—regardless of color—have equal citizenship. Until that day there is a shadow on the land.

This sound and color film tells interestingly the story of the missionary work of the great Congregational denomination in establishing schools in the post-Civil War Southland. After 100 years of magnificent achievement this denomination takes stock, re-appraises the situation, and in this film challenges all Christians to take up the work of helping the Thirteenth American (The Negro) attain first-class citizenship.

While this film will be keenly appreciated by church people of every denominational background, and should be used by them, it will do great good when shown to non-church groups who suffer from a profound ignorance concerning the strategic role of the Christian church in the true emancipation of the Negro. Even such worthy crusaders as Carey McWilliams have this blind spot, writing a commendable volume ("Brothers Under The Skin") without sixteen words on what the church has accomplished in race relations in the past or ought to do in the future.

Good in content, good technically, here is a film which can be used by all of us in removing a shadow from the land.

Notes on Two India Films*

India's Prize Cattle and *Life In A Punjab Village* are 10-minute sound films in black and white, recently available, and of use and interest to schools and churches seeking information on India.

They were produced by Ezra Mir. The photography is fair to good. Both films present the better side. Both have cut the footage on many shots to the very minimum, or less, in order to encompass too much in ten minutes.

The first covers the great Delhi fair, presenting handsome specimens of India's principal work and dairy breeds. One should not gather from this film that India has solved her "cow problem". Prize cattle can be found here and there, but scrub cattle wander everywhere, competing with undernourished humans for a scanty food supply.

Life in a Punjab village is not quite as idyllic as the second film indicates. It is village life from the high caste angle. The film begins with a country fair sequence, switches then to the domestic and agricultural activities of a Punjab village, and closes with some very good shots of a Hindu wedding procession. The commentary tends to glamorize and idealize. However, there are many excellent and informing sequences and the film will be useful to the church in giving its people a well-rounded view of life in North India.

* From Ideal Pictures Corp., Chicago 5, Ill.

Correspondence and Questions

From Mr. R. Jenkins, Industrial Division, Prentice-Hall, Inc., comes the following inquiry: "Do you know of any book or pamphlet that outlines an integrated V. A. program suitable for a large city church? I am interested in presenting proposals to several churches but lack concrete information."

Visual aid programs, Mr. Jenkins, must be tailor-made to get a good fit. There are no outlines of a program for a large church. If there were, I would be very skeptical about their value. Education in a church must stem from a close study of the church's individual needs, facilities, present curriculum, and leadership. It is a matter of adjusting the total methodology of the educational program. This presupposes a job-analysis, and "horseback" diagnosis may result in false emphases and throw the whole program out of kilter.

A visual aid program will result from the application of principles to a given situation. Rogers and Vieth have a book, "Visual Aids In The Church", which you will find helpful. The Methodists (150 Fifth Ave., N. Y.,) have a leaflet "The Use of Visual Aids In The Church School", containing practical suggestions. From the International Council of Religious Education, 203 N. Wabash Ave., Chicago 1, you can secure a 40c-booklet, "Visual Religious Education Today", a symposium, which many educators and laymen find helpful.

How would you readers answer the above question? It is frequently asked. What is your version of the general answer?

Dear Mr. Hockman:

Your editorial in the November SCREEN entitled "If The Spirit Is Lacking" puts the finger on the crux of our problem.

What makes the truth expressed so pertinent is the fact that we (Protestantism) are in danger of building an extensive program on a Hollywood foundation—and that is building on sand.

HOWARD E. TOWER
Nashville 3, Tenn.

Here is a question from Mrs. W. E. Edmunds of the Washington, Pa., Y.W.C.A. which our readers can help us answer: "Could you give me information on non-sectarian religious moving pictures which are available in 35mm?"

Is the Lutheran film, *Power of God*, available in 35 mm? How about Steinbeck's Mexican documentary *Forgotten Village*? It seems to me that *Journey To Jerusalem* was available in the theatrical width some years ago. The old classic, *King of Kings*, is probably available in 35mm from some distributor. *Your help is invited.*

Miss Muriel P. Carlson, Director of Religious Education, First Congregational Church, Norwood, Mass., writes that she combined the Junior and Junior High departments for a program on Christian Reconstruction, using the kodachrome slides of the Congregational-Christian Committee for War Victims. The program committee of two boys and two girls previewed the slides and planned with her the entire program. A slide of Sallman's "Head of Christ" was projected during the call to worship and the reading of the Scripture.

She writes: "These kodachromes show effectively the work of reconstruction in England, Italy, and China. Little needed to be said. The pictures told the story of want and tragedy: churches before and after the war; undernourished children; tattered shoes and barefeet. Through these pictures the children were learning the need for the sacrificial Christmas offering they were planning to make".

In asking children—and adults—for money, *show* them as well as tell them. More education and more funds will result.

Visual Aids in Alcohol Education

Mr. Harry E. Titus, executive secretary of Allied Forces, Inc., Rochester 4, N. Y., wants to be advised "if there are any educational films concerned with alcohol education which can be used in the public school program."

There are a number of "alcohol films". *Its The Brain That Counts*, a 20-minute sound film, is generally considered the best film on the subject. The latest film is, perhaps, *Where Does It Get You?* In the film, *That Boy Joe*, drinking is one of several reasons for Joe landing in juvenile court, and this picture is beamed at parents rather than young people. One of the first was *The Beneficent Reprobate*, presenting in two reels the story of alcohol and its uses in industry and its adverse effects upon human life and behavior. In *A Family Affair*, Dr. R. V. Seliger of Johns Hopkins, explains the destructive effects of alcohol in living things. In *Drunk Driving* the thesis, "If you drink, don't drive", is dramatized in a tragic accident. The emotional pitch is high and it ought not be used below Junior High. *The Pay-Off* focuses attention upon the social and economic side of the alcohol problem.

All the above have their uses. Preview and study your film before you use it. If any of our readers have had success in using any of these films in church or school, a brief descriptive report would be welcomed by this department.



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IN WINTER**

This unique reel presents for the first time a seasonal aspect of bird life, as compared with study by nesting habits or life cycle. An introduction to bird study for all ages in elementary or junior high schools. Collaborator: Phillip A. DuMont, U. S. Fish and Wildlife Service.



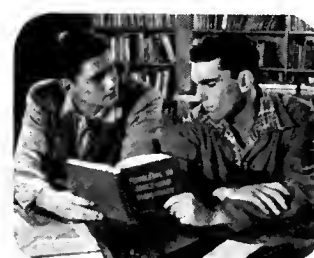
**OUR ANIMAL
NEIGHBORS**

An introductory film on small, local mammals that make their homes near, or even in, ours. The habits of 10 common species are treated in fascinating sequences. Particularly well suited for younger children. Collaborator: Robert Snedigar, Chicago Zoological Park (Brookfield Zoo).



**BOOKKEEPING
AND YOU**

An interesting three-purpose film to motivate study and provide both educational and vocational guidance. Important at junior and high school levels. Collaborators: Paul A. Carlson, Ph. D., Dir. of Commercial Education, Whitewater (Wis.) State Teachers Col.; Hamden L. Forkner, Ph. D., Prof. of Education, Columbia Univ.



**HOW TO READ
A BOOK**

Designed to aid in the development of reading skills necessary to careful understanding, this film is well adapted to use in junior and senior high schools. Collaborator: William G. Brink, Ph. D., Professor of Education, Northwestern University.

"Birds In Winter" available in color only; other subjects above available in color or black-and-white; all single reel 16 MM. sound motion pictures.

Yes, Coronet Instructional Films has America's fastest-growing catalog of 16 MM. sound motion pictures. And nearly every subject is available in full natural color. Many may be had in black-and-white, also. You'll want to keep your eye on Coronet Instructional Films throughout 1947. There will be important new releases each month! Nearly all educational film libraries offer CORONET Instructional Films on a rental basis. Preview prints for those interested in making selections for purchase are available from CORONET. Write for catalog.

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WRITE TO: CORONET INSTRUCTIONAL FILMS—65 E. South Water St., Chicago 1, Illinois

The Film and International Understanding

Double Anniversary

DR. JOHN E. DUGAN, *Editor*
Head, Department of Education
Beaver College, Jenkintown, Pa.

FELICITATING and joining with EDUCATIONAL SCREEN in its celebration of the magazine's Silver Jubilee, this department at the same time is very happy to be celebrating its own fourth anniversary; for it was introduced in EDUCATIONAL SCREEN in December, 1942, and printed its first article by an outside author in January, 1943. This makes it a pioneer—the only publication that has consistently, comprehensively, and uninterruptedly covered this important new field from then until the present. This record is this department's Jubilee contribution to SCREEN.

It is significant that the first contribution, though brief, by an outside author was by Dr. Paul Monroe, eminent educator and educational historian, a man who had held distinguished educational posts in various parts of the world, and whose service had been so broad that he received honorary degrees from the universities of Peking, Dublin, and Brazil. Dr. Monroe's contribution of an article was a tribute to the educational standing and integrity of EDUCATIONAL SCREEN and to the potentialities of the new department on "The Film and International Understanding."

The potentialities of this new field of the film in international understanding have proved themselves beyond all expectations. Their impact has been felt in all phases of visual education and in the world at large, until today many publications, both lay and professional, frequently give consideration to them. This department sincerely believes, however, that it has been an effective instrument for reflecting and contributing to progress in this field during these vital years of its development. At the same time it has tried to keep these developments in line with the best educational thought and practice.

In covering the field the department has endeavored to be comprehensive rather than exclusive, to consider all phases, practices and opinions. Authorities whose views have been presented varied from college professors to Walt Disney, and included teachers, producers, distributors, promoters, etc. No one who had something worth while to say was denied a hearing. Characters in films considered ranged all the way from those of the animated cartoon to leaders in world affairs. Each had something to contribute to international understanding through films. All parts of the world were involved in film material considered. Various types of films and film problems of production and utilization were discussed. Even religious films with international implications were considered.

Viewing the field in this broad fashion, it was easier to see actual and potential developments with their implications and relationships, and to see the shadows of things to come.

At first those who were thinking in the field were

concerned that there should be available films suitable for promoting international understanding—not just films that were either merely amusing travelogues or blatant pieces of propaganda. In an amazingly short time such films were available; and much hard work had gone into their planning and production. Further planning, evaluation, and hard work promoted continuous improvement. The film for international understanding was emerging as a film form in its own right.

Comprehensive utilization of these films presented its own problems. These involved educators and community leaders, as well as various groups and organizations both governmental and non-governmental. There was the problem of efficiently utilizing projectors and projectionists, of coordinating the use of these films with other activities and media of mass communication. The film began to take its place in the schools, in group meetings, in theaters, in discussion forums, in film festivals and fiestas. Motion pictures and slide-films were coordinated in order to combine the advantages of each. Discussion guides were used with films.

All of these things have contributed mightily to the promotion of international understanding. At the same time they brought home the power of the film as a force for education and international understanding. Would its usefulness in this field expire with the end of the war?

With the coming of victory came the desire and determination that this same mighty force should be used for the promotion and preservation of the peace. Samuel Goldwyn proposed the use of films for the United Nations Conference in San Francisco, and films did play an important role there. Now the United Nations has its own film organization. UNESCO is concerned with films for international understanding as one of the instrumentalities for carrying out its program.

The film for international understanding has become a world force. It is destined to play a mighty role in the years ahead. This department is happy to have contributed something toward that development during the four years of its existence.

J E D

Brotherhood Week February 16-23

The National Conference of Christians and Jews announces the 14th annual observance of national Brotherhood Week to occur February 16-23, 1947. The theme is "Brotherhood-Pattern for Peace". Program aids for use in schools and colleges may be secured by writing to the National Conference of Christians and Jews, 381 Fourth Avenue, New York 16, New York. Materials are adapted to age levels in the schools. Plays, comics, posters, book lists and other types of literature, and visual aids are available.

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For High-School classes in Physics—or Junior High-School classes in General Science.

A vivid and scholarly presentation of this timely and highly motivated subject, prepared by Alfred D. Beck, Assistant Science Supervisor of the New York City Schools.

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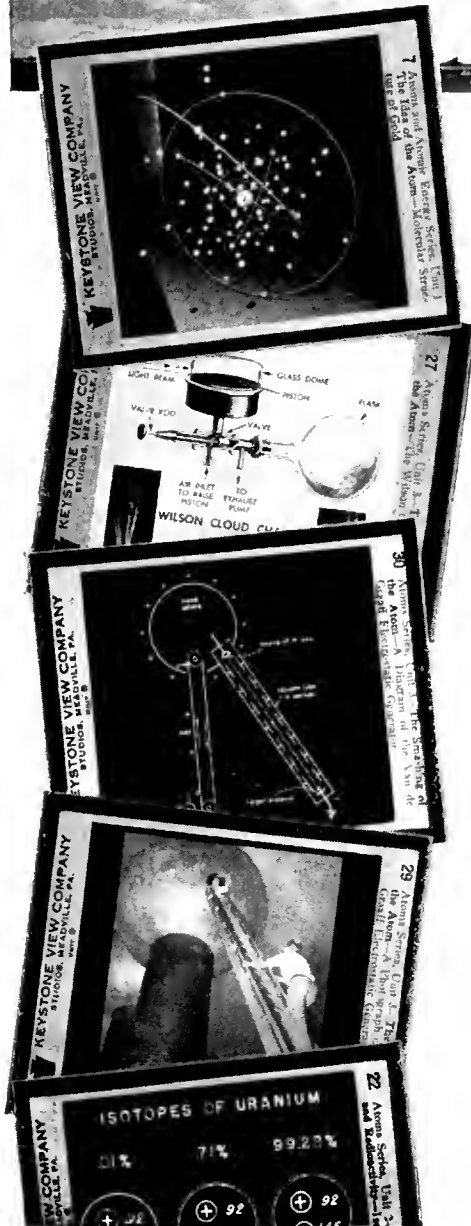
An excellent manual—information and instructions for the teacher.

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The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

- **Planning the General Classroom for Audio-Visual Aids Use**—E. DeAlton Partridge, Visual Education Consultants, Inc., N. Y.—*School Executive*, 66:65 Nov. 1946.

The classroom that is well planned for teacher and pupil efficiency, would include such features as follows: lighting that would avoid glare; including the light that falls on bulletin boards, exhibits, sand tables, etc.; ventilation and darkening; flexible seating; good acoustics for hearing radio, sound films, etc.; each classroom should be equipped for projection, with outlets on all sides, screen, storage cabinets and movable tables.

To encourage the use of all kinds of teaching aids, the classroom should have large tack-up areas, drawers or files for a picture collection, maps and charts easily accessible, and some basic tools (hammer, cutting knives).

- **Transition to Visual Education**—William M. Dennis, *N. E. A. Journal*, 35:424 Oct., 1946.

The stages involved in a visual education project are: (1) as it is now, (2) as it will be during transition, and (3) as it will be when functioning routinely.

Many problems arise in the course of working out the program, such as: (1) procuring the machinery, (2) selecting appropriate materials, (3) training teachers (4) acclimatization of students and patrons to visual systems of teaching, and (5) classroom readjustment for projection purposes.

The author recommends a visual method of converting the schools to visual ways, by means of a periodical "newsreel" to show classroom techniques, operation of equipment, splicing, etc. Subsequent reels may include films on other aspects of administration, new types of films, training reels on sports, etc. This, in addition to the acquisition of proper equipment and classroom facilities, would pave the way for a functioning program in the long view.

- **How Is Your Audio-Visual Aids Department Developing?**—Walter A. Gaw, College of the City of N. Y.—*School Management*, Oct., 1946. p. 3.

A rather extended resume of the principles of proper use of audio-visual aids: need for careful selection, preview, coordination of the film and subject-matter of the class, and so on.

INTERNATIONAL FILM INSTITUTE

- **The Tasks of an International Film Institute**—Adolf Nichtenhauser—*Hollywood Quarterly*, vol. 2, no. 1, Oct., 1946.

An important article by one of the pioneers in the international educational film movement. The article describes briefly the abortive efforts in the 1920's to create an international film institute. The International Federation of Students set up a committee which attempted to influence the League of Nations to create an official Institute. At an International Film Congress, held in Paris in 1926, a fine program for an international film organization was formulated, but the program never was executed. In 1927 Mussolini, exploiting the unsettled situation and the planning and preparation done by other groups, created an International Institute for Educational Cinematograph in Rome, and this was accepted by the League Council as official. This, however, proved to be just a front for Mussolini's fascist activities and it was dissolved ingloriously in 1937.

Proposals for a new, dynamic International Film Institute are briefly sketched in the article, which should be read in the original (reprints available from the author, in care of the Motion Picture Section, State Department, Washington, D. C.)

Fundamental to an I. F. I. would be national film institutes to organize and supervise the program within each country, and to represent the country in the international body. Among the functions of the I.F.I. would be:

- a) initiate international legislation and cause participating countries to adopt supplementary measures
- b) compile a critical catalog of every film of any definite cultural value. Basic research, film selection and analysis would be done nationally, with additional work done in the I.F.I.
- c) work out a method of film circulation of the films contained in the catalogs, so that any film can be made readily accessible.

Other active steps toward promoting circulation by the I.F.I. would be:

- (1) Establishing an international and national film archives, with specialized archives in various countries
- (2) Organizing film exchange among archives
- (3) Assist in developing noncommercial and commercial distribution of culturally valuable films.

The scope of the I.F.I. is next viewed in terms of *film art* and *factual films*, with concrete suggestions for increasing audiences for each type, and greatly increasing distribution. There are additional suggestions for a functioning international film body, too numerous to include in this digest.

An important conclusion is drawn by the author in terms of the United States. "We have not yet begun to organize the cultural film field so that it can perform a unified job on a national basis. We have no recognized national cultural film body of high professional and intellectual standing that would represent us in an international film institute. Therefore, we need a National Film Institute to help give the film its place in the intellectual life of our nation."

(Note: The January, 1947 issue of *Hollywood Quarterly* will include editorial comments and letters from readers which resulted from the October article.)

INDUSTRIAL EDUCATION

- **Visual Aids for the School Shop**—Orville Connett, Peoria, Ill.—*Illinois Vocational Progress*, 1:60 Nov., 1946.

A summary of some of the types of materials demonstrated at a three-week Visual Aids Conference in New York City in April, 1946.

The conference was sponsored by the Industrial Teacher Training School of New York State, under the direction of Gilbert G. Weaver. Included in the visual aids were blackboard sketches and drawings, models, photographs, charts, motion pictures, stripfilms, filmstrips, handmade slides.

- **Industrial Films**—A Source of Occupational Information, compiled by the United States Employment Service, Occupational Analysis and Industrial Services Division. February, 1946. Available from Superintendent of Documents, Government Printing Office, Washington 25, 20c.

The know-how of operations in 18 industries is explained in a series of 51 private industrial films analyzed in this booklet which also evaluates the effectiveness of the films in presenting job and process information in these industries.

The Industrial Films booklet was planned to acquaint those persons whose line of work requires that they know facts about jobs and industries with the value of films in presenting those facts. Producers of industrial films too may recognize through this publication that the films they make for industry to use in sales promotion campaigns can have widespread educational use if the major jobs and processes in the industry are well presented.

(Concluded on page 42)

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good fun...



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"Winky the Watchman" is a delightfully charming film which combines lessons in care of teeth with entertainment acceptable to 60 year olds as well as those only six. Although it is designed essentially to stimulate dental care, its general nature is such that it can be fitted into any health program, whether on teeth or general nutrition.

"Winky the Watchman" stresses only care and watchfulness. Boring, detailed particulars are avoided. Attention to the film is thereby assured, and the teacher may herself prescribe specific methods applicable in accordance with individual programs and needs. You really can't appreciate "Winky" until you meet him in person. In fact, he's so delightful that you can run him as a straight entertainment film.

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The major part of the publication is made up of the film descriptions and evaluations in which are included indications of the jobs most clearly shown and details on who distributes the films, rental and transportation charges, etc. The rating scale which was used in previewing the films and an audience response check list are shown in an appendix.

PERIODICALS

- **Documentary News Letter.**—Nov.-Dec. 1946 Film Centre, 34 Soho Sq., London W1. 1 shilling. (6s annually)

An enlarged and improved format of the stimulating little publication (6 issues yearly) published by the documentary film workers of England. With this issue the *News Letter* goes out to newsagents and booksellers, as well as to subscribers. The editorial board includes such documentary experts as Edgar Anstey, Geoffrey Bell, Arthur Elton, John Taylor and Basil Wright. Their philosophy on documentary film production is expressed as follows in the editorial:

"Commercial developments in the documentary field which have lately resulted in the production of . . . outstanding films may in some quarters be held to demonstrate that documentary has now been accepted by the film industry as a necessary and permanent part of its commercial activity, that the voice crying in the wilderness has made the wilderness blossom as the rose, and may well now remain silent and enjoy its achievement. We do not agree. The easier it becomes to make and distribute documentary films the more danger there is that they will become facile in manner and empty of ideas, and against such dangers, *Documentary News Letter* will be vigilant."

One of the significant contributions of the DNL is its mature and forthright reviews of new documentary films, by and for professional workers in the field. This issue contains a description and critique of "The Way We Live," documentary on postwar housing and 'town planning,' produced commercially by J. Arthur Rank (p. 50); and other films (p. 54). Then (p. 51) follows a good, resume of the British documentary film movement, concluding with some of the current needs, such as: (1) the continuous development of all types of informational film, from the most highly specialized to the most box-office; (2) renewed efforts in distribution; (3) increased cooperation between radio, television, press and films; and (4) wider cooperation on the international front.

"Society, Science and Movie", by a Psychiatrist (p. 55) describes briefly the part films have already played in psychiatry in wartime, and goes further to indicate how the motion picture can be used to describe social problems ('sociatry'), to increase public interest in critical problems of the community, and to illustrate culture patterns. The author (anonymous) describes a new organization comprised of psychiatrists who had helped in film production in the British Army, now known as the Tavistock Institute of Human Relations, eager to continue to cooperate with film makers in their field.

NEW BOOKS

- **Use of Audio-Visual Materials Toward International Understanding**—Helen Seaton Preston—American Council on Education, 744 Jackson Place, Washington, D. C. 168 p., Nov 1946 \$1.25.

Report of a conference sponsored jointly by the American Council on Education and the Film Council of America, June, 1946. The purpose of the conference was to implement those sections of the UNESCO (United National Educational, Scientific and Cultural Organization) constitution which relate to facilitating the free flow of ideas and knowledge through the newer media of communication.

Among the speakers were representatives of the State Department, James W. Brown, representing school users, Thomas J. Brandon, representing commercial distributors, Francis W. Noel, speaking for classroom utilization, Charles F. Hoban, Jr., L. C. Larson, Floyd E. Brooker, Norman Woelfel as well as Dr. George F. Zook and C. R. Reagan.

The brochure contains the proceedings of the conference, including remarks during the discussion. Appended are two

documents that were used as the basis for the conference, viz. the recommendations made by the American Council on Education to UNESCO's Preparatory Commission, and the report made by a Special Governmental Committee.

This volume is of great importance to serious workers in audio-visual education, as it presents the constructive ideas of some of the outstanding leaders in the field, and points the way to future possibilities on the international front. No digest of the conference can do justice to the speeches and reports themselves, as given in this book. I would therefore recommend it as basic reading.

- **Audio-Visual Materials in the High School**—Frances Norene Ahl—Christopher Publishing House, Boston, Mass. 159 p. 1946 \$2.50.

With special emphasis on the social studies, this book provides a quick summary of some of the films and other audio-visual aids that were available in the last few years. There is some consideration of the need for proper administration and physical facilities for using projected aids, and a statement on the need for preparation, preview and follow-up. The chapter on some films found (in the experience of the author) to be useful in assembly programs should be useful to teachers.

More than half of the book is then given to the enumeration of maps, charts, films, recordings, etc. that would enrich the teaching of World History, European History, U. S. History, Senior Problems and the like. The book does not summarize all available social studies teaching aids as, for example, did William Hartley in his 1940 volume (1946 supplement) "Selected Films for American History and Problems."

In the realm of classroom application and utilization, where it might have made a real contribution, it falls flat. The book represents a teacher's recapitulation of some of the materials that she has found useful, but the selection of titles is decidedly subjective and inadequate.

- **The Preparation and Use of Visual Aids**—Kenneth B. Haas and Harry Q. Packer—Prentice-Hall, 70 Fifth Ave., N. Y. 11 224 p. 1946 \$4.00.

Written for the training of sales and advertising personnel, this book surveys the various types of audio-visual aids and suggests ways of applying them to this particular field. There are some interesting new uses for the chart, blackboard, flashcard and poster. Sources of information are listed in a fashion that strongly resembles the listing in Ellsworth C. Dent's *Handbook*. The appeal of this book would be limited to advertising and sales training instructors; classroom teachers may get some general ideas, though the utilization techniques would differ greatly.

- **Subscription Books Bulletin**, October 1946. Chicago, American Library Assn. Single copy, 50c; 10 or more, 40c each.

School teachers and school librarians, seeking material to supplement their visual resources, will find a selective aid to visual materials in a special October, 1946 issue of this Bulletin, a quarterly publication of the American Library Association. Devoted to the library's picture collection, this special issue stresses flat pictures and charts, available to some degree even to the smallest schools and libraries.

Twenty-six specific chart, poster, and picture series are evaluated and an up-to-date list of 53 other sources offering worthwhile material is supplied. Among them are many travel agencies and industrial firms which prepare free or inexpensive posters and charts for advertising purposes.

NEW BOOKS REVIEWED NEXT MONTH

- **Audio-Visual Methods in Teaching**—Edgar Dale—Dryden Press 546 p. \$4.25 1946.
- **Movies that Teach**—Charles F. Hoban, Jr.—Dryden Press—December, 1946.

(These are probably the most important publications to appear since *Visualizing the Curriculum*, and will be reviewed at length next month, as they are just coming off the press.)

• E. S. R.



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Teacher Committee Evaluation of New Films

L. C. LARSON, Editor
 Director, Audio-Visual Center
 Indiana University, Bloomington

Assisted by CAROLYN GUSS, Instructor
 ROY WENGER, Assistant Professor
 School of Education
 Indiana University, Bloomington

Know Your Library

(Coronet Instructional Films, Glenview, Illinois) 10 min. 16mm. sound, color, \$75; black and white, \$45. Apply to producer for rental source.

The film covers the more basic elements in learning to use the library. Betty at the suggestion of her teacher in working out a report on conservation of natural resources for civics, goes to the library in search of a book, but not knowing how to use the various library tools she leaves without finding one that she needs. On her way home she stops to visit her older cousin Jack, who tells her something about the card catalog, the vertical file, the *Reader's Guide to Periodical Literature*, and encyclopaedias. He also assures Betty that she should have no hesitation in asking the librarian for assistance.

Betty is then shown returning to the library and with confidence approaching Miss Nicholson, the librarian, whom she finds very eager to help her. First, Miss Nicholson explains to Betty the general reference books and the index volume to encyclopaedias. She explains also that such reference books give a general idea of the whole subject in a short time. Next, she explains the card catalog, in which Betty finds three references which promise to be useful. Miss Nicholson then shows Betty how the books are arranged and Betty selects two of the three located from the card catalog. In the *Reader's Guide* are listed three articles in current magazines dealing with the subject conservation of natural resources. The librarian tells Betty that the library has one of these magazines, and Betty selects the magazine for reference. By now, Betty has ample material to finish her report. She leaves the library and on her way home stops to thank Jack for his help and to tell him that she feels sure that she will find the library very useful.

The film ends by showing Betty on a return trip to the library in which she uses the card catalog and *Reader's Guide* very effectively.

Committee Appraisal

The committee felt that the film would be very useful in introducing a unit on library instruction, and that it provided in a very short time instruction on the more basic library tools. Through close-up photography, the card catalog, the index to encyclopaedias, and the *Reader's Guide* were clearly shown. Recommended for use by intermediate and junior high school groups studying library usage.

Magnets

(Young America Films, Inc. 18 East 41st Street, New York City 17) 13 minutes, 16mm. sound. Price \$48. Apply to producer for rental sources.

Depicts the nature and behavior of magnets by means of a "magic show" in which Bob and Betty entertain their friends. The film opens with a group of Bob and Betty's friends watching in amazement as Bob moves a toy automobile across the table without touching it. They wonder how he can do it. The scene shifts to the day Bob and Betty asked their father for some tricks to use in their show. Mr. Brown picked up from his desk a lodestone, a natural magnet. He demonstrates to the children the power of this stone to pick up iron or steel objects, to magnetize other objects, and through temporary or induced magnetism to cause one object to pick up another. Through demonstration and explanation Mr. Brown also shows Bob and Betty that the north and south poles of magnets pull together while two like poles repel each other, and that magnets may be different shapes and all can attract iron or steel through glass. The last scene of the film returns

to the "magic show" where Betty is discovered under the table using a magnet to move the toy automobile across the table.

Committee Appraisal

The film should serve to explain elementary principles of magnetism and to show home leisure activities which may be of semi-educational nature. The pictorial presentation of scientific principles and the use of scientific terms in meaningful situations should contribute effectively to a development of the concept of magnetism setting. Recommended for use by intermediate science classes and clubs studying magnets.

Speeding Your Reading

(Teaching Aids Exchange, Post Office Box 1127, Modesto, California) 10 min., 16mm, sd. \$50. Apply to producer for rental sources.

Divided into three major portions, the film explains how people read, why they read slowly, and how their reading speed can be developed. Close-up photography of the eye shows that in reading the eye focuses on one spot and that in reading a line, quick, short eye movements occur. In order to increase reading speed, an optimum eye span should be developed and the habit of moving forward with rhythm also developed. The film suggests that 15 minutes per day for practice in increasing reading speed will prove effective. Such handicaps to reading as spelling out words, vocalizing, and looking back are pictured. It is suggested that only the eye and mind should be used when reading. In closing the film presents an opportunity for practice in reading lines of print.

Committee Appraisal

The film was rated as excellent for pointing out some handicaps to reading speed and suggesting ways of improvement. Should be useful to reading clinicians and teachers dealing with remedial guidance in reading. Recommended as an effective film for developing favorable attitudes toward analyzing reading defects and taking constructive steps to increase reading speed. Even though general in treatment, the film does imply specific procedures.

This Land of Ours—Washington, D. C.

(Carl Dudley Productions, 9724 Santa Monica Blvd., Beverly Hills, California) 9 min. 16mm, sound, color, price \$85 less 10%. Apply to producer for rental sources.

A lecturer takes his audience on a sight-seeing trip of Washington, D. C. The District is located on a map of the United States. An aerial view of the mall between the Whitehouse and Capitol introduces the city. A few street scenes appear. A page of the Constitution is thrown on the screen while the commentator talks about the branches of the Federal Government. The executive branch is introduced by pictures of the White House. Also illustrating this branch are large office buildings including the Navy Office, the Pentagon and State Department buildings and some residences of foreign representatives. The Supreme Court building is shown while the commentator talks about the judicial branch of the government. The legislative branch is illustrated by shots of the Capitol building. Following these scenes a series of interesting edifices, shrines and statues are shown illustrating the places along the route of a typical Washington sight-seer. Included are pictures of parks, the Japanese cherry trees, the Mellon Art Gallery, the Smithsonian Institute, Mount Vernon, Arlington Cemetery including the tomb of the unknown soldier,

(Concluded on page 46)

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Ford's Theater and the house across the street where Lincoln died, the Lincoln Memorial and the Jefferson Memorial. An extended scene shows the inscription inside the Jefferson Memorial which quotes a passage from the Declaration of Independence beginning "We hold these truths to be self-evident—" This part of the trip closes with some views of the Washington Monument. A review of the trip is covered by short scenes of many of the buildings shown in the film up to this point. The commentary consists largely of information about the functions of the government and the history of our country.

Committee Appraisal

Perhaps the major purpose of the film is to acquaint its audience with Washington, D. C. by means of a quick sight-seeing tour. All buildings are viewed from the exterior. The photographic quality of the film is excellent and the color balance is beautiful and satisfying. The commentary is somewhat platitudinous and the film can best be used as an inspirational feature rather than as a penetrating analysis of the history or the function of our government. The film might well be presented at patriotic occasions and for occasions where travelogues are desirable. Elementary, Junior High, Senior High and adult groups will probably find the film both instructive and entertaining.

People of The Soviet Union

(International Film Foundation, 1600 Broadway, Suite 1000, New York City 19) 33 minutes, 16mm sound, \$1.00. Apply to producer for rental sources.

A rather long foreword in the form of a roll title states that the pictures were taken by American photographers in Russia between 1930 and 1937. It points out the film does not emphasize war or a political philosophy. "It is the people who get the emphasis; people in a timeless sense, working, playing, living." The opening scene shows people in the streets of a Russian city, crowds of them walking down the streets. Brief close-ups of many different Russian groups are shown and title identifying each group is superimposed upon the picture. Included are Lakhs, Avars, Turko-Tatars, Khevsurs, Buriat-Mongolians, Uzbeks, Finno-Ugrians, Tartars, Ukrainians and Great Russians. The boundaries of Russia are outlined on a globe of the earth. A close-up appears and superimposed is a map of the United States. Through animation the neighboring countries of Russia are located and named. The proximity of Russia and the United States is indicated. Also through animation are presented the names and locations of the various groups living within Russia. A diagrammatic map of Moscow is presented, followed by scenes showing the Kremlin buildings, street scenes, cultural institutions, a writer's conference, and the opera house. These scenes all help to point out that many differing groups of Russians intermingle with each other on a friendly basis. The idea is further emphasized by showing a Jewish theater group performing some dramatic classics and by showing a variety of people visiting the

museum dedicated to Leo Tolstoy. Brief scenes in a people's court in Moscow show a defendant being tried for racial intolerance. Industrial and agricultural scenes emphasize the mechanization of the new Russia. The life of an elderly Russian couple in an old Russian village is used to illustrate the mixture of old and new which is found in many parts of the country. Scenes in Leningrad point out the variety of people who live and work together in Baltic area of Russia. Brief scenes taken at a meeting of the International Physiological Congress include a picture of Pavlov lecturing about his experiments with dogs. Animated maps are used to introduce each republic or section of the large country of Russia. Typical scenes of people working, playing and living at home are shown to illustrate each of these areas. Closing scenes of the film comment on the fight made by the Russians against Nazi aggression. A comparison is drawn between victors over hate, greed, and intolerance. Emphasis is placed on the importance of gaining this victory in all countries.

Committee Appraisal

The chief purpose of the film is to acquaint the audience with the variety of groups living in Russia and with the friendly spirit among them. The film demonstrates that we already know much about Russia and the Russian people. As stated in its prologue, the film does consider the Russian people "in a timeless sense." It shows them working, playing and living in the ordinary pursuits of life. The closeups provide to the audience the feeling that it has become well acquainted with a variety of people living in Russia. The film presents many concepts about Russia and therefore a second or third showing may add classification without a loss of interest. Senior high school, college and adult groups interested in becoming better acquainted with the Russian people will find this an excellent film. It will help to promote the purposes of intercultural education and international understanding. For those who believe that in order to promote "One World" the United States must better understand Russia, this film will have much to offer.

Freezing Fruits and Vegetables

(U.S. Department of Agriculture, Washington, D. C.) 14 minutes, 16mm, sound, color. Apply to producer for rental sources or terms governing purchase.

The film presents the step-by-step process of preparing and freezing corn, broccoli, strawberries and peaches. In each demonstration emphasis is placed upon selection of the proper variety of fruit or vegetable, the necessity for speed after the fruit or vegetable has been picked, the need for following exactly the time specifications, the importance of using the correct container and sealing tightly, and finally rushing the produce to the freezer and storing it there with correct temperature. Beginning with shots of fresh fruits and vegetables which are appropriate for processing, the film proceeds to enumerate the various kinds and sizes of freezers and to point out the advantages of frozen fruits and vegetables. After the step-by-step demonstrations, the film ends by showing a family enjoying a meal which features several frozen fruits and vegetables, all of which add to the attractiveness and the nutritive value of the meal.

Committee Appraisal

The film was rated high for serving our purposes—showing how to prepare and freeze fruits and vegetables; showing various devices, both manufactured and homemade, and methods available to one interested in freezing fruits and vegetables; showing modern and convenient arrangement of kitchens; and lastly, good habits involving orderliness, efficiency, and imagination. The excellent organization of content and the remarkably fine color and photography increase greatly the value of the film. Recommended for use by junior high school, high school, college and general adult groups interested in freezing fruits and vegetables.

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Audio-Visual Services Planned by A. L. A.

A limited number of public libraries widely scattered in the country are using films as an integral part of the library's collection of materials. They are reaching thousands of people with films each month, many of them people who have seldom or never used other library materials. However, the number of libraries with active film programs is still relatively small. Canadian libraries with the assistance of the National Film Board of Canada have moved ahead more rapidly with film services than have United States librarians.

The A.L.A. Council, at the 1946 meeting adopted a resolution recognizing the opportunity and responsibility of libraries in providing nontheatrical films and urging libraries to establish and extend film services. This will necessitate a national introductory program of assistance and advisory service during an establishment period. In the present year proposals for a library educational film specialist attached to A.L.A. Headquarters and programs of field service and advisory assistance have been discussed and resources to support them sought. Libraries are reminded frequently that unless they are ready to take on the responsibility of local film distribution very soon some existing or new agency will take over that job and the library's opportunity to coordinate films with other types of informational and educational materials will be lost.

Library selection of films like selection of printed

materials must be based on criteria determined by the library. Printed aids to selection are few. Selection of commercially sponsored films poses an especially difficult problem. The committee has decided that a special subcommittee is needed to analyze the problem and state a policy.

The Audio-Visual Committee has joined with other national educational film groups interested in efforts to maintain and extend the cooperation between non-profit and commercial film groups established during the war. Efforts are under way to work out plans and get action on a program for coordination of distribution of government films and films produced for war purposes which are also valuable for peacetime use. The Library of Congress Motion Picture Division has recently announced that it can now take the leadership in this distribution.

The committee took part in a June meeting called by the Film Council of America and the American Council on Education to prepare recommendations concerning educational films for presentation to the UNESCO Preparatory Commission. The increased necessity for understanding between the peoples of various countries and between individuals and groups within our own country make it important to use constructively and to its fullest the interpretive power of good films. Libraries have opportunity to take an important part in making known subjects on which films are needed, in initiating local distribution programs, and in providing leadership in film use, especially among adult groups.



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Reports and '47 Aims Presented at FCA Year-End Meeting

A strong program of activities for 1947 is scheduled by the Film Council of America as a result of plans made at a year-end meeting held in Washington, November 22. Present at the meeting were representatives of seven national, a dozen Government, and several private agencies. FCA President, C. R. Reagan, Austin, Texas, was chairman of the meeting.

In planning activities for the new year, the Council heard progress reports from W. Gayle Starnes, Director of Acquisition and Distribution for the Library of Congress Motion Picture Project; Herbert Edwards, Assistant Chief, International Motion Picture Division, State Department; Chester L. Lindstrom, Chief, Motion Picture Service, Department of Agriculture; Miss Florence Reynolds, Food and Agriculture Organization of the United Nations; Chaplain Monroe Drew, Navy Department; Lester Binger, Army Pictorial Service.

During 1947 the Film Council, working as an overall organization as well as through its constituent member groups, will:

1. Continue to support strongly the use of films for international understanding both through the procedures developed by UNESCO and the United Nations.
2. Develop a program of publications and reports through the Council and with cooperating agencies. In this connection, a 168-page report, *Use of Audio Visual Materials Toward International Understanding*, was distributed to those attending. This publication is a report on the joint conference held in June 14-15, 1946, by the American Council on Education and the Film Council of America.
3. Recommend a thorough study by the Library of Congress Motion Picture Project of ways and means to effect better and more expeditious distribution of Government-made films and to recommend standardized charges.
4. Effect a close liaison relationship with local and state groups interested in the visual education and adult education fields.

In making his progress report on the Library of Congress project, Mr. Starnes said the functions of the project were three-fold: (1) to serve as a clearing-house of information on motion pictures, (2) to deposit negatives with private libraries in order that prints can be purchased, and (3) to distribute motion pictures on an inter-library loan basis for research purposes. The Library of Congress, said Mr. Starnes, will not interfere with present distribution plans of Government agencies, nor does the Library intend to produce films. Progress reports on the motion picture project will be issued from time to time, the Library representative stated.

Mr. Edwards, of the State Department, reported that the non-theatrical film field is being represented at the UNESCO organizational conference in Paris by Floyd Brooker of the U. S. Office of Education. Both

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the Report on Mass Media prepared under the chairmanship of Edward Barrett, and the joint recommendations of the American Council of Education and the Film Council of America, were discussed. It was also reported that most of the overseas Office of War Information films have been cleared of copyright restrictions and that further steps for their release and distribution were matters under the jurisdiction of the Library of Congress.

Miss Reynolds reported briefly on the latest steps in the United Nations proposal to establish an international film board to service the specialized agencies. She also said that a Temporary Provisional Film Committee had been named and that further developments in the UN-UNESCO relationships would await the outcome of the UNESCO conference in Paris. A world catalog, and lavenders from which prints of UN pictures can be made, will be maintained, said Miss Reynolds.

Mr. Lindstrom reported that the USDA program is continuing with approximately 12,000 prints of departmental subjects now in circulation. He reported that the Film Council had been helpful in developing relationships with the entire non-theatrical field and that he hoped cooperation and assistance would continue.

Chaplain Drew outlined a film project under his immediate jurisdiction in the Office of the Chief Chaplains, Navy Department. A series of films will be made for use in the service on subjects designed to provide ethical and moral orientation. The project will be intersectorian and plans are being made to have the films produced outside the Navy by private producers using the best creative talent available.

In reporting on the present status of War Department films, Mr. Binger said that nearly 2500 films were restricted by copyright, with some films having a problem of multiple clearance before the films would be available. A total of 51 films are now cleared for showings. Inquiries should be addressed to the Commanding General of your Army Area, Attention: Signal Officer.

New York Film Council Hears Hochheimer and Bernard

The last monthly luncheon meeting of the New York City Film Council, held at Hotel Sheraton, had as its speakers, Rita Hochheimer, Assistant Director of the Department of Visual Instruction of the New York City Schools, and Edward G. Bernard, Acting Coordinator of Instructional Materials at the New York Board of Education. The veteran visual instructionist recounted the development of the department from the early days, when 35mm projectors, in booths in the school auditoriums, could be used only for adult groups at night. She recounted the struggle that had to be put up to give the younger school population access to the same equipment, a development exactly opposite that now occurring, when existing school equipment is being used "extra-curricularly" for adult education and re-

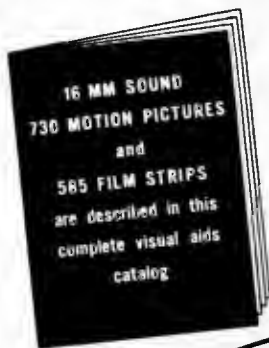


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creation purposes. Mr. Bernard described the application of audio-visual materials in the twenty-three pilot schools established among the 800 odd that comprise the system. Discussion brought out that popular demand for a million dollars as a visual aids budget had been pared to a mere \$50,000, but that this was an increase of \$20,000 above last year's budget.

Tom Brandon, as chairman, called on a number of visitors, among them Dr. Grace Fisher Ramsey, of the American Museum of Natural History, Winifred Crawford of the New Jersey State Teachers College, Wm. F. Kruse of United World Films, Inc. and Margaret Kirk of the Newark Public Library.

As a step toward improving teacher training facilities and increasing the use of educational aids and materials, the New York Board of Education has set aside part of Public School 69, centrally located in Manhattan, as an Instructional Material Center.

Supporting Miss Hochheimer's emphasis on the need for greater funds, Mr. Bernard urged an escape "from the pigeon-hole type of mentality" which frequently allocates the educational dollar to specific educational tools. "Education's dollar should be directed toward satisfying the greatest educational need. It should be a dollar for educational tools with the specific tools being selected on the basis of the type of material and use."

Chicago Council Elects Officers

The Chicago Film Council was formally organized in Chicago at a luncheon meeting on December 3. Seventy representatives of film and other audio-visual users, producers and manufacturers in the Chicago area, attended.

Officers elected for the first quarter of 1947 are President, Ralph P. Creer, in charge of Motion Picture Division, American Medical Association; Vice-President and Program Director, Wesley Greene, President, International Film Bureau, Inc.; and Secretary-Treasurer, June M. Hamilton, Director, Film Workshop of the Chicago Council on Foreign Relations.

Dallas Forum Meeting

The December 9th meeting of the Dallas Film Council featured a forum discussion of the question "Is World Peace Possible?" Two films—*Peace Comes to America* and *Now the Peace*—served to spark the exchange of opinions.

Officers of Fall Cities Council

The Fall Cities Film Council, Louisville, announces its officers to be: President, Frank Richterkessing, Cissell Manufacturing Company, 831 South First Street; Vice-President, H. Ellison Salley, Louisville Council of Churches; Secretary, Mrs. Sam Hickman, 2028 Bonnycastle Ave., Treasurer, C. M. Hadden, 423 W. Liberty St.

First State-Wide Meeting of New California Association

THE newly formed Audio-Visual Education Association of California held its first meeting on November 15, 1946 with the Southern Section playing host to members. The new organization represents the combined efforts of the three main Associations in California; namely, Northern California, Sacramento Valley, and Southern California. Audio-visual leaders in California have long worked for this goal: the unification of the Associations. Through such co-operative meetings as this first one, much stimulative thinking and interchange of ideas will result. The three Associations will now be able to exchange information and experience, resulting in great benefits to all members and to the cause of audio-visual education.

Previous to the meeting, the Presidents of the three Associations had selected a nominating committee to prepare a slate for the new organization. Ballots were sent by mail to members of each separate Association with the following persons finally elected as officers of the new organization: President, Mrs. Helen Rachford, Director of Audio-Visual Education, Los Angeles County; Vice-president, Carl Manner, Supervisor of Audio-Visual Education, Vallejo Schools; Secretary, Ray Denno, Director of Audio-Visual Education, San Diego County; Treasurer, Lloyd Sweetman, Supervisor of Audio-Visual Education, Sacramento.

The first meeting of the Audio-Visual Education Association of California was combined with the Fall Conference of the Southern Section. The Conference opened with a Banquet, officers of both the new Association and the individual sections being seated at the speakers' table. Dr. Mark May, Professor of Education, Yale University and Chairman of the Commission on Motion Pictures in Education was the first speaker with the general topic of "Trends in Film Production." Second speaker was Dr. Stephen Corey, Professor of Educational Psychology, University of Chicago, who spoke on "Six Important Trends." The toastmaster for the occasion was Bruce Findlay, Assistant Superintendent of Los Angeles City Schools.

The second day was divided in half. In the morning, Clinic Sections were held for teachers in the different education levels, ranging from the primary grades, through the secondary schools, trade and industrial education to audio-visual departmental administration. The two sections with the greatest attendance turned out to be the Audio-Visual Department Administration which was conducted by Francis Noel, Chief, Division of Audio-Visual Education, California State Department, and "Recent Research in the Audio-Visual Field," under the leadership of Gardner Hart, Director, Commission on Motion Pictures in Education.

In the afternoon, a preview of audio-visual materials was held. A total of 30 some films and slide series was shown on a definite time schedule. Each teacher attended the subjects which interested him and filled out an evaluation card covering each film which he previewed. Results of the evaluations were tabulated in the

Association's *NEWS LETTER*, a monthly publication of the Audio-Visual Education Association of California, Southern Section.

In his talk before the general session of the conference, Dr. Mark May pointed out that before long 500 classroom films will be produced each year. These films will provide constantly improved material for the 25,000 projectors now in school use and the additional 25,000 which will be in use before many months. Dr. May mentioned that there are three main ways in which film producers relate production to school needs and to the curriculum:

1. By following the courses of study, lesson content, syllabi, and similar material.
 2. By asking the teacher what is needed.
 3. By studying the strategic needs of the school.
- Thus, especial need was found in the fields of global geography and of political science.

Dr. May concluded with remarks concerning the analysis of films from the standpoint of the well-established and well-authenticated principle of learning: 1. Learning requires motivation and 2. the motion picture should have motivating power, should suggest activity, or should include participational devices. He recommended that teachers test the films which they are using to discover if they are actually teaching the children. This can be done by giving the same test both before and after showing a film.

Dr. Stephen Corey, in his talk, pointed out that there was an increasing amount of educational research being done in motion picture production. Furthermore, the people engaged in audio-visual activities are themselves becoming educated and are interesting themselves in such subjects as the psychology of learning, child development, and supervision and administration. He mentioned that the variety of instruction material was rapidly increasing. He stressed the point, however, that materials must be exceedingly accessible to the teacher if the teacher is to be expected to use them. Teachers themselves are becoming increasingly conscious of the necessity for thoughtful, psychologically sound, utilization techniques. Dr. Corey deplored the time wasted by heated debates over the relative values of films, slide films, and sound motion pictures.

"EQUIPMENT QUERY"

"In our class in motion picture appreciation, we have been using a number of films including old silent pictures. The characters in these films move about in a very jerky fashion, and I, frankly, do not recall that the older movies were that bad. Must special provision be made for running such films?"

Silent motion pictures were photographed at sixteen frames per second. When these are projected at sound speed (twenty-four frames per second), movement is speeded up 50%. Requirements of the sound track require this rate. If the films you are showing have music or commentary added to the original silent, there is nothing that can be done about slowing the action unless you turn off the sound and run the projector at silent speed.

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The Rex Beach story "THE MICHIGAN KID" in CINECOLOR with Jon Hall, Rita Johnson Victor McLaglen	"MAGNIFICENT DOLL" starring Ginger Rogers, David Niven and Burgess Meredith
"NOTORIOUS GENTLEMAN" starring Rex Harrison and Lilli Palmer	"SONG OF SCHEHERAZADE" story of Rimsky-Korsakoff, featuring his best-loved music and starring Yvonne De Carlo, Brian Donlevy, Jean Pierre Aumont IN TECHNICOLOR
Mark Hellinger's "SWELL GUY" starring Sonny Tufts, Ann Blyth	

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TO MARKET, TO MARKET (The Wholesaler)
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TINA, A GIRL OF MEXICO (600 ft.)
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Visual Education in the Northwest

THE first Annual Conference of Zone VI, Department of Visual Instruction of the National Education Association embracing Oregon and Washington, Idaho and Montana, was held in Portland, Oregon, on January 17th and 18th. The Conference arrangements were directed by Amo DeBernardis, Supervisor, Department of Audio-Visual Education, Portland Public Schools, with the help of Mabel Hodges, Vanport Schools; Delmar Harris, Vancouver Schools; Kingsley Trenholme, Portland Schools; Dr. Curtis Reid, Department of Visual Instructions, Oregon State College, and Merriman H. Holtz, Portland.

The Conference was opened Friday afternoon, January 17, with a general meeting of Directors and Supervisors of Visual Education and School Co-ordinators and Teachers who were addressed by several outstanding Educators. The Saturday morning and afternoon meeting was devoted to a Conference between Directors and Supervisors and Visual Dealers to discuss mutual problems relative to the manufacture of equipment and the production of materials used in the classroom.

The following prominent speakers appeared at the various sessions and a banquet which was held on Friday evening:

Dr. Willard Spalding, Superintendent of Portland Public Schools, Portland Oregon; Francis Noel, State Director of Department of Audio-Visual Education, Sacramento, California; Dr. Zeno Katterle, Professor of Education, Washington State College, Pullman, Washington; Ted R. Gamble, Chairman of the Board of American Theatres Association and former National Director of War Finance, Division of the U. S. Treasury, Washington, D. C.; Dr. Peter H. Odegard, President, Reed College, Portland, Oregon, and former Consultant to the Director of War Finance Division U. S. Treasury Department; Joseph Burke, Director, Educational Film Research Institute, Inc., Hollywood, California; Paul Pinckney, Director of Secondary Education, Portland Public Schools, Portland, Oregon; Amo DeBernardis, Supervisor, Department of Audio-Visual Education, Portland Public Schools, Portland, Oregon; Chet Ullin, President, Zone VI, D.V.I., Kitsap County Public Schools, Bremerton, Washington; Dr. Curtis Reid, Head, Department of Visual Instruction, Oregon State College, Corvallis, Oregon; William Reasoner, Sales Representative for Harper-Megee, Inc., Seattle, Washington; Dr. Lester Beck, Professor of Psychology, University of Oregon, Eugene, Oregon; William G. Gnaedinger, Head, Bureau of Visual Teaching, Washington State College, Pullman, Washington.

Some of the subjects covered were "The Integration of Instructional Aids"; "The Audio-Visual Co-ordinator"; "Instructional Materials and the Curriculum"; "Audio-Visual Aids in Education"; "The Motion Picture Industry Looks at Education"; and "Training of Teachers for Modern Education."

The meetings were held in the Portland Public Library. Several manufacturers from the Middle West and East attended, and the Conference attracted several hundred educators and dealers from Oregon, Washington, Idaho and Montana.

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Massachusetts Teaching Aids Society

IN conjunction with the 26th annual meeting of the National Council for the Social Studies held in Boston last November, the Massachusetts Teaching Aids Society met for a discussion of "Films for Forums." Abraham Krasker, Boston University, made a few introductory remarks concerning Frank Sinatra's film, *The House I Live In*, which was then shown. This film handled the subject of racial tolerance in an interesting and entertaining manner, using a simple example of racial intolerance among American children in a typical city to show the broader aspects of the subject. Of course, Sinatra found an opportunity for two songs.

Robert LaFollette, Ball State Teachers College, Muncie, Indiana, spoke on "The Techniques of Film Forums," indicating the need for proper handling of discussions, conducted in connection with adult educational forums. Before the showing of discussional or informational films, a few introductory remarks may be made by the chairman who can easily plant several questions in the viewers' minds. Following the showing of the film, a discussion leader or a panel of experts may discuss the film, drawing the audience into active participation.

"Films for Intercultural Education" was the subject of a talk by William Van Til, Bureau of Intercultural Education, New York City. Margaret A. Norman,

Bloom Township High School, Chicago Heights, spoke on the use of "Discussion Films in the High School." Too few schools have availed themselves of this type of film.

At the first meeting of the season, held at Boston University, Miss Helen Piper, General Supervisor of the Lynn Public Schools, discussed the question of "What Administrators Expect of a Teaching Aids Program." She made the following suggestions regarding audio-visual aids in schools: (1) audio-visual aids should be given a more prominent place in the curriculum of the teachers colleges. The many types of teaching aids should be used as an every day technique; (2) teachers should begin their work in the fall with all equipment and aids available; (3) teachers should be more alert to the wonderful material around them and should use the native interest and abilities of children in utilizing these materials.

In the course of the meeting, reference was made to three items of interest: (1) "School Sound Systems," a booklet distributed by the U. S. Office of Education, Washington 25, D. C., single copies free; (2) "Rendezvous with Destiny," a set of records giving highlights of the late President Roosevelt's speeches, distribution of these being handled by George W. Slade, Educational Director, Station WBZ, Tremont Street, Boston, Massachusetts; (3) *New England Calling*, an excellent 30-minute sound film produced by the Colonial Beacon Oil Co., 378 Stuart Street, Boston, Massachusetts.

News ar

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Three-Day Audio-Visual Meeting in Detroit

The Universities and colleges of Michigan again are sponsoring the second annual Michigan Audio-Visual Conference to be held February 19, 20 and 21 at the Rackham Building in Detroit. An interesting and extensive program has been arranged under the chairmanship of Mary Aceti.

Wednesday's program is planned to bring together producers and sponsors of films, equipment manufacturers, distributors, and educators to examine some of the primary problems in the field of visual education. Presiding at the opening morning session will be Arthur C. Steinius, Chairman, State Audio-Visual Aids Committee, and the first speaker, Floyd Brooker of the U. S. Office of Education. The subject of his talk is "The Nature and Needs of Visual Education." Two sectional meetings to discuss "Films That Meet Curriculum Needs" and "Audio-Visual Equipment Needs of the School" will occupy most of the first day. Floyd Brooker and Carl Horn will serve as chairman.

Edgar Dale, Ohio State University, opens the Thursday session with an address on "What Do We Mean—A Teaching Tool?" The balance of the morning will be devoted to six sectional meetings: "Making a School's Audio-Visual Program Work!" "Using the Motion Picture in the Classroom;" "Making Your Own Visuals;" "Using the Projected Still Picture;" "Using Auditory Aids to Learning;" "Instructional Tools, As I See Them." Speakers on the Thursday afternoon program are V. Clyde Arnsperger, Vice-President, Encyclopaedia Britannica Films, Inc., who will discuss "The Power of the Motion Picture in Communication;" and Walter Wittich, University of Wisconsin, who will conduct a demonstration of "Using the Motion Picture in the Classroom."

Floyd Brooker will report Friday morning on "The Program of UNESCO in the Field of Mass Communication." A demonstration with discussion on "Achieving Growth in Democratic Living Through Films," by Louis Rath, Ohio State University, will conclude the meeting Friday afternoon.

There will be previews of recently released motion pictures preceding the Thursday and Friday sessions, and a number of commercial and non-commercial exhibits to be visited in the Banquet Hall throughout the conference.

The 1947 Conference promises to be even more successful than that of last spring which was attended by approximately a thousand persons from 97 localities in 11 states and Canada.

Dorothy Allard, Visual Pioneer, Dies

Miss Dorothy Allard of Reading, Massachusetts died on October 19, 1946. Miss Allard was a prominent figure in the New England Section of the Department of Visual Instruction of the N.E.A.

Miss Allard was Director of the Audio-Visual Education Department in her school system. New England has lost a pioneer enthusiast.

Notes

Film Board Formed by United Nations

The establishment of a United Nations Film Board was approved by UNESCO at its meeting in Paris last month. The Board will be the co-ordinating agency for the film activities of the United Nations' various departments, and will direct production and distribution of UN 16mm films.

According to *The Film Daily*, Jean Benoit-Levy, former director of the Film and Visual Information Division of UN, is slated to head the Executive Committee of the Film Board, which will be made up of two delegates each, from UN and UNESCO, and one each from other international specialized agencies. This Committee will have far-reaching powers in selecting countries and producers for the gigantic film project.

Georgia State Board of Education To Have Film Library

One of the highlights of the GEA-AV State Conferences in Georgia was the announcement made by Garland C. Bagley, head of the State's new Audio-Visual Education Department, that the State will soon offer the best in instructional 16mm films, filmstrips, and some slides to schools. The new program plans to go beyond the services of most of the present lending libraries, by prepaying postage on films to and from the user. Just as soon as cataloging has been completed, lists will be sent to all superintendents and principals throughout the State. Officials urge that no requests be made until the formal announcement has gone out, since a heavy volume of correspondence would only delay the start of the program.

The State Conferences included nine district meetings—from November 4 through 14. Principal speakers were Dennis Williams, who pointed out the simplicity of using visual materials, and C. R. Crakes, who told of trends in use of the visual teaching tools. Demonstrating the use of sound motion pictures, Miss Norma Barts conducted a regular class with the help of a local fifth or sixth grade class at each meeting.

Attorney General's Conference Shows Juvenile Delinquency Film

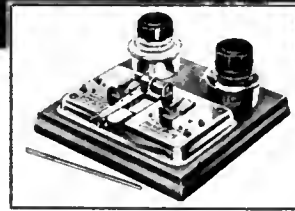
The British Government film, *Children On Trial*, was shown at the Attorney General's Conference on Juvenile Delinquency in Washington on Thursday, November 21st. The new feature length documentary served as a pictorial analysis of the problem and was very enthusiastically received by the delegates.

The purpose of the film is to explain the facts behind juvenile delinquency and to show what Britain is doing to combat them. The work of the Approved Schools to which the children are sent is presented in detail. *Children On Trial* will be distributed throughout the United States by British Information Services.

USE CRAIG

Visual Aid Equipment

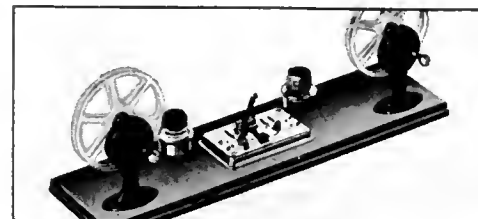
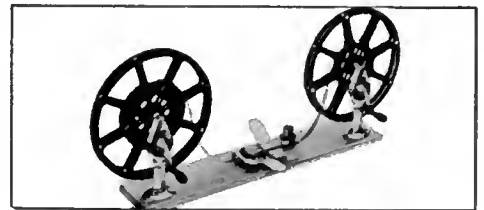
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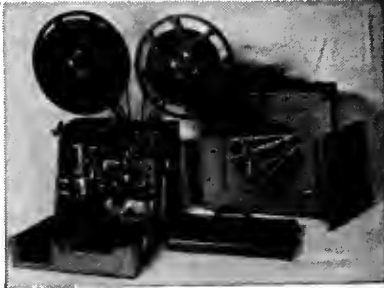
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University of Kentucky Appointment

Gordon C. Godbey has been appointed Assistant Director, Department of University Extension, University of Kentucky it was announced today. Godbey, who terminated his duties as Manager of the D. T. Davis Company in Cincinnati November 30, reverses the trend of audio-visual aids specialists from the schools to industry. Prior to his association with the Davis organization, Godbey was Principal of the Lee County High School, Beattyville, Kentucky; and earlier served with the Training Aids Section, Lexington Signal Depot, Lexington, Kentucky. While his duties at the Extension Department will cover more than the audio-visual field, Godbey intends to give a great deal of time to this work. An extensive film library is operated by the Extension Department.

**New York Society for the Experimental
Study of Education**

A special audio-visual section of the society reviewed a program arranged by Mrs. Esther L. Berg, in the main auditorium of the Washington-Irving High School. Dr. John F. Conroy, Assistant Superintendent of Schools, served as chairman. Mr. Leo Shapiro, Director of the Department of Education at the Anti-Defamation League, spoke on his motion picture, *One People*, an animated color film telling a panoramic story of the settling of America by groups of every national origin. Several classroom teachers discussed the evaluation of this film and similar materials in classroom situations dealing with the improvement of intergroup and interracial relations. Mr. Irving Caesar discussed and sang a number of his own compositions, in conjunction with a demonstration of song, records and filmstrips. William F. Kruse of United World Films, Inc., spoke briefly on the influence of theatrical films in shaping the reaction of school children to visual aids used in the classroom, as brought out by the teachers' evaluation reports. Edward G. Bernard, Acting Coordinator of Instructional Materials, summarized the meeting.

**Educators Serve On Television
Academy Committee**

Formation of the Academy of Television Arts and sciences moved nearer completion last month with the naming of the program, membership and publicity committees at the third organizational meeting at 5620 Sunset Boulevard.

Membership on the program committee has been assigned to two members of the staff of University of California Extension in Los Angeles, namely, F. Dean McClusky, head of the department of Audio-Visual Education in University Extension and Dr. James McPherson, Visual education specialist and head of Visual Instruction for University Extension in the southland.

Other members of this committee are: Gale Gitterman, MGM producer; Ronald Oxford, NBC; R. A. Monfort and Joe Conn, Los Angeles Times; Charles Brown, KFI; Albert B. Ulrich, NBC; Patrick Michael Cuning, Bergen-Cuning Production; Foster May, ABC News and Special Events; Jack Strauss, consulting Engineer.

First Postwar Convention Of School Administrators

March 1 to 6 will be busy days in Atlantic City where the American Association of School Administrators will hold its first peacetime convention following World War II. Registration will begin on Saturday morning, March 1, at the Atlantic City auditorium. A great exhibition of the latest tools of teaching will be open every day. Featured speakers will include Governor Ellis G. Arnall of Georgia, J. A. Krug, Secretary of the Interior, President James Bryant Conant of Harvard University, and many other important personages.

Henry H. Hill, AASA president, states that many discussion groups, devoted to practical problems of administration, will be held under capable leadership. Major educational issues will be analysed by the featured speakers. Hotel reservations may be obtained by addressing Floyd A. Potter, chairman of the Convention Housing Bureau, 16 Central Pier, Atlantic City, New Jersey.

Only Atlantic City with its newly renovated hotels and auditoriums was capable of handling this large convention. This will be the first national meeting since February of 1942.

YMHA Films Forums

For the first time in the history of the 92nd Street YMHA, (Young Men's Hebrew Association), New York, a Film Forum technique is being employed as a means of motivating discussion on the vital issues of our day.

The first monthly meeting on October 28, 1946 showed the film *People of the U.S.S.R.* which was well-related to the topic under discussion "How Can We Live in Peace with the Soviet Union?" The invited guest and featured speaker of the evening was the Rev. William H. Melish, Chairman of the National Council for American-Soviet Friendship.

The second meeting on November 25, was on the subject "Is it Juvenile Delinquency or Adult?" The film shown was *Children of the City* and the moderator for the panel of parents and Children was Judge Anna M. Kross of the Home Term Court.

Future Forums are planned on subjects like Labor Management Relations, Educating for a Better Tomorrow, etc. Prominent speakers like William Gialmor (WHN Commentator) have already indicated their willingness to appear at these forums.

Officiating at these programs are Charles C. Spiegler, Leader, and Esther Berg, Consultant.

Chicago Scientific Film Society Held First Meeting, January 22

The formation of the Chicago Scientific Film Society has been announced by Wesley Greene, International Film Bureau and Louis A. Wagner, Science Instructor at Crane Technical High School, Chicago. The first meeting of the new organization was held on January 22 at 84 East Randolph Street, and a series of science films was shown. The aim of the group is to give teachers, research workers, film workers, and others interested an opportunity to become acquainted with the films available in the fields of physics, biology, chemistry, medicine, health, astronomy, and manufacturing.

Similar societies have proved of value in England, and this organization should fill a definite need in Chicago.

Five films were shown at the first meeting. (1) *Spelunking*, produced in France and distributed in this country by the International Film Bureau and A.F. Films. *Spelunking* is the science of cave exploration. (2) *Your Children's Eyes*, a British Information Services film, contains some excellent animated diagrams depicting the physiology of the human eye. Defects, diseases, and care of the eyes are subjects covered in the film. (3) *Vegetable Insects*, National Film Board of Canada, is a color film using macrophotography to show insects. (4) *Hydraulics*, Shell, demonstrates certain physical principles and applications. (5) *Sulfur and Its Compounds*, Coronet Instructional Films, is a color film in the field of chemistry, giving the highlights in the history of sulfur.

Organizing members in addition to Louis A. Wagner and Wesley Greene are June M. Hamilton of the Chicago Film Workshop, Robert E. Lewis of the Armour Research Foundation, and John R. Millar of the Chicago Natural History Museum. The February meeting will be held Wednesday, February 26 at 8:00 p. m., 84 East Randolph Street, Chicago.

Horizon Unlimited

(Concluded from page 23)

Of course, the ideal place for film presentation is right in the classroom. This helps to maintain the "educational climate", that is, a feeling that the film is an integral part of the course of study pursued in that room. Where this is found to be impractical, it is better to equip one room satisfactorily and move classes to it. Complete darkness is not required with the brilliance of modern projectors, but opaque window shades are still a necessary attribute. Naturally, proper ventilation is required and a pleasant environment. If at all possible, a room with a low ceiling should be chosen to provide proper acoustics.

There are certain obstacles still to be overcome. We are tragically aware of the lack of funds, lack of trained personnel, and still too meagre a supply of properly produced films. Above all, every teacher-training institution in the country must include in its basic training, not only the mechanical ability to run a film, but the professional philosophy of its use and skill in its presentation. The teachers who are at present using films have developed some of this through on-the-job training, but many of them, because of this lack in their original preparation for their profession, are unable to add this new tool to the familiar techniques in which they are grounded.

The motion picture in education is here to stay. It must be used effectively by every teacher in every class-room in every educational institution of every kind. No matter how much the film can do, it cannot do it effectively unless used by a teacher who can evaluate its possibilities in terms of her class, and develop from it the maximum of its potential contribution to education. We need more and more films, made more intelligently through the cooperative effort of all groups concerned, and used by well trained, sympathetic, intelligent teachers for the good of this generation and the generations to come.

AUDIO-VISUAL TRADE REVIEW

NAVED Regional Meeting

The first Southwestern Regional Meeting of NAVED will take place at the Biltmore Hotel, Atlanta, Ga., on January 31 and February 1, it has been announced by E. E. "Jack" Carter, NAVED Regional Director, who is president of the National School Supply Company of Raleigh, North Carolina. The meeting, planned by NAVED officers as the first in a series, is expected to attract visual education dealers, film library operators and salesmen from nine Southeastern states from Maryland to Louisiana. In addition, representatives of 20 or more manufacturers, film producers and distributors will be on hand.

A "get acquainted" party and special dinner will open the meeting Friday evening, January 31. At 8:30 A. M. Saturday, February 1, there will be an "Around the Breakfast Table" discussion, under the leadership of W. Dan Browning, manager of Ideal Pictures' Richmond, Va., office. Formal sessions will begin at 9:30 A. M. with a talk on "1947—Your Year of Opportunity," by NAVED President Bernard A. Cousino of Toledo, Ohio. This will be followed by a series of nine three-minute reports on the status and future prospects of the visual education movement in each of the nine states of the region. A talk on "The Balance Between Salesmanship and Management" will conclude the morning's session.

After a "fellowship" luncheon, the afternoon discussions will center around an effort to forecast the future place

of the visual education dealer in the light of present trends. Final event on the program will be "The Question Box," at which time questions which have been placed in a box throughout the meeting will be discussed by a panel of dealers and others.

There will be no formal trade show at this or any of the 1947 NAVED regional meetings. However, the manufacturers, producers and distributors who exhibited at NAVED's 1946 convention, or who are advisory members of the Association, are being invited to attend free of charge. Those interested in attending should write NAVED, 431 South Dearborn St., Chicago 5, Illinois.

ANFA Plans Convention

The Allied Non-Theatrical Film Association met in New York on December 16 to plan its coming convention and to act on progress reports from various divisions and committees. Similar regional membership meetings have been held in Cleveland and Chicago.

Among the By-Law changes discussed provisions for a clarification of the distinction between active and associate members, a proposal to limit the voting powers of past presidents and the Board of Directors, to provide for nominations and possibly election of officers by mail ballot, and a proposal to alter the method of changing By-Laws to provide for either convention or mail action. The report of the By-Laws Committee, delivered by Harold Baumstone, as deputy

for Stan Atkinson of Regina, Sask., unable to attend, was referred back for further action to be taken at the next ANFA meeting in February. The Committee is also to integrate into the By-Laws the prevailing provisions for divisional organization that would provide partial autonomy for the producer, distributor, library, dealer, manufacturer, and projection service divisions in which ANFA now functions.

The next convention is to be held in late April or early May. Favorable facilities have been offered by Atlantic City and by New York City, but no decision will be made until after facilities in Cleveland, Chicago and Buffalo are investigated by Executive Secretary Wilfred L. Knighton.

William F. Kruse (United World Films, Inc.) presided, and Orton H. Hicks (Loew's International) was guest speaker.

Photographic Export Committee Meets

Mr. L. V. Burrows, general sales manager for the Victor Animatograph Corporation, Davenport, Iowa, attended a meeting of the export committee of the National Association of Photographic Manufacturers at Rockefeller Plaza, New York, Thursday, December 12. Mr. Burrows is chairman of the six-man committee.

The New York meeting was held in order to make recommendations to the government on foreign concessions for photographic products in the reciprocal trade agreements now being made with 18 foreign countries.

Briefs of the committee's recommendations were filed in Washington, December 21.

George Bonwick Elected Pictorial President

The Board of Directors of Pictorial Films, Inc., Pathe Industries Inc. subsidiary, RKO Building, Radio City, New York, producers and distributors of home movies and educational films, announces the election of Mr. George J. Bonwick as vice president and general manager.

Prior to his election Mr. Bonwick had held executive positions in the film industry as vice president, treasurer, and director of Pathe Laboratories, Inc., and as vice president and director of PRC.

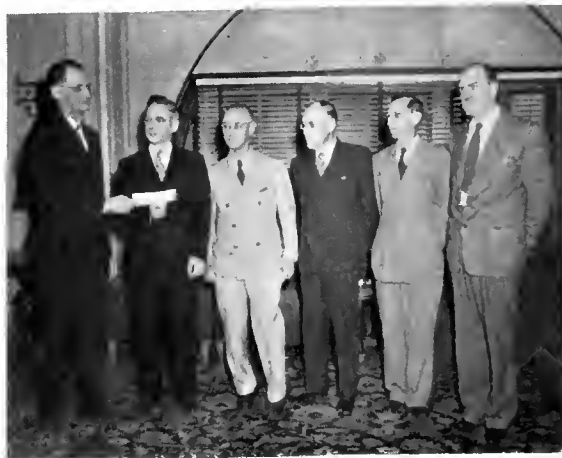
Recognizing the importance of the "hold-the-line" policy essential for a stable economy in the years to come, Bonwick has announced an immediate price reduction of 20% on all *Pictorecls*, returning to prices prevailing before Pictorial's September 1, 1946, price increase. Educational subjects are not affected since they were not included in this increase.

Stoepelworth \$1800 Gift to Indiana University for Film Study

A gift of \$1800 has been made to Indiana University by the Indiana Visual Aids Company of Indianapolis, through its president, M. L. Stoepelwerth, for the purpose of employing graduate assistants to undertake studies on the correlation of films with the more widely taught subjects in Indiana schools. Professor L. C. Larson, director of the audio-visual center at Indiana University, will supervise the work.

The objective of the studies will be to give to teachers assistance in the selection and use of film that contribute directly to the achievement of teaching objectives of the more important units of work.

Applications for assistantships, fellowships and part-time positions in selection, circulation, utilization or production on the staff of the audio-visual center available to graduate students should be submitted to Professor L. C. Larson, Director, Audio-Visual Center, Indiana University, Bloomington, Indiana.



Left to right: Mr. M. L. Stoepelwerth; Prof. L. C. Larson; Dr. W. W. Wright, Dean, School of Education; Prof. Hugh W. Norman, Assistant Dean, Division of Adult Education; Prof. W. S. Bittner, Associate Dean, Division of Adult Education; Prof. Ford P. Hall, Dean, Division of Adult Education.

Castle Becomes Division Of United World Films

United World Films, Inc., a recently organized affiliate of Universal Pictures Inc., has succeeded to the business of Castle Films, pioneer producer and distributor of home and non-theatrical films, according to a joint announcement made lately by Eugene W. Castle, head of Castle Films, and Matthew Fox, Chairman of the Board of United World Films, Inc.

Castle Films Division, it was further announced, will continue under the management of Mr. Castle, maintaining all of its present functions with plans being formulated for augmenting its organization throughout the world.

This marks the first development since the formation of United World Films, Inc. substantiating the original announcements that this company will enlarge its scope in the home and non-theatrical fields.

Castle Films Division retains its present functions, organization and present personnel, and all present Castle Films dealers and sales outlets throughout the world will be maintained, it was explained.

Mr. Castle becomes a Vice-President and a member of the Board of Directors of United World Films, Inc. Harry J. Spiess, formerly Treasurer of Castle Films, will also become a Vice-President and a member of the Board of United World Films, Inc. Murray Goodman, Sales Manager of Castle Films, remains in that capacity and Don Hancock will continue as Production Manager.

Julien Bryan Abroad

Julien Bryan, well known New York documentary motion picture director, and Executive Director of the International Film Foundation, is now in Russia making a series of new motion pictures for release by the International Film Foundation, according to a cable received by Edward E. Watts, Jr., President of the Foundation.

According to Bryan's cable, he has for the past three weeks been in Minsk in Byelorussia, making pictures of the rebuilding of hospitals, schools, orphanages, and factories from the "utter devastation" of Minsk. He and his crew will go from Minsk to Kiev where he expects to remain until mid-January.

In his cable, the photographer praised the cooperation being received at the hands of the Russian authorities, "Cooperation from Byelorussian authorities splendid, extending us every facility", he states. "We photographed freely on the streets and bridges and had no police interference, no civilian questioning, and no hostility; only friendliness".

Mr. Bryan left New York September 22 to join the crew of the International Film Foundation, a non-profit organization established late in 1945, to aid in international understanding through the production and distribution of documentary films. He plans to return to New York January 20th.

"Sum" Check

Ever see a check for \$1,600,000.00? That's what was being signed by J. H. McNabb, president of Bell & Howell



J. H. McNabb, B & H President

Company, when this picture was taken recently, the payee being Uncle Sam himself. The sizeable sum represents a substantial payment on account by Bell & Howell on the purchase of the modern Lincolnwood plant built by the Chicago concern for the War Department in 1942. Since initiating negotiations for buying the building from the government, Bell & Howell has constructed two similarly modern and spacious buildings adjacent to it on its Lincolnwood site.

Aids to Employment Study

To accompany the filmstrip, *The Man in the Cage*, produced for the Fair Employment Practices Commission of California, United Productions of America, Hollywood, have prepared a booklet for distribution among audiences viewing the film. The pamphlet carries the same title as the picture and includes fourteen stills by Lew Keller, who designed the film. Both the booklet and the film are distributed by the Film Alliance of America, Inc., 1600 Broadway, New York City. Local California groups interested in either the booklet or the film should consult Augustus Hawkins, State Assemblyman and Director of the California FEPC campaign, at FEPC Headquarters, Spring Arcade Building, Los Angeles.

RCA Mobile Unit for 16mm Location

The first complete mobile recording unit to be developed especially for 16mm sound film recording has been designed and custom built by the RCA Film Recording Department in Hollywood for the Coronet Instructional Film Company, of Glenview, Illinois.

The unit consists of a complete film and disc recording channel installed in a custom built body which is mounted on a 1-1/2 ton truck chassis. The recording channel is of the Hollywood studio type and has all the features

normally found necessary for the operations of major studios.

The optical system and film path of the standard RCA Model PR-23 Film Recorder installed in the mobile unit was specially modified to permit recording of direct positive as well as negative variable area sound track. The film recorder also includes a photographic slater and a synchronization marking system. For "location" recording, the channel can be operated entirely by batteries.

Filmstrips from England

A catalog from the British firm, Common Ground Limited, lists over 500 filmstrips together with rather complete descriptions of each. Common Ground is quite new to the field of visual education, having been founded by Lt. Commander Conrad Rawnsley who was invalided out of the Navy in 1940. Most of the films have been slanted toward the secondary school and include much semi-technical and industrial material. One series of six filmstrips covers "A History of the English Theatre." A series of nine strips is entitled "Introduction to the Industrial Revolution in England," prepared by G. D. H. Cole. Additional strips penetrate more deeply into the industrial revolution and the history of British industry of 100 years ago. "The Evolution of the English Home" is the title of another series of three strips. One filmstrip of 70 pictures is devoted to "The Development of Visual Education," by Charles R. Beard. A series of 15 strips has been devoted to "The History of the Cinema in Europe and America," edited by Roger Manvell. From the titles of the individual films in this series, it appears to be the most complete survey of its kind yet made. For example; separate strips are devoted to the sound film in America, Russia, France, Britain, and Scandinavia-Czechoslovakia-Germany. Plans are apparently underway to market the films in this country.

Copies of the preliminary Visual Education catalog of this company may be obtained from Common Ground Ltd., Sydney Place, London, S.W.7, England.



RCA Mobile Recording Unit.

Britannica Films Sets Up Regional Offices

Encyclopaedia Britannica Films Inc. has established four new regional offices in the four major geographic sections of the country as part of a program to serve more efficiently the audio-visual needs of schools and other educational institutions, it was announced by H. R. Lissack, vice-president of the films company.

To supervise the four new offices, Dennis R. Williams, who has been field representative for Encyclopaedia Britannica Films assumed the position of Director of Distribution for the films company January 1, 1947.

Williams will continue to have headquarters in Chicago, the home office of the films company, and will have the responsibility of directing all educational and sales representatives and all sales distribution for Encyclopaedia Britannica Films.

William B. Sinclair was at the same time named sales office manager of the films company and as Lissack's assistant will be in charge of the central offices of the company at 20 North Wacker Drive, Chicago.

Lissack said that three of the four new managers of the regional offices have also been appointed.

Joseph E. Dickman, assistant director of the Bureau of Visual Instruction of the Chicago Public Schools, will be assigned to the Central States region with his headquarters in Chicago.

J. M. Stackhouse, educational representative for Encyclopaedia Britannica Films, will direct the regional office in Richmond, Virginia, supervising the distribution of films in the 17 states of the Eastern Seaboard from Maine to Florida.

Paul Cox, educational representative for Encyclopaedia Britannica Films in Pasadena, now is manager of the Western area. His office will be in Pasadena.

Working under Williams' direction, the regional managers will assist schools and other educational institutions in setting up audio-visual instructional programs and will help to arrange school conferences and clinics in visual aids. Each will establish his own regional office, will direct the work of all films company personnel in his region and operate a preview library of educational films from his office.

Capitol Records Signs Deal With RKO Pathe

Capitol Records, Inc. now has exclusive use for disc-recording purposes of new, specially-designed recording facilities in the RKO Pathe Studios at Park Avenue and 106th Street in New York City. Announcement of the agreement was made in Hollywood by Glenn E. Wallich, Capitol's vice-president and general manager. The recording studios, laid out specifically for high-

fidelity recording of film soundtracks, commercial phonograph records and radio transcriptions, were designed by the noted American conductor and composer, Nathaniel Shilkret, RKO Pathe music consultant.

Warren Birkenhead, chief electronic engineer for Capitol, is in New York preparing the new studios for first recording sessions. Walter Rivers, New York recording studio manager for Capitol, will be in charge of operations.

Academic Film Activities Resumed

Milton J. Salzbarg and Harold Baumstone, for the past 12 years president and vice-president, respectively, of Pictorial Films, Inc., have recently severed their connection with Pictorial, and will from now on devote their full time to their own company, Academic Film Company, Inc. Mr. Salzbarg and Mr. Baumstone founded Pictorial in 1935. In 1945 they



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Primary Grades Social Studies Series—COMMUNITY HELPERS

This series shows the activities of firemen, policemen, communication workers, transportation workers (2 Teach-O-Filmstrips), and storekeepers. Each of the six, bl. & wh., 35 mm. Filmstrips in this series is approx. 40 frames in length. Price of the Series, \$18.00. Each Teach-O-Filmstrip, \$3.00.

Primary Grades Arithmetic Series—PRIMARY ARITHMETIC

This series teaches a basic understanding of numbers and their use. It presents a partial coverage of the material studied in the first three grades. Each of the six, bl. & wh., 35 mm. Filmstrips in this series is approx. 40 frames in length. Price of the Series, \$18.00. Each Teach-O-Filmstrip, \$3.00.

Middle Grades American History Series

—THE DISCOVERY AND EXPLORATION OF AMERICA

This series teaches the history of: (1) The Introduction—The Age of Discovery; (2) The Story of the Vikings; (3) How Columbus Discovered America; (4) Cortez Conquers Mexico; (5) The Golden Age of Spanish Discovery; (6) The English Sea Dogs; (7) The Founders of New France; (8) How Our Country Was Discovered and Explored—Summary and Review. Each of the eight, bl. & wh., 35 mm. Filmstrips is approx. 40 frames in length. Price of the Series, \$24.00. Each Teach-O-Filmstrip, \$3.00.

Junior High School Health Education Series—FOODS AND NUTRITION

A series for classes in Health Education, General Science, Consumer Education, and Home Economics. This series teaches a basic understanding of selection of foods, balanced diets, consumer problems in purchasing foods, and other food aspects. Each of the five 35 mm. Filmstrips, in color is approx. 40 frames in length. Price of the series, \$25.00. Each Teach-O-Filmstrip, \$5.00.

Junior and Senior High School English Literature Series

—A TALE OF TWO CITIES

The three, bl. & wh., 35 mm. Filmstrips in this series contain the most important stills from the M-G-M picture, "A Tale of Two Cities"—Part I, "Plot Study," a summary of the story; Part II, "Character Study"; and Part III, "Historical Background." Price of the Series \$7.50. Each Teach-O-Filmstrip \$2.50.

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sold their interests to Pathe Industries, Inc., continuing as executive officers in the company.

Academic Film Company was formed in 1940 for the production and distribution of a series of two-reel American History short subjects on 16mm. Five subjects were produced—*Our Constitution, Our Monroe Doctrine, Our Bill of Rights, Our Declaration of Independence and Our Louisiana Purchase.*

Following the outbreak of war, Academic had to suspend production, but will now resume a comprehensive program of activities in all phases of the 16mm industry. Academic plans to expand its operations beyond purely educational material, to include features and short subjects in the entertainment fields. It will, in addition, produce industrial films and serve as consultants in the production and distribution of films in the educational, entertainment, and industrial fields.

The Academic Film Company's temporary offices will be at 1450 Broadway, Room 2200, New York City.

Britannica Films Create Catholic Department

Rutherford K. Clarke of Yonkers, New York, has been appointed director of the newly-established Catholic department of Encyclopaedia Britannica Films Inc., it was announced by H. R. Lisack, vice-president.

The new department was established to serve Catholic schools and colleges, by providing assistance with problems relating to audio-visual instruction in the classroom.

The director of the new department has sold Encyclopaedia Britannica films in several eastern states including New Jersey, New York and North and South Carolina and he has had sales and editorial experience in the textbook publishing field. He will have his headquarters in the home office of Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago.

Automatic Miniature Slide Projector

Picture Recording Company of Chicago announces its now PRC 300 Automatic Slide Projector for release sometime this month. The projector has the usual refinements of 300 watt illumination, five inch lens (coated additional), seven inch lens available. The main innovation of the PRC projector is its automatic slide-changing device. Miniature slides, either 100 ready-mounts or 45 glass or mixed, may be stacked in a metal feed rack container. A control button at the end of a ten foot cord activates the slide changer. Following exposure, slides are stacked in another metal container rack in proper sequence and position to be shown again. Slides pass through a warming chamber before projection, preventing buckling or out of focus condition of projected image. For usual type operation, a manual control lever is provided. Further infor-



PRC Automatic Slide Projector

mation may be secured through regular photographic dealers or the Picture Recording Co., 1240 Lawrence Ave., Chicago 40.

Single Lens Trivision Photographic Process

Lenses of virtually every description have been produced at Bausch & Lomb Optical Company to meet specific requirements of photographic engineers, scientists, the armed services, Hollywood cameramen, and the like.

One of the latest and most interesting jobs undertaken is the production of a large, fast, Balcoted lens for a three-dimensional photographic process invented by Douglas F. Winnek, University of Rochester-trained optics engineer. Winnek's picture-taking method, known as Trivision, was developed after several years' experimental work. Photographs are taken with a single lens and do not require the aid of viewing glasses to bring out their unusual depth or relief.

The lens is a 1 1/2-inch, f:2.2 portrait-type lens. In size, it closely resembles the headlight on a locomotive, measuring eight inches in diameter when mounted. One factor in the success of the process is the lens' large diameter. Winnek maintains that a camera lens, like human vision, can see partly around any object. Thus, the wider the lens, the better the depth perception.

Trivision's inventor points out that this property of a lens is wasted in an ordinary camera because all the light reflections focus on a flat surface. This is actually the remainder of Winnek's secret for he devised a method of embossing any standard film, black and white or color, on the side opposite the emulsion, with microscopically small ridges or lenticulations.

These ridges take the shape of simple plano convex cylindrical lenses numbering about 200 per linear inch. Each tiny ridge acts as a separate miniature lens and divides its portion of the image into two parts. In other words, the film is converted into an optical surface which supplements the action of the large Bausch & Lomb lens.

To obtain maximum depth or relief, the camera is designed so that it moves across or scans the subject laterally. The film, too, is moved during exposures. When viewing an ordinary portrait, it looks the same whether one stands directly in front of it or off to one side. Not so with Trivision pictures which provide a greater degree of depth. It is supposedly possible to see around and beyond objects as one changes one's position or angle of view.

The possibilities opened up by Trivision are great. Not only in portraiture, but in aerial reconnaissance, motion pictures, X-ray and clinical work will the effects be of great value.

Teach-O-Filmstrips Illustrated Brochure

A new three-fold brochure is available from the Audio-Visual Division of the Popular Science Publishing Co., 353 Fourth Avenue, New York 10. The brochure describes the various series of filmstrips produced by this organization, including the following series: *On the Farm with Tom and Susan*, *A Day with Bobby and Ellen*, *Living Together in the United States of America*, *All Aboard the Punctuation Express*, *A Tale of Two Cities*, *Sing a Song of Friendship*, *Sing a Song of Safety*. Single frame photos indicate the approximate subject matter of each strip. Forthcoming releases are also announced.

The "Wright" Way to Exhibit!

One of the most unusual exhibits at the gigantic National Aircraft Show held at Cleveland, Ohio, was the "home movie" display of the Victor Animatograph Corporation, Davenport, Iowa, division of Curtiss-Wright. Thousands of the 163,000 air-minded show-goers who attended were lured to this fascinating display where 16 mm sound movies were shown each day in a modern living room setting, complete with sectional divan, mahogany bookcases, and even a copy of Educational Screen placed invitingly on the glass-topped coffee table.

Screen Adette Named Western Distributor for VIZ Projector

The Screen Adette Equipment Corporation has been appointed exclusive distributor in the west for VIZ Projectors and VIZ Books. This new and revolutionary application for the reading of famous and popular books by projection for invalids and the bedfast has created great interest in hospitals and by doctors throughout the Nation. Entire books are now being micro-filmed and within a short time hundreds of the most popular books will be available to those confined to bed for projection on a miniature screen placed at the foot of the bed. By the simple process of pulling a cord each page can be turned forward or backward at the desire of the reader.

New SVE Filmstrips Offer Variety of Subject Matter

Three new filmstrips, prepared from new and original drawings, are being released as part of the SVE Elementary Physiology Series. *How We Hear*, 35 frames, represents the path of sound waves as they travel through the outer and middle ear into the inner chamber where the vibrations are picked up and transmitted to the hearing center of the brain. *How We See*, 43 frames, likens the physiological processes of the eye to those of the camera. The filmstrip also explains the common eye defects and their means of correction with various lenses. *How We Breathe*, 35 frames follows the course of oxygen and carbon dioxide as they are carried throughout the body.

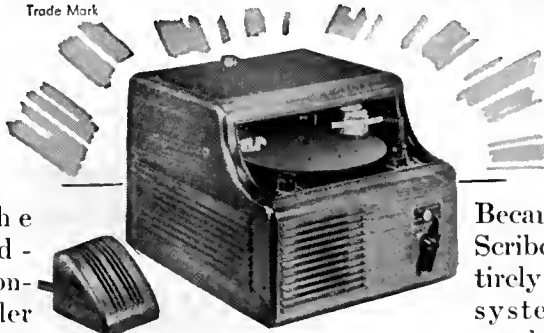
Plastics is the newest addition to the SVE Applied Science Series for high school and college courses describing the application of scientific principles in industry. These filmstrips include both pictures and accompanying text frames. They show the methods of production and various uses of common thermo-

plastics and thermosetting plastics. *The Maya Cities Of Yucatan* is the first in a series of three filmstrips which are being prepared for SVE by Robert Stanton, noted author, lecturer and traveler. The manual accompanying the film contains a wealth of excellent background material on Mayan culture. This filmstrip records the remaining buildings, temples and pyramids of this civilization. Supplementing with the manual, it affords a fascinating study of the Mayan creative work—especially architectural design and frieze work.

Two new filmstrips, prepared by the Public Affairs Committee, Inc., are being distributed through the Society for Visual Education, Inc. Each filmstrip is accompanied by a manual and related Public Affairs pamphlet. *We Are All Brothers*, 54 frames, serves as a basis for discussions directed toward better international and inter-racial understanding. *Foreign Trade—Its Good Business* is designed to promote discussion and a fuller understanding of foreign trade. Why it is necessary, how it functions and the relationships of world commerce and tariff walls to prosperity are covered.

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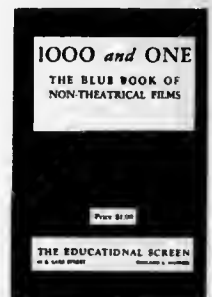
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Current Film News

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.**, 20 N. Wacker Drive, Chicago 6, have released the following new 16mm sound classroom films:

Making Cotton Clothing—the story of the manufacture of a child's cotton print dress, from the designing of the original to the completion in a mass factory. Every step is clearly pictured. Hand methods are contrasted with quantity production techniques. Emphasis is placed on the close relationship between workers and machines. The film is a sequel to a previously produced film entitled "Cotton", on the weaving of cotton cloth.

Paper—a presentation of modern papermaking from the forest to finished sheets of paper, and items familiar to children. The entire picture is a pictorial exposition of modern technology at a child's level of interest and understanding.

Public Opinion—third in a series of films on democratic processes prepared in collaboration with Dr. Harold D. Lasswell of Yale University. "Democracy" and "Despotism" began the series. A realistic analysis of public opinion—what it is, how it is formed and what it can accomplish—is the subject of this latest film. The impact of public opinion on a typical community problem—an unsatisfactory water supply—is dramatized by animated drawings and live-action, tracing the public opinion process from recognition of the problem to its final solution.

Building America's Houses—produced in cooperation with the Twentieth Century Fund—based on a recent Fund study "American Housing: Problems and Prospects" by Miles L. Colean, who also collaborated in the production of the film. It pictures the actual construction of a house, and shows why construction costs are high. The problem presented is how to put housebuilding on a mass production basis so that more houses can be built at lower costs. The film then describes how prefabrication, large-scale building and site fabrication can help solve the problem, with vivid shots of these processes.

■ **SOCIAL DOCUMENTARY FILMS**, 7819 Eastern Ave., N.W., Washington 12, D. C., a new producing organization formed by Mary L. de Give and Margaret Cussler, who gave us "You Can't Eat Tobacco" and "Not By Books Alone", have completed another 16mm sound film in color on Indians, namely:

Hopi Horizons—a new interpretation of the new Indian. Filmed on the Hopi Reservation, with chant and speech recordings, it depicts the real-

ity of present-day Indian life; raising food with primitive tools, cattle-raising on restricted range, the struggle for water, handicrafts, trade, health, education, influence of missionaries, White transients and Government, opinions of older leaders and others on the future of the no-longer-vanishing American.

■ **YOUNG AMERICA FILMS, INC.**, 18 East 41st St., New York 17, have just released a new teaching film for junior and senior high school social studies classes:

Meet Your Federal Government—designed to motivate and review the study of the federal government. The film centers around the visit of Bill



Miller, a high school student, to Washington to see his Uncle Jim a Congressman. We see Bill and his Uncle visiting the three main branches of the government while Uncle Jim explains the principal functions of each, and the system of checks and balances between the three.

■ **FILM-OF-THE-MONTH CLUB**, 10 Beach St., Boston, Mass., a subsidiary of Cinecraft Company of New England, has introduced a unique plan for building up a film library. With the purchase of four films within twelve months, a new bonus film is given. This bonus film will be either a short or feature depending upon the class of membership ordered.

News Review of 1946—an official Films release—is the current film dividend which charter members will receive as their first bonus with the purchase of any of the following films: *Undersea Life*, *The Gay Gaucho* (a cartoon), *Sport Thrills*, *Christmas Night*.

Literature describing new productions from which to select will be mailed to members of the Club each month. Once every four months they will be advised of the new film dividend being offered. The Club's offerings will include news, travel, comedies, novelties, musicals, and educational features.

Photographic accessories and equipment may also be purchased at substantial savings.

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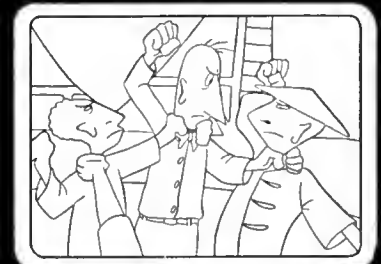
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■ NATIONAL EDUCATIONAL FILMS, INC., 165 West 46th St., New York 19, announces the production of a 16mm instructional film titled:

A Year Is a Long Time—a reading readiness film for first grade pupils. It is the first in a series of three to be made on the subject of "Time." The series has been planned with the cooperation of primary teachers to help the beginning reader develop concrete and abstract concepts of "time" as they relate to his everyday life in home, school and community. The first film will be followed by "How Long is a Day?" and "How Quick Is a Minute."

■ GENERAL MILLS, Film Library, 400 South Fourth St., Minneapolis, is distributing a new film, produced for them by the Calvin Company, to other companies, trade associations and schools requesting it. "A Case Study in Corporation Finance" might well be the subtitle of this 16mm kodachrome sound movie, called:

Operation '46—a pictorial financial report to the stockholders of General Mills. It shows what shares of stock

represent and what products the company makes; also the relationship of owners, management and employees. The company comptroller explains the asset and liability items on the balance sheet. The importance of research and of trained personnel is brought out.

■ A. F. FILMS, INC., 1600 Broadway, New York 19, have prepared two more French documentaries for U. S. distribution:

Aubusson Tapestries—1½ reels—dealing with the art of tapestry-making. Jean Lurcat, a well-known French painter, shows how the pattern for the tapestry is prepared at the new school formed at Aubusson. The film follows an actual tapestry through the various steps until it is completed. From the completed sketch of the artist, the weavers make up the final cloth.

Spelunking, A New Science—2 reels—is the adventure of exploring caverns deep in the earth for the purpose of scientific research. For the first time, a camera team has followed the investigations of this new science and reveals the tremendous eroding work of nature in all its enormity.

■ PAN AMERICAN WORLD AIRWAYS, 135 East 42nd St., New York 17, are offering another travel film for general showings through 42 film depositories and the facilities of Association Films. The title of the latest in a series of 16mm sound and color films on countries to which the Clippers fly, is:

Wings Over Ireland—3 reels—featuring the tourist attractions in Ireland, as seen by a typical American family. Irish lakes, mountains, hunting country, Dublin, Cork and other leading cities of Ireland are on the itinerary. The film contains authentic Irish music and Irish voices. Besides sporting events, recreational facilities, historical landmarks and scenic beauty, the film includes close-ups of the famous Book of Kells with its exquisite illuminated writing. Highlighting the film is a scene of the boy kissing the Blarney Stone.

■ U. S. DEPARTMENT OF AGRICULTURE, Motion Picture Service, Office of Information, Washington, includes these two Veterans Administration motion pictures among their latest releases:

Quiet Triumph—a powerfully dramatic film that drives home the lesson of how the spiritual in life can help overcome handicaps. The story of how a Chaplain helped a young veteran conquer his hatred of artificial limbs and achieve happiness is used to typify the work of the VA's Chaplaincy Service.

This Is Worth Working For—an orientation film for new VA employees.

Prints of these subjects will be distributed to cooperating libraries.

■ OFFICIAL FILMS, 25 West 45th St., New York 19, have issued several new Musicals, which include:

Stephen Foster Melodies—featuring an arrangement of Stephen Foster's immortal music filmed against lavish settings of the Old South. Colonial



mansions, hoop skirts and strumming banjos serve as a colorful background for the gay tunes.

Square Dance Medley—in which Tiny Clark, famous square dance caller of Village Barn fame, calls three popular sets for "The Barndancers," to the music of the "Cactus Cowboys."

DeLuxe Musical Classics—a series of popular classics, sung by fine vocalists. The following selections are offered: "Ave Maria," "Rosary," "Habanera," "Eli-Eli," and "The Lord's Prayer."

■ ASSOCIATION FILMS (YMCA Motion Picture Bureau), 347 Madison Ave., New York, are distributing two 16mm sound films recently released by Official Sports Film Service:

Football-Up-To-Date—demonstrating plays and fundamentals on which the game and its code are based. The Dundee, Illinois, high school football team staged the play situations.

Basketball-Up-To-Date—in which the basketball teams of Dundee and Proviso, Illinois, high schools and of DePaul and Northwestern universities served as cast. Officiating practices and correct interpretations of play situations are preceded by a brief historical background.

These two films were sponsored by General Mills, Inc. and Wilson Sporting Goods Co. and were produced by authority of the National Federation of High School Athletic Associations. Member state associations are also distributing the films.

■ O'CONLON FILMS, 622 Penfield Bldg., Philadelphia 7, has available for rental an Irish documentary short subject telling a historically accurate tale of:

Kilmainham Jail (The Bastille of Ireland)—produced by the Educational Film Company of Ireland. Pictorially the film consists of shots of the present day ruins and inserted historical prints of the 150-year-old jail and of the revolutionaries who were there imprisoned and executed.

Entertainment Films

■ UNITED WORLD FILMS, INC., Bell & Howell Filmosound Library, R. C. A. Building, New York 20, announce the addition of the following features to their library:

That's The Spirit—9 reels—the amusing tale of a happy-go-lucky gentleman from the ghost world who comes down to earth to re-adjust the lives and affairs of some former relatives. A bright musical drama with a fantastic twist that features Jack Oakie and Peggy Ryan.

I'll Tell the World—6 reels—a fast moving comedy of the radio world, featuring Lee Tracy back again as the talking speed demon of the microphone.

Penthouse Rhythm—6 reels—a musical comedy that deals with the efforts of a group of talented young people striving to attain professional recognition.

Dark Horse—6 reels—an amusing satire on small town machine politics in which, after numerous misunderstandings, justice and romance eventually win out.

On Stage, Everybody—6 reels—Jack Oakie and Peggy Ryan, a father-daughter vaudeville team are washed up by radio's inroad. Old man has a violent phobia against radio, attempts to push daughter into society



circles while he goes to home for retired actors. Eventually, they make a success, together, in big-time radio.

The Naughty Nineties—8 reels—in which Abbott and Costello foil a trio of bold bad gamblers who would rob the owner of a venerable Show Boat.

■ COMMONWEALTH PICTURES CORP., 729 Seventh Ave., New York 19, has recently acquired the 16mm distribution rights to a Hal Roach short subject released by a major company, entitled:

Call a Cop—2 reels—a hilarious comedy where the son of a Chief of Police tries to emulate Sherlock Holmes, when his girl friend thinks her home is invaded by a prowler. A riot ensues when this fellow and his buddies capture the entire Police Force including his own father, the Chief.

Catalogs

Photoart

Among the new film catalogs is the attractive and easy-to-use publication of Photoart Visual Service. Films are classified into groups such as educational, feature, cartoon, serial, musical, sports, animal, religious, free, and world news. As a further aid, certain of the groups such as educational films are further subdivided, permitting the teacher to locate films by subject. A complete title and subject index is provided, listing all films alphabetically. The catalog is well illustrated, and many a film distributor could take a tip from its arrangement.

Copies of this catalog may be obtained from Photoart Visual Service, 844 North Plankington Ave., Milwaukee 3, Wisconsin.

Vesco

A series of three catalogs covering films in the fields of "Social Studies," "Science," and "Occupational Studies" has been recently issued by the Vesco Film Library. The three sections are also available bound as one together with a list of films on music, literature, and art. The Occupational Section includes sections on transportation, food, personnel problems, office practices, shop work, plastics, electricity, and parliamentary procedures. The Science Section lists films on mathematics, physics, chemistry, astronomy, geology, climate and weather, the organic world, health, sports, and safety. The Social Studies covers "The World as a Whole," with films listed from many different lands.

The separate sections may be had by mailing ten cents for each section desired to the Vesco Film Library, Division of Audio-Visual Corp., 116 Newbury St., Boston, Massachusetts. The complete film catalog is priced at 25 cents.

Texas Company Completes First Movie on Commercial Kodachrome

A Texaco "convention-on-film" (titled "Where're You Goin', Mister?") presenting the Texaco 1947 sales program, has just been completed by the Texas Company for showings at meetings of managers and district managers, and local conventions throughout the U.S. Produced by RKO Pathe, the film is the first production to employ Eastman Kodak's new commercial Kodachrome—an entirely new film which makes possible quantity production of 16-mm. color prints of far higher quality than ever before. Previously, while a good Kodachrome original was possible, duplicate prints have not measured up to professional standards. RKO Pathe which had discouraged wide use of 16mm. color by commercial sponsors now plans use of the new Kodachrome on a major scale.

ASTOR 2-REEL 16MM. SOUND COMEDIES

- 1—"WAY UP THAR"—Joan Davis
- 2—"CUPID TAKES A HOLIDAY"—Danny Kaye
- 3—"GOLD BRICKS"—Bert Lahr
- 4—"SHE'S MY LILY"—Will Mahoney
- 5—"MEET THE BRIDE"—Herman Timberg Jr., & Pat Rooney Jr.
- 6—"HOTEL ANCHOVY"—3 Ritz Brothers
- 7—"KNOCKOUT DROPS"—Norma Philips
- 8—"NIFTY NURSES"—Billy Gilbert
- 9—"HEIR TODAY"—Tim & Irene
- 10—"THE SCREEN TEST"—Buster West
- 11—"DITTO"—Buster Keaton
- 12—"FUN'S FUN"—Jefferson Machamer and his models
- 13—"DIAMONDS IN THE ROUGH"—Diamond Bros.
- 14—"GETTING AN EYEFUL"—Danny Kaye
- 15—"GOOD LUCK BEST WISHES"—The Pickens Sisters
- 16—"MELODY GIRL"—Nella Goodelle
- 17—"ONE BIG HAPPY FAMILY"—Tim & Irene—George Shelton
- 18—"HI HO HOLLYWOOD"—Harriet Hutchins
- 19—"HOLDING THE BAG"—Sisters of the Skillet
- 20—"WHAT'S TO DO"—A Frolics of Youth comedy with Shirley Temple
- 21—"DIME A DANCE"—Danny Kaye
- 22—"GRAND SLAM OPERA"—Buster Keaton
- 23—"READY TO SERVE"—Buster West & Tom Patricola
- 24—"MAN TO MAN"—Ir's Adrian
- 25—"SLEEPLESS HOLLOW"—Harry Gribbon
- 26—"COMIC ARTISTS HOME LIFE"—Jefferson Machamer and his models
- 27—"THE AFFAIRS OF PIERRE"—Willie Howard
- 28—"HOME ON THE RANGE"—Nella Goodelle
- 29—"AMUSE YOURSELF"—Jefferson Machamer and his models
- 30—"PEACEFUL RELATIONS"—Tim & Irene
- 31—"THE MISS THEY MISSED"—Willie Howard
- 32—"SWEETIES"—Herman Timberg Jr. & Pat Rooney Jr.
- 33—"JAIL BAIT"—Buster Keaton
- 34—"CHOOSE YOUR PARTNERS"—Fred Allen
- 35—"HI YA DOC"—Buster West & Tom Patricola

* * *

Please note especially, the wealth of musical and musical comedy material in the above line of shorts.

All formerly released in 35mm. by a major company (20th Century-Fox Film Corp.), we offer these at \$60.00 per two-reel subject list. Dealer Discount.

ASTOR PICTURES CORP.

130 West 46th St., N. Y. 19, N. Y.

A Trade Directory for the Visual Field

FILMS

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 67)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.

Bray Studios, Inc.
729 Seventh Ave., New York 19

Bronxville Film Center
23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 56)

Castle Films, Inc.
30 Rockefeller Plaza, New York 20.
(See advertisement on page 49)

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collins Motion Picture Service
502½ & 506 St. Paul Place,
Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 37)

Dennis Film Bureau
Wabash, Ind.
(See advertisement on page 46)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 10)

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 9)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Encyclopedic Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.

Film Alliance of America, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 65)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 47)

Frith Films
P.O. Box 565, Hollywood 28, Cal.
(See advertisement on page 52)

Frynn Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.
(See advertisement on page 66)

Horizon Films, Inc.
232 W. 14th St., New York 11, N. Y.
(See advertisement on page 50)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 45)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 53)

Knowledge Builders
625 Madison Ave., New York 22, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 56)

Locke Film Library
120 W. Lovell St., Kalamazoo 9, Mich.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

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

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films, Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 41)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 48)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 2)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 56)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 56)

Universal-International
Rockefeller Center, New York 20
(See advertisement on page 51)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 5)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
502½ & 506 St. Paul Place,
Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Craig Visual Aids Service Co.
Los Angeles, Cal.
(See advertisement on page 55)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 10)

Eastman Kodak Stores, Inc.
Kodascope Libraries
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 54)

Ident Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 45)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Naten, Inc.
505 N. Sacramento Blvd., Chicago 12
(See advertisement on page 3)

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 7)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 56)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

RECORDERS—RECORDINGS

The Soundcriber Corporation
New Haven 4, Conn.
(See advertisement on page 63)

Teaching Aids, Inc.
7414 Beverly Blvd., Los Angeles 36, Cal.
(See advertisement on page 52)

SCREENS

Frynn Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48 St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 56)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Popular Science Publishing Co.
353 Fourth Ave., New York 10, N. Y.
(See advertisement on page 61)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on inside back cover)

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

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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

SLIDES (KODACHROME 2 x 2)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

SLIDES (Standard 3¼ x 4)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 45)

Keystone View Co.
Meadville, Pa.
(See advertisement on page 39)

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 56)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Slidecraft Company
257 Audley St., South Orange, N. J.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

American Optical Co.
Buffalo 11, N. Y.
(See advertisement on page 43)

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 1)

Chas. Beseler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 6)

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 10)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Golda Manufacturing Co.
1220 W. Madison St., Chicago 7, Ill.
(See advertisement on page 54)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co.
Meadville, Pa.
(See advertisement on page 39)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 56)

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(See advertisement on page 57)

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MAR 1 1947

Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



FEBRUARY, 1947
Volume XXVI
Number Two

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As an aid to the correction of poor reading habits, this reel is ideal for use in intermediate and junior high school language arts classes. Collaborator: John J. De Boer, Ph.D., Chairman, Education Department, Roosevelt College.



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Explains the functional basis of our democracy—our election system. Vital for all civics, government and social studies classes in junior and senior high schools, teacher training and adult education. Collaborator: Jerome G. Kerwin, Ph.D., Professor of Political Science, Univ. of Chicago.



THE COLUMBIA RIVER

Captures the tremendous force and vitality of this mighty source of hydro-electric power. Excellently suited for geography and economics classes in elementary, junior and senior high schools. Collaborator: Clifford M. Zierer, Ph.D., Chairman, Department of Geography, University of California at Los Angeles.



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NEW YORK 20

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The Annual Guessing Game: "Best Film of the Year"

From the first of each year until the Academy of Motion Picture Arts and Sciences announces its awards, the nation's film critics have a free-for-all in announcing lists of "best films." Always there is competition between the most popular films, the best money making stars, and the most artistic films. This year a greater number of foreign-made pictures appeared on the lists than ever before. Most of these were British pictures such as *Henry V*, *Brief Encounter*, *Caesar and Cleopatra*, *Seventh Veil* though at least one French film (*It Happened at the Inn*) and one Italian film (*Open City*) were mentioned. In the course of the year, *The Last Chance* (Swiss) was highly praised but forgotten by polling time. New York City critics voted William Wyler the best director and his *The Best Years of Our Lives* as the best picture. They granted acting honors to Laurence Olivier for his work in *Henry V* and to Celia Johnson for her work in *Brief Encounter*. The New York critics further announced that they considered *Open City* as the best foreign-language movie. This was acclaimed by the *New Republic* as the best of all films. The public, however, did not grant the same acclamation to foreign films as did the critics. This may be due in part to the fact that foreign films receive a far more limited circulation than do the domestic productions. In any event, a comparison between lists should be interesting.

Selections by the Committee on Exceptional Films, National Board of Review (The chairman and 12 members were especially interested in the importance and artistic merit of the films)

Henry V
Open City
The Best Years of Our Lives
Brief Encounter
A Walk in the Sun
It Happened at the Inn
My Darling Clementine
The Diary of a Chambermaid
The Killers
Anna and the King of Siam

Time Magazine listed its choices for 1946 as the following:

Open City
Henry V
Anna and the King of Siam
Brief Encounter
The Killers
The Jolson Story
Margie
My Darling Clementine
The Best Years of Our Lives
It's a Wonderful Life

Film Daily selections were chosen by a vote of 447 critics and radio commentators. Best ten directors included: Alfred Hitchcock, Billy Wilder, Leo McCarey, Sam Wood, Michael Curtiz, Victor Saville, John Cromwell, John Stahl, Ernst Lubitsch, and Robert Siodmak.
The Lost Weekend
The Green Years
Anna and the King of Siam
The Bells of St. Mary's
Spellbound
Saratoga Trunk
Henry V
Notorious
Leave Her to Heaven
Night and Day

Gallup-Photoplay poll represents movie-goers choices.

The Bells of St. Mary's
State Fair
The Green Years
Mildred Pierce
Leave Her to Heaven
Night and Day
Anna and the King of Siam
Spellbound
Rhapsody in Blue
Love Letters

(Concluded on page 74)

Natco's **2 MOTORS** ...lengthen projector life

Natco's famous dual motor system achieves a new peak in 16 mm. sound film projection efficiency. Unlike the single drive-rewind motor construction common among conventional projectors, the Natco has TWO motors . . . each designed to do one thing with maximum efficiency.

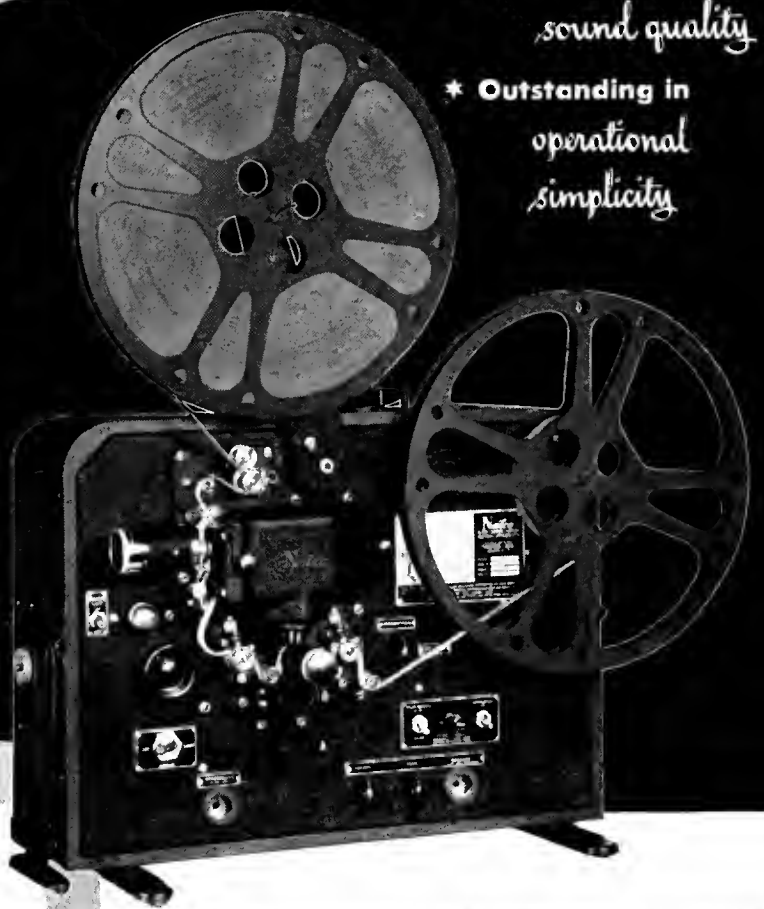
Mechanism Drive Motor

Operates the picture mechanism and sound sprockets . . . permitting simplification of design that results in increased efficiency.

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- * Foremost in *sound quality*
- * Outstanding in *operational simplicity*



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Fletcher Urges Film Council Reorganization

Calling visual education one of the "most important, far-reaching and significant movements in this century," C. Scott Fletcher, president of Encyclopaedia Britannica Films urged the Film Council of America to reorganize and intensify its efforts to bring about a better world understanding through adult education by means of educational motion pictures. Fletcher spoke at a luncheon meeting of the Chicago Film Council in the Piccadilly Restaurant in one of the key speeches of the current meeting of the National Film Council here.

Capitalizing upon his experience as executive director of the Committee for Economic Development during the war, he encouraged the Council to reorganize on the widest possible national scale to bring to bear all of its influence for better educational films, wider distribution and use and higher professional standards in the industry. Fletcher suggested that a Board of Trustees of the Council be selected, composed of educators, businessmen, and other prominent citizens who have no direct interest in either the manufacture or distribution of audio-visual equipment.

"Each should be selected as a responsible citizen who has a genuine interest in improving the general welfare of all people through audio-visual education," he said. An advisory committee and a finance committee, to raise \$50,000 this year for organizing and establishing nation-wide community committees of the council, should also be formed, he said.

A field-service division to organize community councils, a research division to study and develop new methods of improving the techniques and manufacture of visual education materials, and an information division to disseminate new methods and experience to every branch, were the key subdivisions of the council.

"This program of yours," he told council members, "will flourish long beyond our own time. Eventually it can, and must, play a major role in reducing the

(Concluded on page 112)

The Annual Guessing Game . . .

(Concluded from page 72)

The Motion Picture Herald in its 15th annual "Fame" poll of theatrical exhibitors listed the following as "The Money-Making Stars of 1946":

Bing Crosby	Humphrey Bogart
Ingrid Bergman	Greer Garson
Van Johnson	Margaret O'Brien
Gary Cooper	Betty Grable
Bob Hope	Roy Rogers

The Gallup-Photoplay poll of the most popular stars agreed with the *Herald* "Money-Making" list in the cases of Bing Crosby and Ingrid Bergman. Gary Cooper, Bob Hope, and Van Johnson appeared among the first ten on both lists, but the polls differed considerably on woman stars. (Note that *Photoplay* is read mostly by women; *Herald* by men.) Greer Garson was on both lists. However, *Photoplay* included on its list Bette Davis, Judy Garland, Lana Turner, and Spencer Tracy. Since the *Photoplay* poll was on the basis of popularity while the *Herald* Poll was based on the best money makers, there would seem to be a difference.

The EDUCATIONAL SCREEN

Founded in 1922 by Nelson L. Greene

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NELSON L. GREENE

1881-1947



NELSON L. GREENE
Founder and Editor
Educational Screen

A Valued Past

NELSON L. Greene received his A.B. degree from Colgate University and his A.M. from Princeton University. His study for the doctorate was ended by World War I. Somewhere, he found time for a brief incursion into the industrial field, working for Western Electric Company, New York City for four years. Then he turned to the Keystone View Company for three years. From 1904 to 1918, he taught ancient and modern languages, literature, and history at the Peddie School, at Princeton University, and at Brown University. In attempting to visualize the study of literatures and languages, he authored a series of six HISTORICAL CHARTS OF THE LITERATURES and four VOCABULARY CHARTS OF THE LANGUAGES. These proved of such value that they have been revised and kept in print through the years.

In World War I, he served under the French Army as a Director of Foyer du Soldat and Lecturer on American life to the French Army, using slides and motion pictures. His illustrated

A Tribute

NELSON Greene edited and published twenty-five volumes of EDUCATIONAL SCREEN and then lived just long enough to edit one issue of the twenty-sixth volume—the January 1947, Silver Anniversary Number, the first issue of the SCREEN'S second quarter century. On January 30, 1947, a heart attack brought to an end the persistently determined and inspirational leadership that Nelson L. Greene had brought to all who believe that instruction can be improved through the use of audiovisual materials.

He had built his own monument. It is a monument built during twenty-five years of steadfast devotion to an ideal. It is a monument built of live ideas, some discovered full grown and most that he, himself, had created and nurtured. He could not have built it entirely alone, but alone he was the designer and the planner. Those who have helped, and there have been many, were attracted and held by the sincerity of his convictions and their own desire to emulate his devotion. They recognized the solid foundations of basic integrity.

THE EDUCATIONAL SCREEN is his monument—a work that is enduring, and more alive and growing today than ever before, because he built it that way.

Paul C. Reed

lectures proved to have real motivating power. The success of this work revealed the power of the picture for educational purposes and caused him to make an important decision; namely to leave teaching. Mr. Greene turned, therefore, towards his life work—the promotion of visual education. Upon his return to the United States, he forsook the East Coast for Chicago. There, he joined the Society for Visual Education at its founding in 1919 as the first editor of its new magazine, VISUAL EDUCATION, the first issue of which appeared in January of 1920. In the same year, he became a charter member of the National Academy of Visual Instruction.

Mr. Greene left the Society of Visual Education to start an independent magazine which he called EDUCATIONAL SCREEN. With the invaluable collaboration of Herbert E. Slaughter, Professor of Mathematics, the University of Chicago, he brought forth the first issue in January of 1922. During the next few years, EDUCATIONAL SCREEN prospered and took over MOVING PICTURE AGE, VISUAL INSTRUCTION NEWS,

(Concluded on page 85)



Reading or writing projects may be based on a film such as "Eighteenth Century Life in Williamsburg, Virginia."

Films Motivate English Activities

Survey proves that films stimulate thinking, increase class participation in discussions, motivate formal speaking, and encourage writing

ALEXANDER FRAZIER
Curriculum Co-ordinator
Los Angeles County

FOR the most part, teachers of English who have made use of films have chosen "photoplays" for their literary significance, whether to enliven the study of classics or to teach motion picture appreciation. Yet surely, the film in itself, as a primary means of conveying information and ideas and quite separate from its possible "literary" associations, deserves the respectful attention of teachers whose particular business it is to deal with the communication arts. Most English teachers will agree with Lennox Grey¹ that the four-centuries-long trend toward increasing "print-mindedness" and a way from "ear-mindedness" has now been reversed; teachers will agree, also, that they can hardly believe it. Will they agree, as well, that one of their chief tasks is: "to see how we may use our new understanding of communication, in a very practical way in our classrooms, schools, and communities"?²

If teachers wish to be cautious in their approach to the use of the newer media, records, radio, and films, then perhaps they may first of all test these media for equivalence with printed materials. An appropriate question to ask themselves, for example, is how film experience compares to reading as motivation for discussion, formal speaking, and writing.

It was to give English teachers an opportunity to answer this question for themselves that a project in testing the use of short films to motivate English activities, both oral and written, was conducted during the school year, 1945-46, in Los Angeles County secondary schools, with thirty-three teachers participating. Teachers taking part in the project were sent

a list of films for which pre-showing and post-showing questions and topics for speaking and writing had been prepared. In so far as possible, bookings were made for the films and the times specified by the teachers.

After using the films, teachers were asked to fill in an evaluation sheet, as well as to revise the teaching suggestions and add a sample book list.³ Forty-six evaluation sheets on the use of the films were returned. These sheets, summarized below by sections of the evaluation form, may indicate, however roughly, some of the values that the use of films as primary teaching materials may promise for the English classroom.

	1	Yes	No
<i>Were you able to use the pre-showing questions?</i>	38		7
<i>If so, did you consider that the discussion made the experience of seeing the film more meaningful? 28</i>			5

Teachers who conducted pre-showing discussions commented widely on the experience. "There would be no point in showing the film without some sort of discussion," one user pointed out. Others remarked on the success of the discussion:

"The pre-showing discussion was particularly worthwhile and enlightening with this film (*Magic in the Air*). . . . The discussion gave students a background for appreciation of certain details in the picture which they would have otherwise overlooked. . . . Yes, we found the discussion before showing the film made it more meaningful."

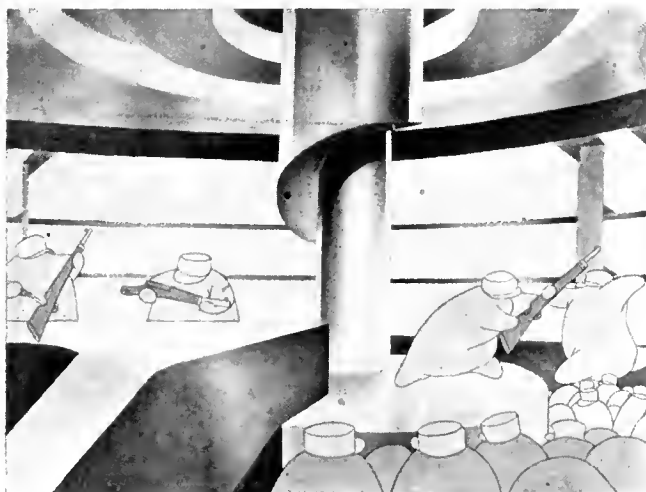
Other comments related to the appropriateness of the pre-showing questions. Several teachers considered questions for particular films too general to be useful. One teacher remarked that the questions "brought out many new ideas and questions of the students which were only partially answered by the film," pointing, perhaps, to the opportunity for further study through reading and research. Where poor discussions resulted in the pre-showing period, some teachers accounted for this by questioning the background of their students.

Altogether, in the 38 uses of the pre-showing questions, there was a seventy-four per cent agreement that the pre-showing discussion did make the seeing of the film more meaningful.

	2		
		Yes	No
<i>Did you have time to use the post-showing questions?</i>	44		x
<i>If so, was the discussion as lively as it would have been from having read similar materials?</i>	34		4

Of the twenty-seven written comments on these questions, thirteen expressed the opinion that the discussion was more lively than it would have been from having read similar material: "Students who do not ordinarily participate in discussion of literature," ran one comment, "took more interest in discussion of the film." "More reticent students entered into open forum discussion," said another. "The film brought more students into the discussion and proved lively and interesting," reported another.

Several teachers attributed this greater success to



Copyright, Walt Disney Productions

Walt Disney's "Defense Against Invasion" is a public health film on vaccination. Red corpuscles in the city's factory (human body) prepare to beat off invasion of black disease germs.

the appeal of films to the slow student or non-reader. "The film experience included nearly everyone," as one remarked, "whereas reading will always tax the comprehension of some." "A brief follow-up discussion proved that the slower students gained more information than from a like subject in reading," wrote another teacher of a film on safety. "This film was more stimulating than most printed matter available on the subject," commented a teacher on *Defense Against Invasion*, which deals with vaccination. "The discussion extended to international relations and was so lively that it had to be continued into the next day's work," said another of *Brazil*.

In summary, all but two of the forty-six evaluations of the films indicated use of the post-showing questions, with seventy-seven per cent of the users considering the discussion at least as lively as it would have been from having read similar material. A sizable number observed that the discussions were livelier, attributing this result either to the more complete response to films made by the slow student and slow reader or to the inadequacy of printed materials on the subjects covered by the films.

	3		
		Yes	No
<i>Did you use the film to motivate formal speaking?</i>	16		26
<i>If so, did the topics prove helpful?</i>	15		1

In sixteen uses, or thirty-five per cent of the forty-six uses, the films were employed to motivate formal speaking activities.

Comments indicated that the range in type of speech activity was wide, including debates, forum discussions, speeches, reports on pertinent reading, and round tables. In one instance, "Three students in each class, prior to the film, were excused to do research and explained the mechanics of television," for *Magic in the Air*. Several commentators regretted that they had not had time for formal speech assignments. All but one of the sixteen users of the speech topics provided by the study suggestions found them helpful.

	4		
		Yes	No
<i>Did you use the film to motivate writing?</i>	32		11
<i>If so, did the topics prove helpful?</i>	31		1

The experience that teachers had in using films to motivate writing evoked more comments (35) than any other phase of the project. Most of these remarks described the kinds of writing activities in which students engaged, such as the following:

"Topics were also suggested by world history teachers and writing was done in both classes. We have used a unit of world Culture which has included literature associated with the area pictured (*India*). . . . Outline work only (*China, First to Fight*). . . . Each student wrote a paragraph on one of the suggested topics or on one of his own choosing (*Angel of Mercy*). . . . Much discussion was stimulated for a written assignment on "What the Pacific Islands Need" (*West*

Indies). . . . Class wrote a paper on "Inventions in Our Lives Today" as a result of seeing the film and discussing the questions (*Story of Elias Howe*). . . . Wrote compositions after the second showing of the film (*People of Russia*). . . . I found the film stimulated people to do real thinking orally and on paper (*Something You Didn't Eat*). . . . Reference was made to interesting and picturesque sections of cities in preliminary discussion for themes, poems, paragraphs with possibility for the literary magazine (*Old and Modern New Orleans*)."

Among comments on other aspects of the writing experience there were several that indicated that the film was not considered sufficiently provocative to inspire written reactions. A few also felt the need for a greater number of suggested topics for writing. In summary, the teachers seemed to feel that the use of films to motivate writing was successful, and all but one found the suggested topics helpful.

Additional Comments

In addition to the four sections of the evaluation sheet as summarized above, there were a number of miscellaneous comments. These remarks were largely concerned with the problem that teachers had found in relating the subject matter of the films to the content of the English courses which were being taught.

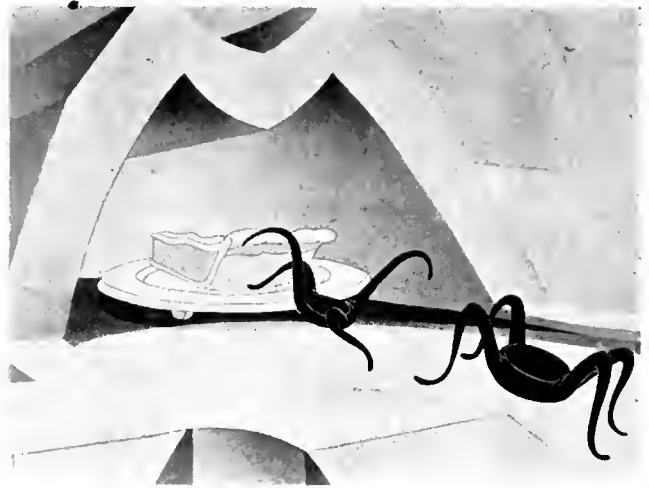
Teachers had had the choice of films and times of showing, with booking limitations in both instances. Consequently, several of the comments indicated that



A scene from "The West Indies," Encyclopaedia Britannica Films, Inc.

the films had been appropriate to the course content. "This film was used in a sophomore unit on the scientific approach to everyday problems," wrote one user of *Something You Didn't Eat*, a film on nutrition. "This film really fitted into the unit of study," wrote another on the use of *India* in a study of world cultures, "and was invaluable." *Community Life in Williamsburg*, reported another, "fitted in nicely with a reading project based on American pioneer life."

However, there were other teachers who were perplexed about the place in the English classroom of



Copyright, Walt Disney Productions

The enemy invaders, black disease germs, are invading the human body in food entering the mouth. "Defense Against Invasion" treats the body as if it were a walled city.

films that were plainly non-literary in subject matter. "A good picture," was one comment on *Something You Didn't Eat*, "but with little correlation with English work." Other comments were:

"Simply used the film to stimulate interest in contemporary scene 200 years ago. Film did not "fit in" with work we were doing and therefore I eliminated time spent for formal writing and speaking activities (*Community Life in Williamsburg*). . . . This film would be of more value to a social living or orientation class than to a straight English group. I don't feel we made maximum use of it (*Old and Modern New Orleans*). . . . I feel there is need for more films which will correlate with the English field. These are largely films related to social studies (*India*)."

The alternatives that face the teacher in the choice of films to motivate English activities appear to be those either of finding films suitable to existing units of work or of selecting provocative films of general interest and justifying their use in terms of the resultant activities.

Finally there may be reported several summary comments on the project. "This experiment has proved," wrote one enthusiast, "that the motion picture is and can be of vital interest and aid in the English classroom." Two others said: "An excellent method of stimulating speech students to attack worthwhile problems," and "A most unusual and practical means of developing student interest and enthusiasm."

¹ "What Communication Means Today" (National Council of Teachers of English, Pamphlets on Communication, 1944), p. 8

² *Ibid.*, p. 10

³ These teaching suggestions for the twenty-two films have been issued as Curriculum Monograph: E-32, "Using Short Films to Motivate English Activities" by Office of County Superintendent of Schools, Los Angeles, 1946, 32 pp. mimeographed. Ten cents.

Putting "Participation" Into the Film

Intellectual participation is the only worthwhile participation that should be built into the teaching film

GODFREY ELLIOTT
Young America Films, New York

OF LATE we have heard much concerning the necessity of building into the teaching film a quality or factor called "student participation." Several experimental attempts have been made in this direction, none of which has led as yet to results satisfactory enough to be carried very far into actual practice. This writer believes that such attempts have been unsatisfactory because they have been made on the erroneous assumption that "participation" required physical activity on the part of the audience. A great many of the people who have tried to discuss and explain "student participation" have assumed it involved stopping the film for practice exercises of some sort. The thesis held here is that the only worthwhile participation that can or should be built into the teaching film is *intellectual participation*.

Let us look for a moment at the inherent qualities of the motion picture. When we seat a student in a darkened projection room, we are encouraging him to concentrate his attention upon the illuminated screen. When we project the motion picture upon that screen, we are striving deliberately to give him a sense of reality and continuity that is unique to the motion picture. His senses are being influenced: (1) by an especial environment which is conducive to his concentration, (2) by an especially selected stream of visual images designed to monopolize his attention, and (3) by the combination of screen and sound especially planned to capture his senses and pull him into the screen situation.

The viewing of a well constructed teaching film is a dynamic process. There is a feeling of adventure as it starts, a complete identity with film as it progresses, and a sense of dramatic satisfaction as it ends. It goes without saying, to those familiar with the motion picture in any of its forms, that one of the film's most important qualities is its ability to command the attention of the observer and, through a deliberately planned continuity of action and thought, to encourage him to project himself into the situation portrayed on the screen.

When we interrupt this continuity of thought and action on the screen, we automatically interrupt the continuity of thought in the student's mind. We place ourselves in the undesirable position of giving him in piece-meal fashion a mental and emotional experience which derives its very strength primarily from the continuity which we are breaking. It would seem, then, that to break this continuity of the motion picture is to take away from the film one of its chief powers and to make of it a teaching instrument of entirely different character. It is of no great significance that we are able to devise different ways of making such a break in the film, for the result is always the same. On

one hand, the break may amount to turning off the projector and turning on the room lights; on the other hand, it may be accomplished by inserting appropriate leader or other dead space footage in the film in order to give specific instructions for activity. In any case, we begin and end with the same desire to have the student leave the film momentarily in order to engage in physical activity, to solve a mental problem, to perform paper and pencil exercises, or to participate in group discussion. In either case, the net result is that we have stopped the flow of the film, and in doing so have destroyed one of its major powers. When we attempt to pick up this flow again, whether it is within a matter of seconds or minutes, we are in effect starting another film.

Let us assume, for example, that we are making a teaching film on the digestive system and that we plan to build paper and pencil "participation" into it. We divide the film into five sequences, each dealing with an important concept or with a major aspect of the same concept. Immediately following each sequence, we insert two or three questions which the student will answer by checking a response sheet handed to him at the beginning of the period. Our procedure does not call for physical interruption of the film, since the questions will remain on the screen long enough for him to check his answer. What have we accomplished? We have physically divided the film into five sections, each of which is followed by related questions. We are, thereby, concentrating the student's attention upon the five separate sequences. In doing so, we have split the subject into five distinct segments, and have lost the sense of orientation which is all-important to an understanding of the digestive system as a whole. We have extended the footage of the film, and thereby made it more expensive. It is open to question whether or not we have improved the ultimate teaching effectiveness of the film.

As another example, let us assume that we have a teaching film whose purpose is to teach the student how to use the try-square in the woodworking shop. It is essentially a skills film, for it includes specific directions in using the try-square and gives several demonstrations of its use. This film is planned so that it is stopped at three different points and the room lights turned on. At each such point, the observer is instructed to go through the demonstration shown him in the film. In other words, the film is stopped to permit practice of the skill just demonstrated. In this case, we have attempted to build participation into the film. What we have really done, is not make *one*

film on the try-square with participation exercises in it; we have made *three* separate films, each one designed to teach a specific thing. The fact that these three short films are physically tied together on the same reel does not necessarily make of them a film with continuity and effectiveness from beginning to end. Such procedure in building participation into the teaching film may apply in certain specialized instances, particularly in the skills film, but it is difficult to imagine it being applied usefully and economically to films designed to impart information or to mould attitudes.

This is not to say that under certain recognized conditions interruption of the film may serve learning to good advantage. It may well do so, but it is a special condition not generally obtaining to the teaching film as a motion picture form, and one which cannot be applied arbitrarily to all teaching films.

There is a form of participation that should be in every teaching film. It is *intellectual participation*. It is a quality or factor which compels the observer to *think* as the film progresses, a quality which encourages him to go through a predetermined pattern of mental exercises as he watches the film. It is the same quality which the classroom teacher strives constantly to put into every teaching situation. Intellectual participation in a teaching film is such an elusive quality that it is difficult to describe it, and it is no less difficult to be certain ahead of time that one has succeeded in putting it into the film. It involves the use of both screen and sound track to encourage and stimulate the mental processes of the audience. It is accomplished by the use of questions and challenges, especially put into the film to encourage the observer to participate intellectually and to make the film an active rather than a passive learning experience for him. Building intellectual participation into the film involves much more than the insertion of interrogatory sentences at scattered points throughout the film; it involves the interweaving of questions and challenges so that they produce a trend of thought which we want the student to follow; it involves the phrasing of narration so that he unconsciously accepts it as his own flow of thought; its ultimate effect is to make him a mental participant in the screen action.

Building intellectual participation into the teaching film is not as new as it may appear. If we look back upon the teaching films which we have rated as excellent

in the past, the chances are very great that we will recognize that we rated them thus because they had this quality of intellectual participation in them, even though we did not identify it at that precise moment. Intellectual participation is mandatory in any good teaching procedure, whether via lecture, book, demonstration, experimentation, or motion picture. It is a quality of teaching and learning which insures achievement on the part of the learner. Any other form of participation, save that of emotional and intellectual participation, tends to make of the motion picture an entirely different form from that in which it produces its greatest effect upon the observer. To expect, for example, the observer to pick up the flow of thought in a film after it has been broken for group or individual activity, is to expect the impossible of him. Such interruptions, instead of stimulating his mental activity, are more likely to be mental and emotional irritants which will act as serious deterrents to his learning what the film is attempting to teach him.

Most, if not all, of the pleas for putting participation into the teaching film have come from a recognition of the undesirable situation which exists when the film becomes a mere passive experience for the observer. The plea for such participation is a recognition of the fact that the film makes its greatest contribution when it becomes an active learning experience. It has been assumed, perhaps unfortunately, that active participation in the film comes about only through physical participation in some form. It should be appreciated that physical activity does not insure that the film will be an active learning experience; on the contrary, if not used judiciously, it may be the chief factor in defeating that purpose. If the teaching film is to be made a stimulant to the student's learning processes, then it appears that what we are talking about when we refer to participation is in reality *intellectual participation*; that what we prefer above all else is to maintain the film intact with all of its unique characteristics, and to imbue it with the added quality of intellectual stimulation which will compel the observer to keep his mind alert and working during the time the film is on the screen. If the educational field is to continue its search for better teaching films, as it certainly must, there is no more vitally important problem than that of investigating the design and uses of certain patterns of film construction which lead to intellectual participation on the part of the student.

A Valued Past

(Concluded from page 80)

and finally VISUAL EDUCATION, becoming the only magazine in the field. His faith in the fundamental soundness of visual education as a teaching tool remained unshaken through years which sometimes seemed dark for the cause of visual aids.

Nelson L. Greene served as a board member for various organizations in the visual field. He was president of the Department of Visual Instruction (DVI) of the National Education Association, 1935-37, and Executive Committee

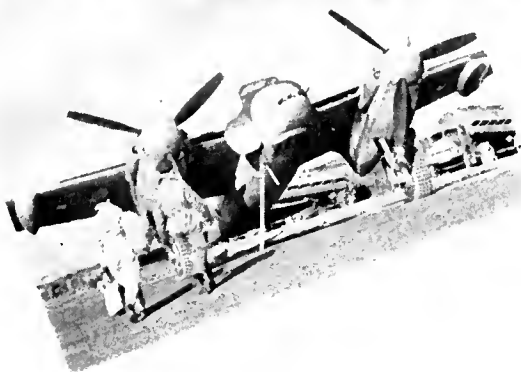
member 1941-45. He delivered many addresses before educational conventions, clubs, and community meetings, both on visual education and on the theatrical "movie". In addition to the vast library of information which he left in past volumes of EDUCATIONAL SCREEN, many of his miscellaneous articles appeared in such publications as the BANKER'S MONTHLY, AMERICAN BANKER, ANNALS OF THE ACADEMY OF POLITICAL SCIENCE, VISUAL REVIEW.

He is survived by Marie Cote Greene, his widow, a daughter, Erminie Greene Huntress, and four brothers: Frank, John, Otto, and Stanley.



Great Circle is richly packed with information proving that air transport is revolutionizing travel routes and will consequently have a pronounced effect on international relations. The film stresses another point: that the old flat maps, such as Mercator's projection which distorts the polar regions, are no longer as useful as in the days when man did most of his global traveling by sea, near the equator. Today, trans-polar air routes are significant. Though these points are not especially new, they are extremely well presented in the film.

A comparison is made between ground and air travel. Two cyclists set off for a 40-mile outing. Simultaneously, two flyers start for Moscow 1,500 miles away.



Flying Makes New Neighbors

This film shows how great circle routes shorten distances and incidentally teaches some geography and map making.

Great Circle was produced by Edgar Anstey for the British Information Services, under the direction of Napier Bell. It is distributed by the International Film Bureau, Inc., 84 East Randolph St., Chicago.

Not only is the airplane shown as faster than other forms of transportation but also as able to take the shortest route between two places. On the globe, the shortest route is not a straight line, but rather the great circle through the two points: starting and destination. The equator is a great circle; however, it is only one of an infinite number of great circles which can be drawn. A great circle is a circumference, a circle whose plane passes through the center of the earth.

The airplane has overcome all the natural barriers—oceans and ice fields; deserts and mountains. The people who fly must see that it is used to overcome barriers of language, culture, and religion, for the airplane forces us to look at the world as a whole.

(Concluded on page 113).

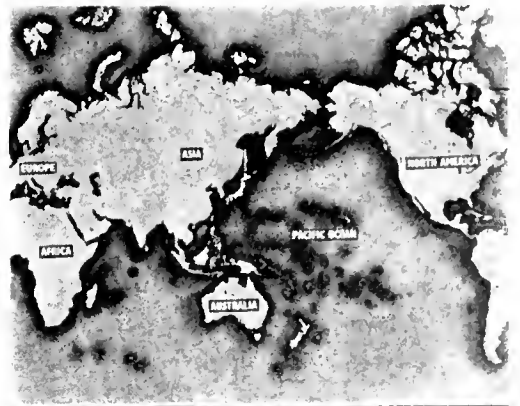
The flyers take the shortest route to their destination, passing over obstacles while the cyclists follow a roundabout course because of hills and rivers.





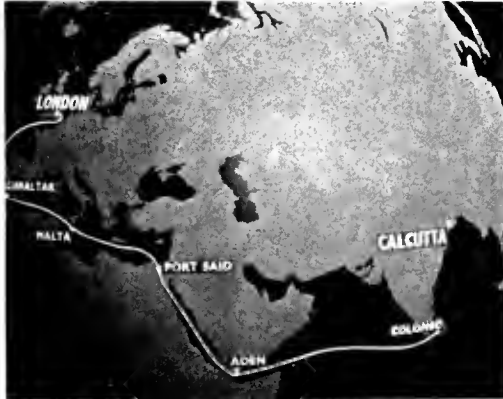
The flyers reach Moscow at the same time that the cyclists complete their 40-mile trip.

Today, this flat map is standard, despite its distortion of the polar regions.



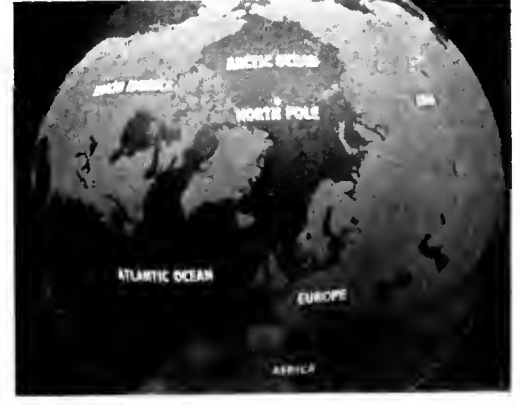
The sea route to India is long and tortuous. The direct route by air is 4,000 miles shorter.

On such a map, a straight line is not the shortest distance between two points.

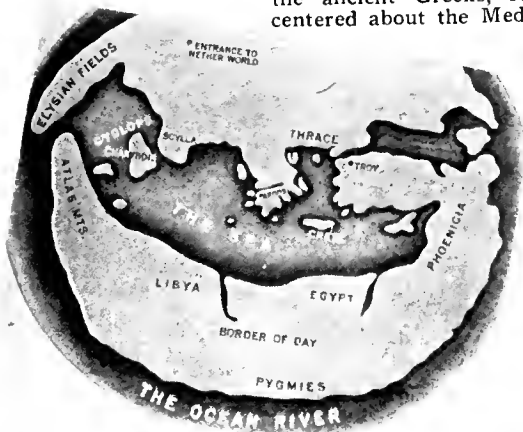


The shortest route between two places is along the great circle joining them.

With four-fifths of the world's land in the N. Hemisphere, north polar regions become important.



This world map was satisfactory to the ancient Greeks, for their world centered about the Mediterranean Sea.



Yes, flying makes new neighbors, but new maps are needed. On a globe, it is clear that the shortest distance to western Asia is via Alaska and Siberia.

Visual Education Aids Historical Societies

Increase the value of museum trips by specific application to course, by pre-visitation discussion, and by a subsequent classroom forum.

MELVILLE J. BOYER, Secretary
Lehigh County Historical Society
Allentown, Pennsylvania

AS MORE teachers become familiar with state history and its local significance, they will want to turn to their county historical societies for museum and library aids. A further assumption follows that before teachers conduct pupil groups to these local county historical society buildings they should themselves be informed of the educational opportunities and limitations of the societies in question.

The recent experiment in two visual education classes taught by the writer at Muhlenberg College during the winter and summer terms (1946) may offer helpful suggestions both to our county societies and to instructors of visual aid college courses. It is an interesting coincidence in this connection that Pennsylvania teachers are expected to certify today in Pennsylvania History and also, for their state permanent teaching certificates, to present credits in Visual Education. Since the museum is regarded, next to the school journey, second in the scale of concreteness to abstractness, the two college classes (a total of 38 men and women) were each asked to meet for a three-hour equivalent lecture period at Trout Hall, home of The Lehigh County Historical Society, Allentown, Pa. Here a lecture was given on the functions of a local historical society as a depository for local county archives, manuscripts, pioneer artifacts, and similar items, which included an exhibit and explanation of a select range of historical objects which might be of aid in teaching a wide range of courses in elementary and secondary school curricula.

It was noted that not one of those who were employed teachers had ever formally set up for their pupil groups a plan of museum visitation, providing for class preparation preliminary to the visit, for a program while at the museum, nor for a follow-up class discussion and/or testing procedure. The writer of this paper admittedly served in this experiment in a doubly fortuitous role—as instructor of the two college classes mentioned and as curator of the Lehigh County Historical Society. In the latter role, he was aware of the fact that teachers too frequently, without any prior familiarity with the Society's holdings, conduct poorly organized pupil groups to the museum without any specific motivation whatever. No wonder custodians and curators are often relieved when such children leave. A palliative sometimes has been for teachers in charge to pair up, lock-step children, and afford them no individuality of interest.

The 38 college men and women were requested to draw up a formal-type lesson plan for a specific pupil visitation situation. They were to be guided by their particular subject matter taught or by their prospective teaching interest. After the museum session, a surprising range of subject-field plans were submitted.

Some lesson plans incorporated the following subjects which might be vitalized concretely by a school group visit: U.S. history, home economics, German, art, literature, shop courses (wood-working, printing, architecture, machine shop), geography, mathematics, and even botany. The general basic pattern of these lesson plans provided for:

- A. Specific application to standard elementary or secondary course content.
- B. Pre-visitation discussion of what the class might expect to view or examine, and significance to learning situation.
- C. Details of making the trip.
- D. Importance of decorum and respect for the objects studied, also importance of taking notes.
- E. Subsequent school classroom discussion.

School children thus conducted by a teacher herself already familiar with the museum are not deprived of a general visit to the museum while they have the scope of their visit narrowed to a specific area of observation. The home economics teacher in her lesson plan noted all the types of pioneer lighting devices from tallow candle molds, fat lamps, to lanterns used on early carriages and autos. Another such teacher centered her entire visit around early Pennsylvania-German kitchen utensils—waffle irons, sad irons, coffee roasters, griddles, bake oven utensils, etc. The mathematics teacher focused attention on early textbooks in arithmetic, noting the nature of the problems offered, while the printing teacher also consulted the library and manuscripts for early title page formats, Fraktur work, parchment deeds, and birth and baptismal certificates. The plan of visit of the botany teacher went farthest afield for he had his hypothetical class make a list of the types of trees in the park around the museum including ink-splatter leaf outlines, but at any rate there was a point of motivation to the trip to the society.

All the college students in Visual Education were enthusiastic for the opportunity to have this kind of introduction to the local county historical society and to discover a use for it. Many who came from other counties and a few from New Jersey stated they would explore their local society and use it for educational purposes. The writer is aware of the excellent services to school teachers of a few Pennsylvania county historical societies, but in this experiment, the responsibility was placed upon the teachers to find the rich possibilities in concrete learning situations in some fields. It may follow that where societies do not have the personnel to provide the service the teachers themselves should affiliate themselves as members and their help may be welcomed by society officers.

(Concluded on page 89)

Utica Schools Own a Film Library

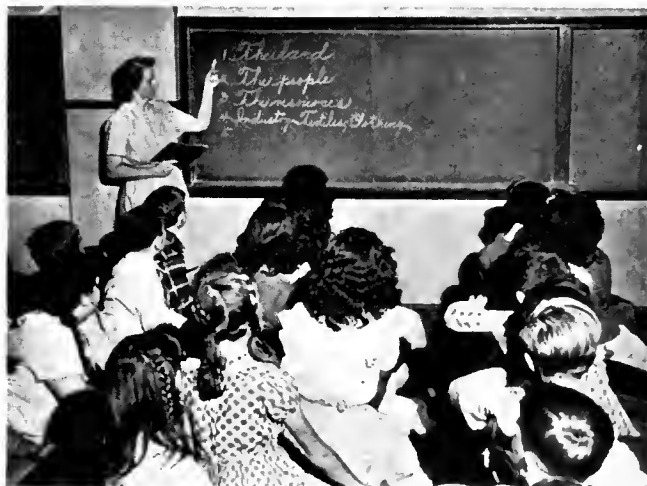
EDUCATORS who are experimenting with a program of visual education as an aid to ordinary teaching methods will be interested in studying the growth and development of the visual aid program in the school system of Utica, New York.

Championed by Superintendent A. J. Burdick, this program gained impetus more than seven years ago when Burdick was instrumental in organizing the Utica Film Exchange, a film library owned and operated by Utica and neighboring schools. This exchange now owns 200 reels of sound film that circulate constantly among 10 member schools.

This exchange is managed by S. W. Gerrish, who recently was appointed full-time supervisor of visual education in the Utica school system. Before moving up to his present post, Gerrish had taught electricity in the Boys Trade School for 24 years. Gerrish remembers that it was a Disney educational film on electricity that first impressed upon him the possibilities of movies as a teaching tool. "Why, that film taught more electricity in 20 minutes than I could teach in six months," he recalls.

At that time, the Utica school system's visual aid equipment consisted of two old projectors, and 25 reels of silent film. Gerrish asked if he could take charge of them. Gradually with the cooperation and encouragement of Superintendent Burdick and some of the teachers who saw the possibilities of visual aids, Gerrish built up the system's stock of equipment to its present level; two sound projectors in each of the high schools, one sound projector in each of four elementary schools, three portable sound projectors and two portable silent projectors.

The system's film library, in addition to the films obtained from the Utica Film Exchange, U. S. Office of Education, State Department of Commerce, and various rental libraries, includes 15 reels of sound film, about 1000 slides and 121 reels of silent film. In this last category are "The Chronicles of America", a 47-reel set of social studies photoplays with accompanying



Victor Animatograph Corp.
As an aid to retention, Miss Martin instructs pupils for what to watch.

manuals, purchased from the Yale University Press Film Service by a group of anonymous donors.

The Board of Education proposes to place motion picture equipment in every school. "We aim to use visual aids in the Utica schools wherever they will aid instruction," explains Superintendent Burdick.

Mr. Gerrish instructs teachers in the operation of projectors, and advises them on just how to work film and slides into their teaching routines. Gerrish also trains students to become skilled projectionists.

Of all of the visual aids, Gerrish believes the motion picture offers the widest possibilities. "It can bring the past to the present, as in the case of photoplays or newsreels," he explains. "It can bring the future to the present by means of cartooning or animated photography. It can make the slow fast so that even the growth of a plant can be studied. It can make the fast slow. It can make the abstract idea concrete by animation, as in the instance of Disney making characters of watts and volts in his electricity film. And easiest of all it can bring the distant places of the earth to the classroom in full color and sound."

(Concluded from page 88)

Only as school children visit these valuable local historical depositories *with specific objectives* in mind, will there be cultivated an appreciation for them, their functions, and the culture they preserve. Teachers must be freely invited by local historical societies to make use of their facilities. State legislation allows generous appropriations by county commissioners, city councils, and school districts to county historical societies that they might render educational services. But teachers should not expect to conduct pupils on unorganized, unplanned, unmotivated visits. Where transportation problems are not too difficult, the dearth of local history source materials may be met by planned use of these institutions.



Victor Animatograph Corp.
School-film-exchange manager Gerrish and Principal Wallace Hixson load one of Utica's projectors into a station wagon.

School Made Motion Pictures

Of Interest to Producers of School Made Films

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

A supervisor, observing a class lesson, can tell with almost one hundred percent accuracy, how much planning went into the preparation of that lesson. Planning, to review very briefly, involves careful selection of suitable material to fit the particular needs of the pupils to be taught. In the act of selection, discarding the irrelevant, the non-essentials, which would mar an otherwise good lesson, is a time consuming, yet, very important step. Finally, there is the organization of materials for proper, timely, presentation to the audience.

What has all this to do with School Made Films? Simply this: that a film can be as good as the planning that preceded it. No class lesson can be properly taught without adequately prepared plans. The simile aptly applies to the production of films—and to carry the argument to its ultimate conclusion, it can not too strongly be reiterated, that just as the best text books are written by those who teach the subject, the better teaching films should be prepared by those who know best how to teach its contents.

"School Days," the interpretive film, describing the Madison, Wisconsin Public School System, is an example of a very carefully planned, purposeful, film. The production of this film required a great deal of cooperation, time, skill and labor; but all these efforts have been rewarded in the knowledge that a job has been "well done". To Miss Margaret Parham, Director of Public Interpretation, we are indebted for the following account.

Taking Interpretive School Movies

"SCHOOL Days", an interpretive movie of the Madison (Wisconsin) public elementary schools, has recently been completed and was screened for the first time for the Parent-Teacher Associations during the 1946 American Education Week. The motion pictures are in 16 mm. color, silent, and contain about 1200 feet of film.

The movie is a product of a cooperative project of the Madison Education Association and the Board of Education; the Association paying the production costs and the Board furnishing the equipment. Staff members planned and took the movie, edited it, prepared the titles and script, partly on school time and partly on their own.

Second in a series of three interpretive colored movies, the elementary school motion picture shows a cross section of activities in that division of the school system. Its primary purpose is to picture school activities for local groups of adults in order to increase their knowledge, understanding and appreciation of how children learn in schools today.

Several years old now, the Junior High School movie has been extensively shown before local groups and is still used for orientation programs for prospective junior high school pupils. Work on the Senior High School film has just begun.

Because of the cost and labor in the elementary motion picture, the movie committee believed that a second copy would be a wise investment. The Madison Education Association provided funds for this purpose at the request of the movie chairman.

The elementary movie committee was made up of the chairman, a man with amateur movie making experience, a junior high school teacher who assisted in taking the motion pictures, 16 elementary school teachers, the curriculum consultant, and the director of



"School Days" is an interpretive film, describing the Madison, Wisconsin Public School System.

public interpretation. Included on the committee were teachers who volunteered to help, who had amateur experience in cinematography, or who had especially interesting projects to portray.

In selecting the projects to be included in the movies, the committee chose approximately 20 activities, for the most part typical elementary activities in 11 schools. The committee decided to show each type of activity but once—good filming technique does not tolerate repetition—though it might occur at all grade levels.

Arranged in grade sequence, the film opens with a picture of kindergarten children removing their wraps, and closes with boys of the patrol squad helping a group of first grade pupils cross the streets and head for home.

The following is a complete list of all the activities, by grades pictured in the movie:

1. Kindergarten Activities.
2. First Grade—Reading lesson.
3. Second Grade—Excursion to the fire station; milk, lunch.
4. Third Grade—Social Studies unit on Wool.
5. Fourth Grade—Science unit on Birds, Rhythm in Music, Handwriting, Recess.
6. Fifth Grade—Spelling, Fire Drill, Library Methods, Arithmetic, Instrumental Music.
7. Sixth Grade—Speech, Art, Current Events, Physical Education, Safety.

The major problems of the committee were as follows: planning the movie to show the development of certain skills, understandings, and attitudes on the part of the children; coordinating the time of production staff workers with the time the project was available for filming.

Since the committee held rigidly to the use of the tripod, light meter and tape measure, production diffi-



Each type of activity was shown but once in "School Days."

culties were few, except for the burning of fuses, particularly in the older school buildings.

Producing a school movie is a difficult task requiring skill, patience, and physical labor, but its recompense is found in a good motion picture film that can hold both the lay and the educational audiences.

MARGARET PARHAM,
Director of Public Interpretation
Madison, Wisconsin

Audio-Visual Scholarships

Ten colleges and universities in addition to the University of Chicago have been awarded grants for the Encyclopaedia Britannica Films' third annual summer tuition scholarships, it was announced by Stephen M. Corey, chairman of a committee selecting schools to receive the grants. Funds made available by Encyclopaedia Britannica will enable 102 carefully selected teachers and administrators to enroll in summer courses in the utilization of audio-visual instructional materials in the classroom.

Corey, the director of the center for study of audio-visual materials at the University of Chicago, and his committee of four other educators active in the visual education field made the selection. Members of Corey's committee were Charles F. Hoban, Jr., of Philadelphia Board of Education; L. C. Larson of Indiana University; Francis W. Noel of the California State Department of Education, Sacramento; and W. A. Wittich of the University of Wisconsin.

Teachers who wish to apply for the scholarships should send applications directly to administrators of

the selected schools before May 1. The only requirement is that educators who apply must have special responsibility for audio-visual instruction in conjunction with their regular positions. The scholarships cover tuition for the summer-school sessions. Selected schools and the administrators of the program are University of California (Berkeley), Frank N. Freeman, Dean of the School of Education; University of Chicago, Stephen M. Corey; University of Texas (Austin), B. F. Holland, School of Education; University of Syracuse, Sandra George, Director Education Film Library; Central Michigan College of Education (Mt. Pleasant), Mr. J. W. Foust; University of Minnesota, Paul Wendt, Director of Visual Education; University of Nebraska, Frank E. Sorenson, Teachers College; Louisiana State (Baton Rouge), B. F. Mitchell, Department of Education; University of Southern California, Osman R. Hull, Dean of School of Education; Leland Stanford University, A. John Bartky, Dean of School of Education; and University of Kansas, (Lawrence), George B. Smith, Dean of School of Education.

Teacher Committee Evaluation of New Films

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

Assisted by CAROLYN GUSS, Instructor
ROY WENGER, Assistant Professor
School of Education
Indiana University, Bloomington

Meet Your Federal Government

(Young America Films, 18 East 41st Street, New York City 17). 16mm sound, 15 minutes, black and white. Sale price \$45. Discussion guide available.

This film gives a detailed description of how our federal government operates and a brief discussion of the meaning of the government to the citizens of the United States. The story is told by Bill Miller to a group of his schoolmates. Bill has just returned from a trip to Washington where his Uncle, a Congressman, showed him the various governmental buildings and discussed the function of each branch of government housed there. Their tour of Washington begins with the Library of Congress where they see the original Constitution of the United States and Bill's Uncle explains the fundamental structure of our government as provided for by the Constitution. They next visit the Capitol Building where, as Congressman Miller explains to Bill the legislative branch of the government is housed. He also explains the steps involved in making a bill into a law. Animated drawings, here as upon other occasions, are used to outline the steps. Next they visit the White House which Bill learns is both the home and office of the President and represents the executive branch of the government. The Supreme Court Building next receives their consideration. Congressman Miller explains to Bill that the Supreme Court interprets the Constitution and passes on the constitutionality of the laws. A summary of the functions of the three main branches points out that these three work together under a system of checks and balances. In the final sequence Bill's Uncle shows him the memorials to Lincoln, Jefferson, and Washington and emphasizes the greatness of their contributions to our government and the constant challenge which a democratic form of government presents to its citizens.

Committee Appraisal

This film, recommended for use in junior and senior high school social studies, is a comprehensive but not too detailed treatment of the branches and operations of the Federal Government. Its somewhat general treatment of the subject makes the film useful either for introduction to or review of a unit on the federal government. The inspirational ending is well done and should be effective in impressing future citizens with

their inheritance from the past and their responsibilities to the future. Likewise the idea of teamwork among the various branches is well developed. A few such generalizations in the film, as the White House is the executive department, will need to be supplemented with further information by the leader.



British Information Services
"Children's Charter" stresses the increased opportunities for children, provided under the new English law.

Children's Charter

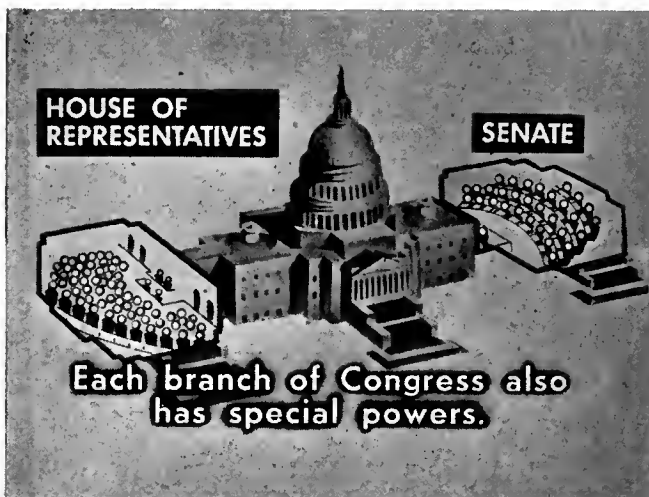
(British Information Service, 360 N. Michigan Ave., Chicago, Illinois) 17 min., 16mm, sound, black and white. Sale price \$37.50.

This film explains and illustrates the working of the new English law on education passed by Parliament in 1944 and known as The Children's Charter. Scenes show that opportunities for many children had, prior to 1944, been limited at the age of eleven by the inability to pass examinations. Under the new plan, at age eleven, children are given assistance in selecting one of three types of secondary education: (1) the technical schools which educate for the professions; (2) the grammar schools which prepare for the liberal arts colleges; and (3) general schools which give children an all-around education particularly in the practical arts. Appropriate guidance and classroom situations are pictured, showing the working of the new plan.

Some activities are shown in the continuation colleges which provide an opportunity for education one day out of the week from the ages of 16 to 18. Attendance at these continuation colleges is also mandatory.

Committee Appraisal

The film presents an interesting explanation of school organization in England. Appropriate scenes from within the classrooms illustrate the objectives of the various types of schools. College classes in comparative education will find this film a particularly useful one. Other classes in college, of education and teachers groups generally will find the film stimulating from the viewpoint of guidance, curriculum and adult education.



Young America Films
"Meet Your Federal Government"—the legislative branch.

Wings to Ireland

(Pan American World Airways, 135 E. 42nd Street, New York, N. Y.) 31 minutes, sound, color. Apply to producer for rental sources and terms governing purchase. Discussion guide available.

The opening scene shows a Pan-American Clipper in flight. In the cabin of the plane Dick Dillon is writing a letter to his travel agent back in the States. "We had planned to stay in Ireland a few days," writes Dick. "But we actually stayed two weeks. Why? I'll tell you." Then one hears Dick describe the adventures of the family—his wife Kay, his young son Mickey, and himself.

They land at the airport in Shannon, hire a little car and drive north to Cong and the Ashford Castle in County Mayo. They stop at this castle, which now has been made into a hotel. Farther on they watch village folk, spinning and weaving wool into brilliantly colored homespun. As they move on, they hear a mother crooning her baby to sleep with a Gaelic lullaby. The next stop is the Cliffs of Moher. They travel through the Valley of the Shannon. An old man explains how several of them go together and thatch a roof in a short time.

In Killarney, they see some of the friendly people and some beautiful gardens containing a great variety of blossoms. In the Kerry country, they take a horseback ride through the Gap of Dunloe. On the trip back, they take a boat through the three blue lakes of Killarney, and Mickey gets a thrill when they "shoot the rapids" between two of the lakes. Next they visit Cork where they hear a tiny Irish girl recite the poem, "Those Shandon Bells," in true dialect. Just outside of Cork, they visit Blarney Castle, and Mickey insists on kissing the Blarney Stone.

As they travel through the plains of Tipperary, they visit the Rock of Cashel, the ancient cathedral made famous by St. Patrick, and a famous racing-horse farm. Kay is permitted to make a special wish when she reaches around the Celtic Cross in the valley of Glendelough.

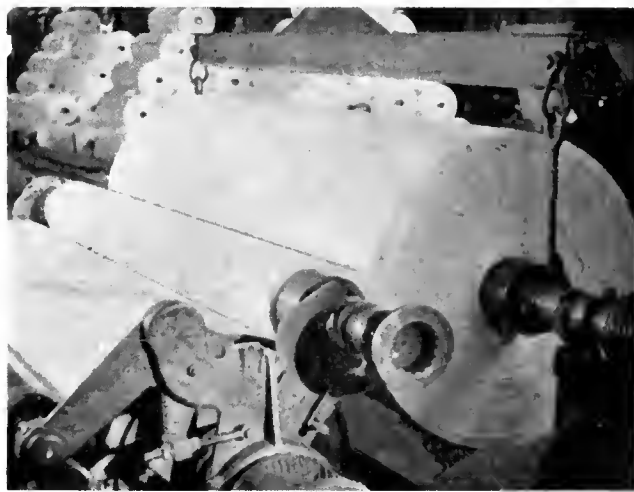
In Dublin they see the stately old mansions and Trinity College founded in 1591 by Queen Elizabeth. In the library is the beautiful Book of Kells, one of the best examples of illuminated manuscript writing in the world. They visit the Abbey Theatre, the dog and the horse races at Phoenix Park, an exciting hurley match at Croke Park, and a horse show. Their visit in Ireland is culminated by a fox hunt and an Irish festival.

Committee Appraisal

The excellent color photography is used to advantage in this travelogue film to show the natural beauty and the historically significant points of Ireland, as well as the lovable and cheerful disposition of the Irish people. The film should be useful and interesting to groups studying the geography, history, literature, music or art of Ireland. It is recommended for use on intermediate, junior high school, high school, and adult



Encyclopaedia Britannica Films
Paper-making from logs to paper products is shown in "Paper."



Encyclopaedia Britannica Films
Clean white pulp is run through rollers, ironed, and wound on a roll as "Paper."

levels. Also, because of its warmth and general interest, the film might well be used for program purposes in school or adult groups. The usefulness of the film for classroom purposes is somewhat decreased because only the beautiful and lovely side of life is shown.

Paper

(Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago, Illinois) 10 min., sound, black and white. Sale price \$50 less 10% educational discount. Discussion guide available.

The film traces the processes involved in making paper, from the marking of the tress to be cut to the cutting of sheets of paper into desired sizes. Beginning with shots of paper products, the film indicates that almost all kinds of paper come from trees. It then begins by showing woodsmen marking the trees, felling them, trimming the branches, and dragging them out to the edge of the forest. A gasoline-engine saw is used to cut the logs into short lengths.

In the winter, they are drawn on sleds to the main roads where trucks pick them up and carry them to the river. In the spring the river carries them downstream to the paper mill. A conveyor carries the logs to a machine which takes off the bark. They tumble out of this machine onto a conveyor which takes them to another machine where they are cut into chips. The chips are then washed and tossed on a sifter which lets those of the right size fall through and go on to the pulp mill. Here they are placed in an enormous tank like a pressure cooker and cooked in an acid.

Next they go to the bleaching tank where sprays of water wash the pulp. Samples of the pulp are sent to the laboratory for such tests as strength and reaction to the paper-making machine. The clean white pulp which passes the test goes into a tank of chemicals to make it smooth. Next the wet pulp goes into a paper-making machine and is formed into a thin layer which goes across a screen for the purpose of mixing the fiber and draining the water. The layer of moist fibers holds together while it is carried through a series of rollers.

Nearly a mile of paper is mounted on each roll and later unwound through knives which cut sheets of the required sizes. The film ends with commentary to the effect that this paper from trees will be made into many useful paper products.

Committee Appraisal:

The film relates in a very clear, concise, and well-organized fashion the story of the manufacture of paper. The close-up photography and moderate tempo of the film greatly aid an understanding of the processes. It is recommended for use by intermediate and junior high school classes in social studies and high school journalism classes interested in paper-making.

The Curriculum Clinic

Films That Meet Curriculum Needs

PAUL C. REED, Editor
Director, Visual and Radio Education
Rochester Public Schools, New York

ONE of the very first sessions at the Michigan Audio-Visual Conference, held in Detroit, February 19-21, was devoted to a discussion of "Films That Meet Curriculum Needs." I wish that I could now report on what was said at that meeting. But I cannot, because this is being written a few weeks prior to that meeting. I can, however, set down here a few things that I hope will be said, and in so doing will refer to what seems to me to be one of the most significant books that has been written in the audio-visual field.

Probably more time, talent, and money than ever before is now being spent in an effort to determine what films will meet curriculum needs. Motivated by the successful use of pictures in the war training program, and stimulated by the prospects of the coming visual era in our schools, dozens of new film producing companies have been organized and older companies have been lifting their sights with stepped-up production schedules. The one question for which all of these enterprises are seeking an answer is, "What films are needed?"

Every new educational picture announced is someone's specific answer to that question, and the production plans of these companies have been based upon some formula or rule of thumb for determining the curriculum needs. My guess is, that for the most part these needs are determined by gathering data, either statistically or through subjective judgments, on what subjects are being taught in what schools at what grade levels. Then on the basis of that information a film is planned that will relate to it, or at least one that will have a title that will match a "curriculum need."

But will this kind of thinking and planning produce the films that really meet curriculum needs? Will this kind of planning produce the kind of materials that will fulfill the promise of the audio-visual teaching era that so many of us believe lies just ahead?

Before stating a negative answer to those two questions, let me suggest one more factor for consideration. The greatest single obstacle to a full-throttled advance in the use of audio-visual materials is the persistence in the minds of most educators of the fallacious concept that motion pictures, filmstrips, and other visual materials are but "supplementary aids" to the curriculum. They conceive of these materials as having only that function; they preview films and evaluate them on that basis; and purchases are made in terms of illustrating a particular course or unit of study in the curriculum. The need for films to meet a curriculum is too generally considered as a need for illustrating, decorating, enriching materials.

Consequently there is set up a little production-distribution-utilization circle that so far is insignificant as compared to the great cycle of production and utili-

zation that should result when audio-visual materials are produced and used as *basic materials of instruction*.

So within this framework a film producer produces a "supplementary aid" for an existing market that is interested in acquiring a "supplementary aid." He makes, for instance, a film on communication for the third grade and two on water for junior high general science and a film on football for high school use. Films planned in this way, on such a piece-meal, spotty basis, can never go very far toward really meeting curriculum needs.

What the curriculum needs is new and better instructional materials that are planned in careful and continuous sequence; that are provided in sufficient quantity so that whole study units and whole courses may be based upon related visual materials; that are produced with a full understanding of the attitudes, skills, and knowledge outcomes that are expected from curriculum experience; and that are planned and produced using all that is known about how young people learn and also the technical know-how for producing excellent motion pictures.

There are some who look to Hollywood for the salvation of the educational motion picture. But those who will see the most, I believe, are those who look to the experience and methods of the textbook publishers. They have succeeded in making materials to fill curriculum needs; in fact they often make the curriculum. The domination of curriculum content and methods by textbook publishers can be clearly seen by anyone who takes the trouble to examine the reading or arithmetic or science program in most any school system. Publishers have built complete programs that absolutely govern what is taught and how it is taught in many school systems. Producers of audio-visual materials must also build *complete* programs if they are to produce the materials that meet curriculum needs. Potentially they can provide the *basic materials for instruction* that will enable teachers to do a far better teaching job than ever before.

But don't misunderstand. I like books. In fact, in the first paragraph I intimated I would even mention one by name. It is a book that stimulated much that has been written here. In my opinion it is perhaps the most significant book that has been written for producers of audio-visual materials and visual educationists. It is a book to be read and studied by these two groups, and one not to be passed over lightly by anyone who has any administrative responsibility for the use of films in schools.

Charlie Hoban's "Movies That Teach"* is a contribution that leads the thinking in the educational film field forward in great strides. In seven brief and readable chapters he has synthesized the total war

time experience in the use of educational motion pictures. With keen analytical ability he has isolated the significant aspects of this great program, and has then proceeded to distill this to fundamental principles applicable to the peacetime civilian educational program. This delicate operation has been executed with consummate skill.

School administrators and visual educationists will want to concentrate their attentions upon chapters 6 and 7, "Distribution and Film Library Service", and "Conditions of Good Use". But chapters 4 and 5, "Approaches to New Film Production" and "Teaching Techniques in Films" should be *must* reading for all concerned with evaluation and selection of educational motion pictures. For some it will be the ready reference to those ideas about what educational

films should be that they have always tried to put into words. For others it will represent the kind of sound thinking about educational pictures that they secretly wish was theirs. For many it will be the basis for new and much higher standards for judging and evaluating educational motion pictures.

Producers of educational motion pictures who have not yet found all the answers to the question of what films are needed to meet curriculum needs, may find some fresh viewpoints and some vitally stimulating thoughts in Hoban's book. They may find some definite guides to the production of more useful films. It may be that the films that will be most successful in meeting curriculum needs are movies that teach.

* Hoban, Charles F. Jr., "Movies That Teach". New York, Dryden Press, 1946.

Third Annual Museum Audio-Visual Aids Institute

IRENE F. CYPHER, Ph. D.
Ass't. Professor of Education,
Department of Communications,
New York University, and
GRACE F. RAMSEY, Ph. D.
Curator of School Relations,
Department of Education,
The American Museum of Natural History

JANUARY once again brought to New York City the Annual Audio-Visual Aids Institute. This yearly meeting was held for the third consecutive year at the American Museum of Natural History on January 10th and 11th, 1947. For this Institute the emphasis was on motion pictures, and the many ways in which they are used today as part of the school life of modern youth. The theme of the Institute was "Methods and Techniques for the Production of School-Made Motion Pictures."

Teaching Films Preview

On Friday afternoon, January 10th, the first session was devoted to a preview showing of new teaching films. The films shown were, *Wings to Ireland* (Pan-American Airways), *Building America's Houses* (Encyclopedia Britannica), *Flow of Electricity* (Young America Films), *Arranging the Tea Table* (Simmel-Meservey), *William Primrose* (Viking Films), and *Maps Are Fun* (Coronet). This preview session was exceptionally well attended, indicating that teachers realize the need of previewing films before using them in schools. A brief discussion period led by Dr. Irene F. Cypher followed. It was evident from the nature of remarks and comments that teachers are applying more critical standards in their selection of films and that the motion picture is receiving the consideration it warrants as an effective tool of instruction.

On Friday evening the session was given over to a preview of a new feature film *My Brother Talks To Horses*, shortly to be released by Metro-Goldwyn-Mayer. This is a fantasy dealing with a small boy's love for horses and his rather uncanny and short-lived ability to "talk" to them. "Butch" Jenkins, the popular young freckle-faced actor, has the leading role, and the film is one which could be recommended for audiences

of all ages. It is filled with laugh-provoking scenes, but in its role of fantasy deals cleverly with a number of near-serious situations. The entire presentation is quite refreshing, and the direction and photography excellent.

Saturday Panel Programs

The highlight of interest for the Saturday morning program was the competition for the museum "Oscar." At the 1946 Institute the following announcement was made: "The American Museum of Natural History is going to let school film makers compete for a special "Oscar" designed by artists at the Museum. The competition will be open to all schools. Your film must be 100 feet long or less. It must be planned and produced by pupils. To enter the competition a film must be sent to Dr. Grace F. Ramsey at the



Miss Esther Katz, George Washington High School receives "Oscar" award for best school-made motion picture.

Museum by December 15, 1946, and a selection of five will be made for the showing at the Institute meeting next January, 1947. The audience will make the choice of the winning film. The 'Oscar' will be presented to the winner."

This contest was proposed by Dr. Frank M. Wheat of George Washington High School, New York City. Inasmuch as the Museum was heartily in accord with the nature of the contest, letters announcing it were sent to high schools in all parts of the country. Students in many schools today are keenly interested in making motion pictures. Despite the difficulties still attendant upon securing film, hazards encountered in having film processed, and changing personnel in faculty supervision, a number of entries were received.

Five films were selected for showing at the January 11th session by a panel of judges consisting of Maurice U. Ames, Alfred D. Beck, and Rita Hochheimer, all of the New York City Board of Education, Thomas Brandon of Brandon Films, Irene F. Cypher of New York University, John J. Jenkins of Bronxville Public Schools, and Grace F. Ramsey of the American Museum of Natural History.

On Saturday morning the first program item was a demonstration of lighting techniques for amateur photography by Leo J. Heffernan. Mr. Heffernan is a Fellow of the Amateur Cinematographers League and maker of numerous amateur films. His demonstration was practical and valuable for the amateur photographer and particularly appropriate for the audience which had gathered to see what student amateur cinematographers could produce.

Then came the **Big Event!** The five films selected for the competition were shown, without comment, and the audience supplied with ballots on which to indicate their choice for winner. The films shown were

1. *The Pirates Come to Monroe*, from James Monroe H. S., Bronx, N. Y.
2. *Money Magic*, from Abr. Lincoln H. S., Brooklyn, N. Y.
3. *Introduction to Poetry*, from Geo. Washington H. S., N. Y. C.
4. *Life in Colonial New England*, from Everett Voc. H. S., Everett, Mass.
5. *Emphasis on Science*, from Geo. Washington H. S., N. Y. C.

Dr. Paul A. Kennedy, Assistant Superintendent of Schools of New York City, who served as Chairman of this session, read to the audience the letter outlining the competition and called attention to points which the judges wished to have kept in mind in voting, namely: 1. Photography (composition, lighting, focusing, titling or narration)—2. Story (central theme, continuity, imagination, direction)—3. Interest Value (to pupils of school making film, to pupils of any school, to non-school audience).

While the votes were being counted students and faculty advisors who participated in the competition told of some of the problems encountered while making the pictures. It was plainly apparent that all shared a common enthusiasm for film-making, and all believed

it a worthwhile activity to include as a part of life and training in school.

Then, at last *the* announcement! By an overwhelming majority, the award for first place was given to *Emphasis on Science* made by the Arista Film Committee of George Washington High School, New York City. This production, in color, showed students participating in various activities and experiments as part of their training in science classes. The photography was excellent, the study well planned and carried out and the final picture as a whole interesting to students and adults alike.

Mr. Wayne M. Faunce, Vice-Director of the Museum, then presented the "Oscar" to Miss Esther Katz, representative from George Washington High School. The award was in the form of a bronze plaque depicting an eagle on a rock and was prepared by Ludwig Ferraglio, sculptor of the staff of the Museum Department of Education.

To show what the student amateur producers might strive to imitate in the future, the prize winning film in the Amateur Cinematographers contest for 1946 was then shown. It was titled "Hail British Columbia" and was the work of Mr. Heffernan who had given the demonstration of lighting techniques.

General Session

An informal buffet luncheon was served in the Museum and then the afternoon session met under the Chairmanship of Dr. Charles Russell, Chairman of the Department of Education of the Museum. The first speaker, Mr. Roger Albright, Director of Educational Services for the Motion Picture Association of America, gave a talk on "The Motion Picture Industry Looks at Education." He recounted some of the experiences of the motion picture industry when pictures were first made for educational groups. He then told of new developments in this field today and the problems facing the modern producer of 16 mm motion pictures for educational use. The second speaker was Mr. Gardner Hart, Director, Commission on Motion Pictures for the American Council on Education. Mr. Hart gave a description of the experiments being conducted by his group. These experiments are being made to find out what should be included in training films and whether such films are to be used for introducing and stimulating new learning material, in presenting new matter or in summarizing it. Mr. Hart emphasized the importance to the instructor, when selecting films, of knowing which of these factors he wishes a film to accomplish.

The 1947 Institute was well attended and from audience comments and reactions overheard at the various sessions, was a worthwhile meeting. Interest is indeed great in audio-visual instruction today, and educational workers need to get together to discuss and consider their problems. What is needed is practical examples of how to use these materials in teaching situations. It is to be hoped that in 1948 the Institute will afford still further opportunity for such consideration and discussion.

The Church Department

A Monthly Service

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

A Job for the P. F. C.

THE Protestant Film Commission can hit pay-dirt if it will help the churches in their study of China next year. While it talks of wonderful things to come, the P.F.C. ought to roll up its sleeves and pitch into a job which, if well done, will help it earn the support it wants for larger things.

What is this job? It has several angles. The first is the rounding up of the best films and other visual materials on China now in existence. These materials should be edited, duplicated, and gotten out to the distributors who will serve the local churches across the country.

The second angle is the production of new materials. The churches need a good film on China. Present films are not adequate. A new film is needed for the church-wide study of China. It need not be a sound film. It can be a silent film, well structured pictorially, and soundly titled. It should have a utilization guide, adjusted to several kinds of objectives and to several age levels. If a sound version could be afforded, it would increase the demand very greatly.

This film should be new. It should be shot in China. Its general contents, scope, angle, scenario should be thought out and developed in detail through cooperative thinking here. A carefully instructed crew of first-rate cameramen could be sent to do the shooting.

This film need not be in color. However, money for color will pay greater dividends in utilization than money for sound—if it is a case of one or the other of these.

The P.F.C. should ascertain the number of prints needed to supply the religious film libraries, denominational and independent distributors. These prints should be sold outright. The price should be just high enough to cover the cost of production with a little margin. Hundreds of these prints should be sold. Many local distributors will need to stock several prints, and will do so if the cost is kept to the point where a reasonable number of rentals will meet it.

If the denominations, the mission councils, the Missionary Education Movement, and all earnest Christians want China studied next year, they should turn *now* to their agency, The P.F.C., and commission it to do the job of organizing and producing the basic visual materials to undergird this study. A visually-minded church will want more than textbooks, and it will begin to ask why the P.F.C. does not get underway.

The third job for the P.F.C. (or the Religious Film Association) is the compiling and publishing of a comprehensive guide to the existing visual resources for the mission study themes for 1947-1948. This booklet should carry utilization suggestions on a few of the

visual aids of superior value to the study, and these suggestions should be practical and adjusted to several kinds of churches, groups, and purposes. This visual resource book should be made widely available through the distribution channels of the Protestant enterprise.

In visual education, church cooperation must move from the talk stage to action. The sooner the better. Here is just the job for the P.F.C. In doing it well, both it and the churches will be ready for larger things.

Why T.F.C. Films Are Not Available to the Churches

(An authoritative statement giving the basic facts on the negotiations between the International Council of Religious Education and Teaching Films Custodians.—**Editor**)

WHY are T.F.C. films not available to the churches? A rumor, in wide circulation, places the blame upon the International Council and I think that the truth should be stated. There is no better medium for this than the pages of EDUCATIONAL SCREEN.

The rumor seems to attach blame to the International Council for the fact that films controlled by T.F.C., including the Human Relations Series, are not now available for church use. This rumor grows out of a misinterpretation of the negotiations between the Council and what was at that time the "Hays Organization".

Two years or more ago, in my dual capacity of Director of the Council's Department of Visual Education and Executive Secretary of the Religious Film Association, I approached Mr. Roger Albright of T.F.C. with the proposal that they make their films available to the churches on the same basis as they were being distributed to the schools, and that we be permitted to list them in the R.F.A. catalogue.

Mr. Albright expressed interest in the possibility but stated quite positively that he did not think it would be possible because the major producers were dependent upon the theatrical exhibitors for their bread and butter and that to release their films for church use might easily arouse the hostility of the exhibitors to a point where it would be injurious to the producers. The basis for this antagonism seemed to be that the exhibitors would feel that the churches showing films free of charge would be offering unfair competition.

My own point of view was that such an arrangement could be used to forward a more understanding relationship between the churches and the theatrical industry, since the churches would be more inclined to support good films instead of merely damning the bad ones.

The net result of our discussion was that Mr. Albright suggested that, when Dr. Roy G. Ross of the International Council next came to New York, the three of us get together and discuss possibilities.

The meeting with Dr. Ross resulted in agreement that the Council would make a proposal to the Hays Organization requesting a selected group of films to be provided free of charge by T.F.C. and for use in an experiment to be conducted by the Council. The experiment was to cover a two year period with a limited number of churches, and was intended to indicate the value of these films in Christian education when carefully integrated with the curriculum. The experiment was predicated upon the Council's ability to secure the necessary funds and personnel to conduct and supervise it.

The Council made the proposal and the Hays Organization accepted it. During the succeeding months the experiment was discussed at considerable length by the staff of the Council. The big question was where to secure the funds and the personnel. The question was also raised as to whether at that late day the value of films for Christian education needed to be proved—if not, then the value of the experiment would be limited chiefly to determining the worth of these particular films.

In view of these facts, and the fact that the agency controlling the films would be the one to profit financially if they proved to be widely acceptable, Dr. Ross asked the Hays Organization if they would be willing to finance the experiment, as they had previously financed the experiment in the public schools with the Human Relations Series under Dr. Alice Kelleher. This request was turned down in no uncertain terms and word went out from the Hays office to the effect that the Council "had a nerve" to make such a request.

The Council then gave consideration to the possibility of conducting the experiment on a modified basis which would not require such rigorous supervision and which would at the same time make the films available to all churches willing to abide by the regulations set up by T.F.C. and willing to submit reports on their use to specified persons. It was thought that on such a basis, Dr. Mary Leigh Palmer, Associate Director of Visual Education, and Dr. Gerald Knoff, Associate General Secretary, might have sufficient time to supervise the experiment.

In July 1945 Dr. Knoff, Dr. Palmer, and I met with Mr. Albright to discuss this matter. Everything progressed favorably until this question was raised: "In view of the present restrictions on the films, what assurance have we that they will be made available to the churches even if the experiment proves favorable?" To this question, Mr. Albright responded that he could give us no such assurance.

This reply came as something of a shock to the three of us. In later discussion we faced these facts: we have no assurance that the films will be available to the churches; the experiment will be costly in both time and money; we already have plenty of evidence of the effectiveness of films in the church program; the T.F.C. films are getting older and older, a good many of them already being older than we want to use.

All things considered, it did not seem worth while to go through with the experiment. Unfortunately for the cause of good relations with the Hays Office, at this point a misunderstanding developed. Dr. Ross thought Dr. Knoff had written Mr. Albright of the

decision to drop the experiment and Dr. Knoff thought Dr. Ross had written. As a result it was nearly a year before Mr. Albright had been officially informed of the decision, although he had the information informally from me much earlier.

In any event, when you hear the rumor that the Council had an opportunity to make the T.F.C. films available to the churches but failed to do so, you can now see why.

WILLIAM L. ROGERS, Ex. Secy.
Religious Film Association

A Movie Situation Solved

By The Reverend WILLIAM F. EDGE
People's Congregational Christian Church
Dover, Delaware

OUR problem was an old one. We tried to find a new answer and one that would work. It concerned the Saturday movies in our little town (Dover, Delaware) of some 6,000 people.

The best movies were shown during the week. The local citizens attended then. But, Saturday was another story. It was the day when the country and cross-roads people came to town to do their shopping, discuss the condition of the markets, and go to the movies. Just being in town put people in a festive mood. The theaters were packed. The managers felt that this audience would not be very critical. They thought "ruff and rugged" necessary for this Saturday audience. *Lassie Come Home* would be good diet for the local sophisticates, but on Saturday it would have to be murder, rape, and crime. Furthermore, it was a lot cheaper to run this kind of show. After all, why waste money!

To make this situation more deplorable, Saturday was the day when children could and did attend the theaters. Parents could not let them go during the week because it would interfere with school work. They could allow them to go on Saturday afternoon, but many parents were unhappy about the type of film they were obliged to see.

The theater managers were approached. It was soon evident that they were unwilling to make any radical changes in their programs. They gave the old excuses about "bookings", "audience reactions", and the "added costs" of highly selected programs.

The Plan of Operation

Something had to be done. Parents were getting angry. A meeting of the department of visual aids of our church was called. I consulted the chairman prior to the meeting, presented to his committee the problems which faced us, and offered a plan which I considered workable. We agreed that it should be tried at once.

We chose sixteen of the best movies available in 16 mm sound—eight* were first choices and eight second choices. The chairman of the department was authorized to secure the pictures. We chose eight consecutive Saturday afternoons during the winter months as the time for our programs. We called the project "The People's Church Cinema Club".

Would it succeed financially? We had no way of knowing. We were anxious to render service to the

community and the churches, yet we did not have the funds, at that time, to underwrite the entire series. We felt reasonably sure that the initial programs would be well attended. What about the rest? Would attendance grow, or would it drop? Would the young people come to a "church theatre"?

In order to be financially secure, we decided that admission should be on a membership basis. For \$1.25, tax included, anyone could become a member of the "Cinema Club" and that membership would entitle them to eight complete Saturday matinees.

A list of all the members of the various Sunday schools in the town was secured from the ministers. A letter explaining the program in detail was sent to each parent. Included in the letter was a mimeographed brochure describing each picture to be shown, a "Cinema Club" membership application form, and an addressed return envelope. Parents were requested to return the application, together with the \$1.25 for each membership purchased.

In a few days the applications began to pour in. The membership tickets were mailed out immediately. By the first "show" enough memberships had been sold to finance the entire series.

Committee Takes Over

The department of visual aids of People's Church handled all the details of the program. It ordered the films, and took care of the small details. What were the programs like? Usually two cartoons, plus a short (comedy) and a full-length feature. The pictures were projected from a fire-proof booth in the balcony of a large and comfortable room in the parish house. The 10 x 14 electrically beaded screen was controlled from the projection room. Spot announcements over the public address system held the attention of the audience during reel changes. Young people often did the announcing. Everything possible was done to make the program as smooth and snappy as the average commercial theatre.

From the very first show the program "clicked". Our attendance grew. Those who held off the first week came the second. Every week additional membership tickets were sold—after the fourth show at half price. Guests were admitted on a straight 25 cent admission. One day a little boy brought his 15 birthday party guests to the "Cinema Club" as a part of his celebration.

Membership tickets were punched as the holder entered the theatre. This minimized crowding. We had no discipline problems, and no casualties of any kind. The age range of the audiences was very wide. Many parents came with their children. Grandparents, too, were there. Every one seemed delighted with the programs. In eight weeks the aggregate attendance was over 1500. A small profit was realized and set aside for the next series.

Parents wrote to the church expressing gratitude. One mother wrote: "I think your Club was a splendid means of entertainment. Jeanette's Saturday afternoons were looked forward to with enjoyment, and I know she will be glad when you start again in the fall." Another parent wrote: "I think the Cinema Club a wonderful thing."

Happy Ending

The ending is happy! The venture succeeded as a project, and it brought about the solution to our problem. The local theaters were aware of our success, and they quickly saw that we had the support of a large portion of the parents of the community. We had created a tremendous amount of good will for our project. We had made a positive and bold step, and the parents and the children had responded. The managers saw that they were open for criticism for not having done the thing themselves. After all, that was their business. Instead, the church took the initiative and provided good movies. The parents were willing to invest their money in our project. The managers knew that we could *continue* what we had so successfully started.

Now the theaters made a move. During the summer they organized a "Matinee Club". They invested time and money—a lot of money for people who had said that it would cost too much—and seriously undertook to build a Saturday matinee for youth. The results have been good. The managers asked for the cooperation of the clergy and the churches.

If for any reason the theaters slacken up, or revert to the old Saturday routine, we will put the Cinema Club into operation again. Obviously, the church should not be in the movie business, but it must be alert to meet the needs of its community.

* *Captain Fury, High School, Abraham Lincoln, Wee Willie Winkle, The Mark of Zorro, Stanley and Livingston, The Adventures of Chico, How Green Was My Valley.*

Audience Seating

It is the opinion of Mr. Harry Q. Packer, State Supervisor of Distributive Education for West Virginia, after visiting many churches, that "assistance is most needed in simple things such as projector and screen placement, proper lighting, ventilation, and above all, the follow-through or assimilation of the visual presentation."

We agree with him. His observation about the churches is correct. There are many reasons for this situation. It is found in the schools, too. Many children sit at their desks before beaded screens at far too wide an angle. There are many reasons for this condition. The textbook-teacher in both church and



The auditorium is ready for the audience.

school overlooks the need for the positive control of all physical factors in visual teaching. In other instances she does not know what to do.

Take the seating of the group: In auditory teaching (because of the nature of sound) little attention needs to be paid to the seating pattern. It can be scattered and haphazard, provided all are within ear-shot. Not so in seating for visual programs. Here, (because of the nature of light) the teacher must exercise a positive control over the seating pattern or too many of the group will be sitting in poor viewing areas.

This control can be exercised in several ways. In rooms having movable furniture, the usual situation in the church school, it can be placed in the proper pattern before the customers arrive (and re-arrangement by them can be resisted!). Where the furniture is fixed, as with church pews and school desks, the leader can mark off with chalk, tape, or string the areas outside the favorable viewing space. Some churches have placed an inconspicuous white tab on the top of pews to mark the outside limits. It is a great help to the usher. In departmental Sunday school rooms a thin white line can be painted on floors as a guide to janitors in setting up for visual aid programs.

A special problem is encountered when a dinner group is to re-assemble in the same room for a visual program after the tables have been removed. Here the best control is to mark on the floor with chalk the outside limits, not more than 35% from the axis of projection, asking the group to stay within the markings. Otherwise, the group will fan-out and $\frac{2}{3}$ of it will be too close and at too wide an angle for good seeing.

The accompanying picture shows a room set up on the "V" pattern. It keeps the maximum number in the "good" area. Here, there are six chairs in the first row, eight in the next, ten in the next and so on. All chairs are within an acceptable angle of vision for a beaded screen. Unless chairs are "trimmed off" in the front rows, the audience will gravitate to the front, sitting to the extreme right and left, (and a few isolationists will drag in other chairs and sit even beyond the edge of the crowd!)

Seating is only one of the physical factors which must be positively controlled in audio-visual programs in church and school. Teachers may shy at this role of chief usher, but they must either play it or delegate the job. It is too important to be ignored.

(Other factors will be similarly discussed in future issues.—The C.D. Editor.)

The Bible Society Films

Three 20-minute sound films in black and white, *The Nativity*, *The Woman of Samaria*, *The Parable of The Sower*, were produced by Anson Bond and The American Bible Society during the summer and fall of 1946, and are now available through the Religious Film Association and the regional offices of the A.B.S.

Public previews of these films for interested church workers are being held in some of the principal cities across the country. The Cleveland (Ohio) preview was held on December 12th with upward of 100 pastors, directors of religious education, and laymen present.

While these three films will be considered "good" by many users, an objective evaluation of them against almost any sound film criteria will give them a very low rating on all counts. In conception they are not clear-cut. (There is a grave question as to whether a truly good film can be made over the limited pattern adopted by the A.B.S. as being within the conditions of its charter.)

They have no technical excellence to commend them. In casting, in costuming, in staging, in pictorial continuity, in acting (pantomime with narration of the relevant biblical text) each one is weak. There is over-acting. Some sequences are unintelligible, like those explaining the meaning of the Parable of the Sower. There is staginess, as in the sequence showing Jesus entering and speaking from the boat (which was in the water but not floating on it.)

The musical content of the sound track is poor and uninspired in selection, and loud and inartistic in execution. (If the pictorial continuity is full of meaning, why not have a few stretches of silence between the Scripture passages?)

In a day when the church should be cooperatively developing rigid criteria of the highest order for the producers of its religious films to meet, it is very disappointing to see a church agency collaborate in the production of films which meet no filmic or artistic criteria. The church will not applaud mediocrity even if the scarcity of excellent films compels its acceptance for a time.

The foregoing is the sincere and considered judgment of the following previewers: Mildred Neumeister, Ardath Stumpfe, Julia Totten, The Reverend and Mrs. William Brown, and William S. Hockman.

South Georgia Workshop

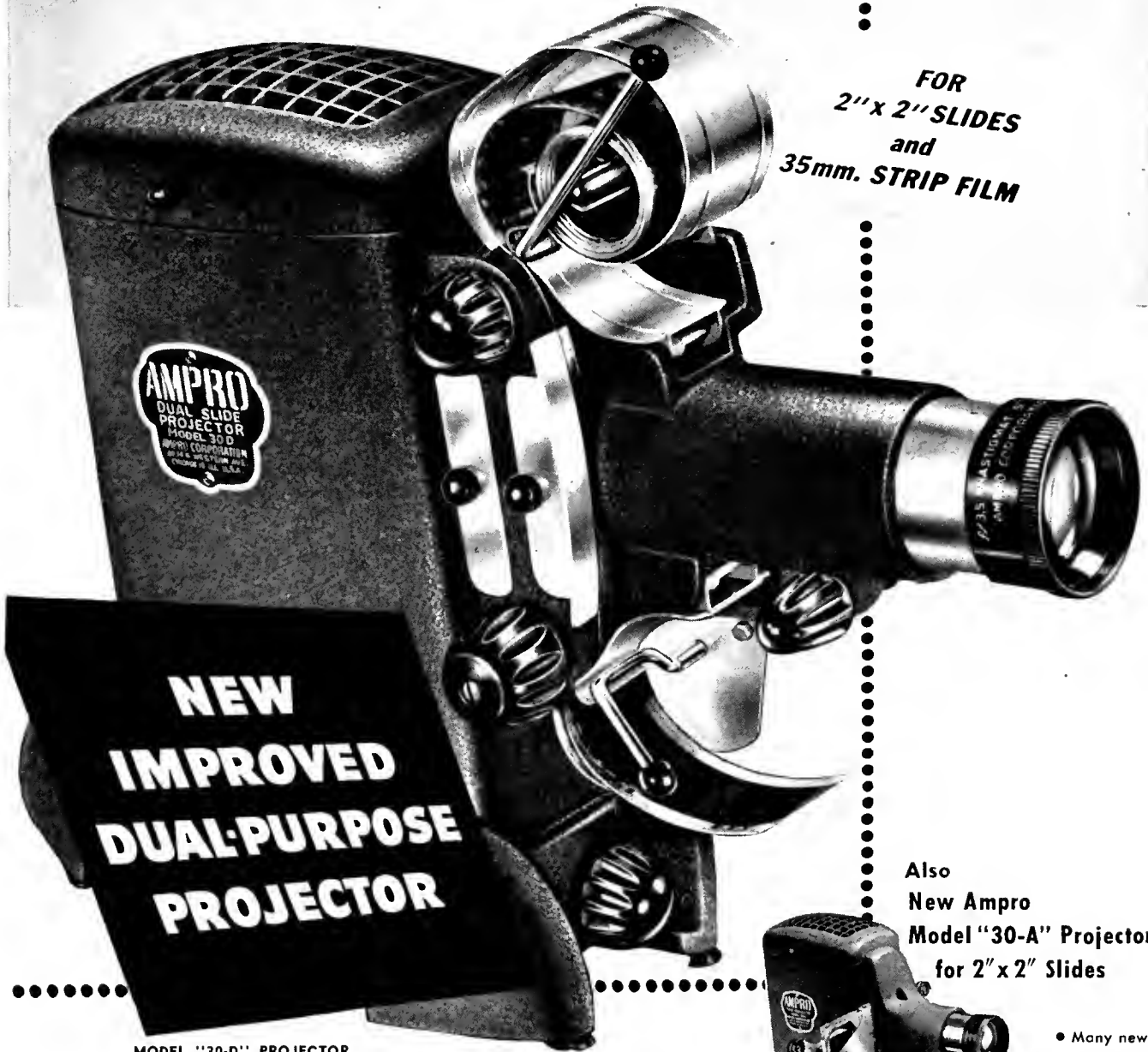
According to Rev. Bird Yarbrough, Eastman, Georgia, the South Georgia Conference of the Methodist Church will hold a workshop in visual education on March 3 and 4. Mr. Yarbrough attended the First International Workshop in Visual Education in 1944 at North Park College, and is one of the leaders in his conference.

United Church of Canada To Make China Film

The committee on missionary education of the United Church of Canada is sending two of its executives, Rev. A. C. Moorhouse and Dr. K. J. Beaton, to China to shoot the material for several 16mm motion pictures. Having secured a great deal of technical know-how over the past few years, and having collaborated in the production of one excellent film, *Western Hands Are Sure*, this team should bring back highly useful materials.

Lent and Easter Preview

Under the joint auspices of the Cleveland Church Federation and Church School Pictures, Inc., an afternoon and evening preview of visual materials for use by the churches during Lent and at Easter was held in the First Methodist Church on February 4th, with more than 100 in attendance.

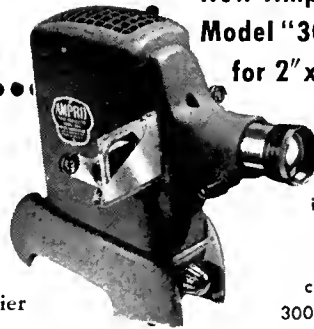


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The Film and International Understanding

Evaluative Understanding Through Films

Dr. JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

THE use of films for international understanding is entering a new phase, a phase which we might describe as evaluative understanding through films. This evaluative factor involves both the film itself and the problem of people with which the film is concerned. It places greater responsibility on the producer, the distributor, and upon teachers and others who occupy positions of leadership in the use of the film for international understanding.

War-time problems and conditions gave great impetus to the development and use of the film for international understanding. Certain fundamental principles of objectives, structure, and utilization were developed. But the type of understanding which was aimed at was relatively simple. It sought to sort out our friends from our enemies among nations, to build up the unity and morale of those who were for us and to encourage the defeat of those who were against us. It emphasized the common principles for which we were fighting and the contribution which each nation or group was making to the common cause. It focused attention upon the common human attributes, regardless of race, color or creed, which made us brothers and co-workers in the great forward march of the brotherhood of men and nations in a common cause. Such fundamental understandings were basic to our cause and strengthened our success. They still are the objectives of many films currently being used to promote international understanding.

But we should not be unaware of the growing emergence of another type of film in the field of international affairs. On the surface, this type may seem to be dedicated to the simple principles of world understanding. But anything more than casual examination rapidly reveals that its aim is international promotion rather than international understanding. It is concerned with international competition more than it is with international cooperation. Even though its story may be couched in terms of international understanding, its aim is to promote the ambitions and interests—economic, political, or otherwise—of some particular group. International understanding is involved only in so far as it contributes to that purpose. There is no world outlook in the generally accepted sense of that term.

Certainly any group which so desires has a perfect right to make such a film. The danger lies in the fact that those who utilize the film may fail to discriminate between it and other types of films which they have come to associate with international understanding.

Does this mean that such films cannot be utilized? Not at all. As a matter of fact, their utilization sometimes may be most effective. Much depends upon the skill and discrimination of those who use them and the evaluative attitude which they can develop in those who see them.

This type of film places a much greater responsibility on the person who uses it. First of all, he must be able to see the film for what it is. He should not confuse it with other types. He should be able to evaluate its strength and weakness, its truth and fancy. In order to do this he must have a broad background of knowledge and understanding to guide him in his judgment.

This judgment involves not only the film itself but also the uses to which it can be put. If the film is biased, can recognition of that bias make unprejudiced truth stand out more clearly, or would straight presentation by another type of film be more desirable? When would critical discussion produce greater learning than placid acceptance? These questions are not easily answered, but they face the person who is considering the utilization of such a film.

A person who is using such a film should be able to exert intelligent leadership in group evaluative discussion of the film by those who have seen it. He should be able to direct them toward relevant questions. For whom was the film made? What are the economic needs, the political ambitions, and the ideological aims of those who made it? Do they represent a national or racial group, or only a faction of such a group? How do they tell their story? Is it based upon factual evidence? Are all the pertinent facts presented? How does the editing of the film affect the interpretation of the facts, their appeal to reason and to the emotions? Is the film slanted for some special audience? Does it cater to the beliefs and attitudes of that audience? What about the group that has just seen it?

Closely related to discussion is the coordination of the film with other films or materials. If the film is partial to one side of a problem, could understanding be improved by showing it in connection with another film which takes another point of view? Are there books, pamphlets, newspaper and magazine articles, etc., which will help to throw an evaluative light on such a film?

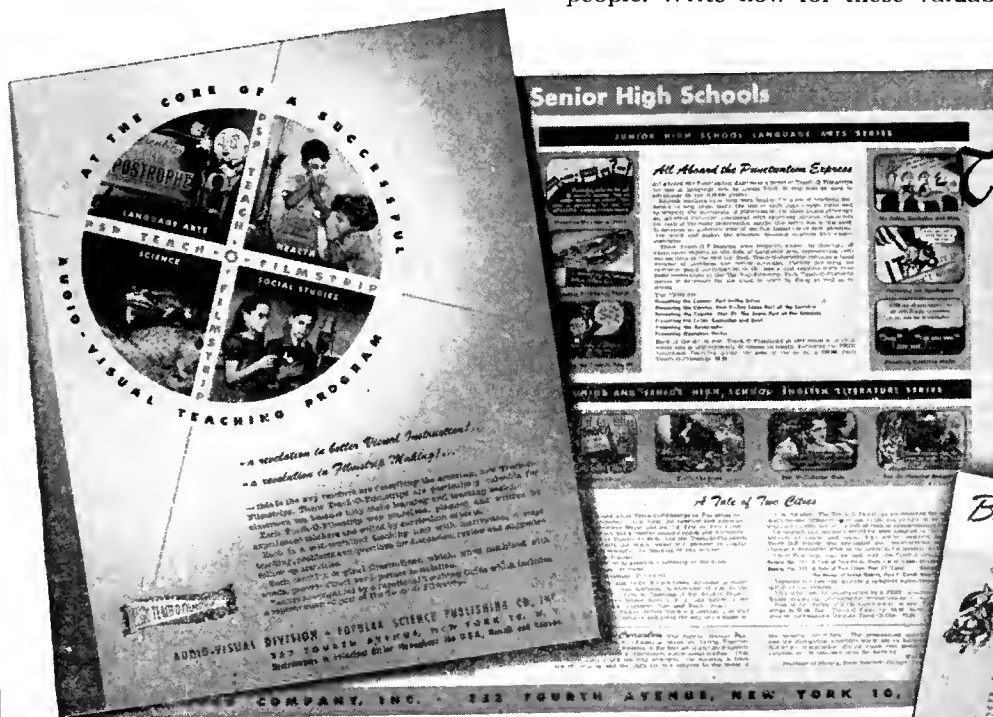
Of course the things which have been said should apply in some degree to all films which the teacher uses. But they are particularly necessary with this type of film. As a matter of fact, they can be used to make such a film useful rather than merely misleading or vicious.

There is another element involved. If films are used without evaluative discussion, if only films which can be accepted *in toto* are presented, those who see them may easily fall into the attitude that anything which can be shown to them in films is acceptable. If on the other hand, they see various types of films and have training in their evaluation, there is that much greater expectation that they will acquire the ability to sift facts from fiction and propagandistic interpretation of the facts, and that truer understanding will result.

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The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

BOOK REVIEWS

Editorial Note: This month we are privileged to announce two important publications in the field. They represent a re-statement of purpose and direction which we all need in making plans for the post-war world. With guideposts such as these books, and the excellent pamphlets which are also appearing in rapid succession, there is hope for a greater efficiency on all fronts. E. S. R.

- **Audio-Visual Methods in Teaching**—Edgar Dale—Dryden Press, 386 Fourth Ave., N. Y. 546 p. \$4.25 (school discount) 1947.

Here at long last is the basic book in audio-visual instruction. It is no textbook in the traditional manner. It is in itself a course for all persons who want further knowledge of this field—the administrator and grass-roots teacher, the club-woman and forum leader, the undergraduate student, and the general layman.

This is the accumulation of data and experiences which Edgar Dale has been deliberately assembling over a period of years. He has been a teacher and school administrator, a teacher of teachers and faculty adviser to graduate students, a workshop leader, a researchist on various aspects of audio-visual aids (including the Hollywood product), a wartime counselor to the U.S. government, and currently an aide to the United Nations through UNESCO. This volume is full of anecdotes and personal observations which the author has saved for future use. We now have a reference book that is full of practical illustrations to implement psychological and philosophical principles.

Audio-Visual Methods in Teaching is a long book, covering every aspect of the field. Its format and generous use of illustrations add to the interest. In organization, it is perhaps a little complicated and requires some study to ascertain the pattern and sequence. But somewhere in the book will be found statements on practically every question that might arise in the field: What is meant by audio-visual materials? How should they be used on the various educational levels? How do they fit into the school program? How can we make our own teaching aids? Where can we purchase others?

Most important, however, is the fact that the book really achieves what its title promises. It gives innumerable instances of *methods* in teaching, methods applied to a variety of school subjects, such as arithmetic, geography, social studies, science, industrial and vocational education, English and so on.

The section on administration has been aptly directed, not alone to the principal, supervisor or superintendent, but to the classroom teacher. All too often it is an overburdened classroom teacher who is assigned the responsibility of ordering and circulating the teaching materials for the school. The details of administration are alien to this teacher and must be simply and carefully explained. For such a teacher, this book comes as a blessing.

It is probably unnecessary to enlarge upon the nature and content of the book for our readers, as it will no doubt be the basic reference work for the next few years and will become as familiar as the contents of *Visualizing the Curriculum*. We might just indicate, in conclusion, that Dale, like other authors on the subject, lists some of his impressions of "the shape of things to come." There are eight predictions, which briefly stated are:

1. We shall markedly improve the quality of audio-visual materials now available.

2. We shall develop more teaching materials locally and regionally.
3. We shall have a much more effective integration of all types of teaching materials.
4. Schools will be equipped to provide a 'cafeteria' of learning materials.
5. We shall increasingly supply a rich program of out-of-school education.
6. We shall use audio-visual materials to expand the range of adult education.
7. Textbooks will increasingly show the influence of the trend toward audio-visual materials.
8. The increased use of a richer variety of teaching materials will make the work of the teacher more exciting and more effective.

- **Movies That Teach**—Charles F. Hoban, Jr.—Dryden Press, 386 Fourth Avenue, N. Y. 16. 189 p. \$2.50.

Movies That Teach is a report by Major Hoban based on his experience as Chief of Film Distribution and Utilization for the Army Pictorial Service of the U.S. Signal Corps. Its chief purpose and one in which it succeeds admirably, is to indicate how the ideas gained in wartime might be applied to educational films in peace.

When Dr. Hoban entered the services, he already had had considerable experience as a researcher on the contributions and potentialities of the educational motion picture: first in connection with his doctoral dissertation (*Evaluation of Educational Research on Educational Motion Pictures, 1935*); and then (1937-41) as director of the Motion Picture Project, American Council on Education. But this previous experience paled before the tremendous responsibility assigned to him of distribution and utilization of thousands of Army films. This proved to be an excellent opportunity to learn the possibilities under special wartime conditions and to examine the applications of this experience to civilian education.

The volume is concise, unadorned by illustrations except for a few charts and tables. Dr. Hoban has kept his Army experiences at a minimum, devoting the first chapters to a very brief orientation of what kinds of films were used, how they were used, and with what results. He preferred rather to devote the book to what school administrators and educational film producers should understand to be their legacy from the Army's experiences.

The main theme of the book is summarized in this statement:

In the war-training program . . . motion pictures were conceived of and used as basic teaching materials—at least equal in importance to books, lectures, problems and other materials and procedures of teaching.

Producers of educational films must accept this as the pattern underlying the planning of films—that they must be conceived as educational experiences, not as 'supplementary aids.'

Chapters IV and V are of intense importance to film makers, because they suggest that new research has to be undertaken to determine a new pattern of films. Hoban lists five major principles for producers, and enlarges upon each according to his Army experience. He recommends, for example, that if we were to examine the trends in utilization, we would be able to ascertain the most important types and topics now in demand and plan films accordingly. Then, he urges that films be produced that would cover the basic subjects of the school curriculum. The Army found that a relatively small percentage of the films accounted for a large percentage of film showings. Thus, there would be a greater market (greater number of copies in use) for films on basic subjects, thereby assuring the producer a reasonable return on his cost.

Other suggestions for producers include: films should be made with specific purposes and specific audiences in mind;

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The filmstrips on Safety Education, prepared by the National Safety Council, present a comprehensive study of the damage and tragedy caused by disregarding fundamental safety rules. Each filmstrip contains from 40 to 50 pictures.

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they should be produced to demonstrate and promulgate new doctrines and new techniques of instruction; and finally, skilled personnel should be used throughout in the planning and production of educational films.

As for the administration of films which would make for the best distribution and utilization, the Army has some excellent techniques to recommend. Unfortunately, the local nature of school administration limits the extent to which these recommendations can be adopted. But, Dr. Hoban, fully aware of the gap between civilian and Army education, has made suggestions for distribution on a 'network' basis, which has been tried out successfully in the schools of Ohio and Virginia. His use of visual education coordinators out in the field has also been applied in his own city of Philadelphia and elsewhere. By this method, a qualified person within each school building acts as liaison person to assure the continuous and effective use of the materials in circulation.

It is well that Charles Hoban has lost little time in making available this valuable information. It is to be hoped that those in charge of production and of distribution will be as prompt and as successful in directing a new pattern for the educational film of the future.

ADMINISTRATION

- **The School Division Film Library:** a Manual of Administrative Procedures—W. H. Durr, Acting Supervisor—Bureau of Teaching Materials, State Board of Education, Richmond 16, Virginia. 41 p., mimeo. Dec. 1946.

A practical manual made necessary by the fact that the Virginia plan of having five Regional Bureaus of Teaching Materials has been amplified to include, first 18 county and city school libraries and then over 50 additional division school libraries. There are now about 70 division school libraries serving 80% of the school children of the state.

Some concrete advice was needed to standardize library practice and to assure maximum efficiency in storing, cataloging, and servicing films and other aids. The bulletin indicates the qualities and duties of the supervisor, suitable location and space requirements, a minimum of library equipment, some of the sample forms and records of use.

With the aid of clever sketches and copies of the forms to be used, this manual is one of the most practical yet to appear. It will undoubtedly answer the many little questions that arise in the beginning stages of (a) using and (b) circulating teaching materials.

PERIODICALS

- **Film Forum Review**, vol. 1, no. 3 Fall, 1946. Published quarterly. Institute of Adult Education, Teachers College, Columbia University, N. Y. 27. \$1.00 year.

Each issue of this journal carries new and interesting articles on the use of films and filmstrips with discussion groups. It fills a definite need in our literature, and serves as a guidepost to group leaders and representatives of community organizations. The article on the experience of the Cleveland Motion Picture Council, by Patricia Blair, is noteworthy (p. 12-16) because it indicates the stages through which the community film forum had to pass before many of the problems were straightened out. The section devoted to film reviews is well worth reading, for the critical and constructive point of view which it brings to "discussable" films of the month.

SOURCES OF INFORMATION

- **Films for Group Guidance**—Charles F. Hoban, Jr. and Dorothea S. Paul, Philadelphia Schools—*N.E.A. Journal*, 36:47 January, 1947.

An evaluated list of films suitable for the various subjects included in vocational guidance; personality traits and job-getting, social skills and adjustments, and occupations. The article is preceded by a statement of criteria for selection and some general principles of use.

Atlantic City Program of DVI Conference

W. H. Durr, Program Chairman, has announced the conference program of the Department of Visual Instruction, the National Education Association to be held at Atlantic City, March 3, 4, 5. In addition to Mr. Durr, the following served on the program committee: Edgar Dale, Ohio; Lee Cochran, Iowa; Francis Noel, California; Amo de Bernardis, Portland, Oregon; W. G. Gnaedinger, Washington State; James Kinder, Pennsylvania. In addition to audio-visual personnel in both the commercial and school fields, superintendents will take part in the sessions.

Monday, March 3, 1947 at Haddon Hall

9:30 a.m. in Solarium—Planning Meeting of section chairmen, panel members, and records.

2:30 p.m. in Benjamin West Room—Opening General Session: "Introduction to the Conference," Walter Wittich, President, DVI.

3:10-4:30 p.m. in Tower Rooms—Group Sessions

I. **What is the Superintendent's Responsibility with Regard to the Audio-Visual Program?** (a) Selection of personnel? (b) Providing for in-service training of teachers? (c) Providing adequate funds?

II. **How Can Distribution of Materials over Large Areas Be Improved?**

III. **What Are Future Trends in Materials Production?** (a) With relation to meeting specific curriculum needs? (b) With reference to adult education? (c) Is close correlation with textbooks desirable? (d) What do producers want from school people? (e) What do school people want from producers?

Tuesday, March 4 at Haddon Hall

9:30-12:00 in Tower Rooms

IV. **What Is the Place of Audio-Visual Instruction in the Program of Adult Education?** (a) What is the present status of adult education? (b) What are future trends in this area? (c) What contributions can audio-visual materials make to this field?

V. **How Can We Attack This Problem of Materials Evaluations?** (a) What is the importance of evaluation? (b) Is a national evaluation program practical? (c) What should be done locally in regard to evaluation?

VI. **What Constitutes an Adequate Audio-Visual Budget and How Can It Be Achieved?** (a) What elements enter into the audio-visual budget? (b) Can a workable formula be derived for computing an audio-visual budget?

2:30-4:30 p.m. in Tower Rooms

VII. **What Is the Present Status of Existing and Proposed State-Wide Audio-Visual Programs?** (a) How should the State program be organized? (b) What are the functions of such a program at various levels—state, regional, county, or city? (c) How should such a program be financed?

VIII. **How Can Teacher Efficiency in the Use of Audio-Visual Materials Be Increased?**

IX. **How Can the Typical County or City Get Underway with an Audio-Visual Program?** (a) What are the first steps. (b) Setting up objectives. (c) What administrative materials and personnel are required? (d) Teacher-training needs?

Wednesday, March 5 at Haddon Hall

9:30-11:00 a.m. in Tower Rooms—Conclusions and Recommendations

11:00-12:00 noon in Tower Rooms—Business Session

12:00 noon—Luncheon—Speaker: Edgar Dale, Vice President, DVI, "Outlook for the Future."

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The following six educational films were most in demand during the month of January. If you do not have them—order them for preview today.

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HISTORIC NEW ENGLAND... Explanation of the history of the New England States and direct contributions of their peoples to the rest of the world.

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Education in an Air Age

USING as the theme, "Audio-visual Education in Our Air Age", the University of Omaha held its Fourth Annual Educational Improvement Institute January 2, 3, and 4. The national importance of this conference was emphasized by the fact that the meeting was chosen by Link Aviation Devices, Inc., of Binghamton, New York, to unveil and introduce to the world its new Link Trainer designed especially for elementary and high school use in air-age education.

In spite of a real Nebraska blizzard, 568 Nebraska, Iowa, and Kansas teachers attended the three-day conference to delve into new and practical methods of preparing their pupils for life in this air age. National leaders in audio-visual education featured the Institute. Mrs. Elsie Adams, Director of Air-Age Integration in the Denver Public Schools, was probably the most enthusiastically received participant on the program. Using an actual fifth grade class of youngsters, she demonstrated to the visitors how she has been able to use the aviation-interest of her pupils to motivate the study of geography, arithmetic, art, and all of the social sciences.

Dr. Frank E. Sorenson of the University of Nebraska, winner of the 1946 Brewer Trophy Award for having made the greatest national contribution to air age education, served as one of the leaders in the three-day conference.

Demonstrating the uses of charts and projected materials in the discussion of his plans for the development of the Missouri River Basin, Brigadier General Lewis A. Pick of the United States Engineers impressed upon the educators of this area the importance of keeping the pupils and the communities informed about the potentialities of this Missouri River Basin. This development is one of the greatest engineering projects in the world. General Pick was the builder of the famed Ledo Road in the India, Burma, China Theatre during the war.

The audio-visual equipment and materials industries were present with fine exhibits and with representatives who were available at all times to answer questions and help advise educators on their local programs.



Miss Marilyn Link, sister of inventor Link, gives Mary Ann Gatendy, a ride in a classroom Link Trainer.

In opening the conference, President Rowland Haynes of the University of Omaha said, "The Air Age is revolutionizing not only our methods of transportation, but also our ideas of geography, foreign relations and the social sciences. Audio-visual devices are destined to be as great a tool in teaching as laboratory methods have been in the last half century. The University of Omaha is trying constantly to help teachers of all levels to improve their methods and facilities for better teaching."

Chancellor R. G. Gustavson of the University of Nebraska gave the keynote address on the first day, "Gearing Education to Our Air Age." Mervyn W. Pritchard, Educational Attache of the British Embassy in Washington, D. C., aroused a great deal of interest with his discussion of "Modern Teaching Methods in British Schools." He used sound movies in all of his presentations.

How to "knock down the four walls of the classroom and make the whole community your field for study," was demonstrated by two University of Wisconsin experts in visual education. Dr. Walter A. Wittich and Harold Hailer of the University's Bureau of Visual Instruction used a brief classroom lecture, a tour through the Omaha World-Herald newspaper plant and lantern slides made from their own photographs of the trip to show teachers how modern visual-aid teaching can widen the pupil's horizon.

Dr. Roger Albright, Director of the Educational Services Department of the Motion Picture Association of America, informed educators that "visual education has made amazing progress, but movie schooling has a long way to go. Top men in the film industry are experimenting in hopes of improvement."

One of the most important factors contributing to the outstanding success of the Institute was the active support and participation by the Nebraska State Department of Public Instruction. Wayne O. Reed, Superintendent, together with many of his administrative staff members, sparked the panels and conferences and set a shining example for State Departments of Education throughout the United States in their acceptance and active support of education improvements in the public schools.

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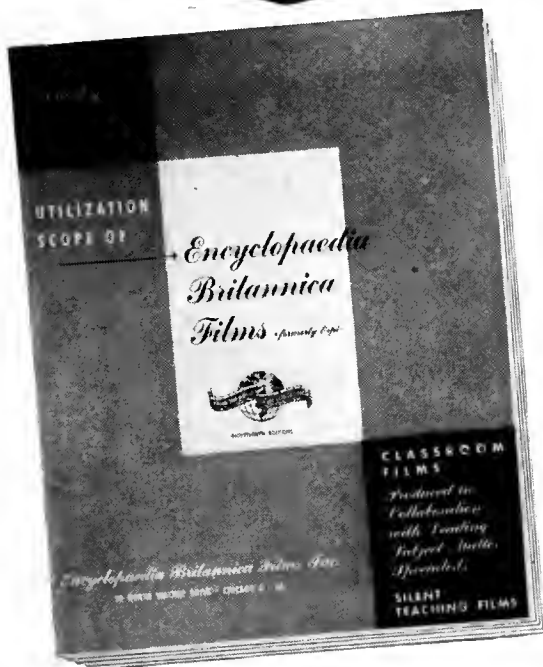
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Listed here are some of the newer Encyclopaedia Britannica Classroom films. How many have you seen?

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Film Titles listed under their subject matter areas	Collaborator and the educational institution with which he is affiliated	
General Science Films		
Production of Foods Distribution of Foods Consumption of Foods	} O. E. Baker, Ph. D., University of Maryland	
Elementary Social Studies Films		
Paper		C. E. Libby, New York State College of Forestry
Eggs	G. F. Stewart, Ph. D., Iowa State College	
Making Cotton Clothing	Isobel B. Wingate, New York University	
Milk	K. G. Weckel, Ph. D., University of Wis.	
Bus Driver	Paul R. Honno, Ph. D., Stanford University	
Cotton	Harriet L. Herring, M.A., University of North Carolina	
Athletics Films		
Ball Handling in Football	} Andrew Kerr, Football Coach, Colgate University and Norman Sper, Supervisor	
Blocking in Football		
Tackling in Football		
Ball Handling in Basketball	} Wilbur Johns, Basketball Coach, University of California at Los Angeles and Norman Sper, Supervisor	
Shooting in Basketball		
Defensive Footwork in Basketball		
Mathematics		
Property Taxation	H. F. Alderfer, Ph. D., Pennsylvania State College	
General Social Studies Films		
Distributing America's Goods	J. Frederic Dewhurst, Ph. D., The Twentieth Century Fund	
Democracy Despotism Public Opinion	} Harold D. Losswell, Ph. D., Yale University.	
Home Economics Films		
Home Cookery of Fish		Rose G. Kerr, Division of Commercial Fisheries, U. S. Fish and Wildlife Service

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Two sets of slidefilms (filmstrips) based on Encyclopaedia Britannica Classroom Films have been completed. "Children of Many Lands" contains eight slidefilms; "Regional Geography—The United States" contains six slidefilms. Write for complete description.



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February and March showings include a group of films classed as "Irony and Pity": *The Four Horsemen of the Apocalypse* (1921), from the novel of misguided love and pacificism by Vicente Blasco Ibanez with Rudolph Valentino in the leading role; *All Quiet on the Western Front* (1930), the most famous film about World War I adapted from Erich Maria Remarque's book of the same name; *How Green Was My Valley* (1941), showing the joys and sorrows of a humble people, adapted from Richard Llewellyn's book about a family of Welsh coal miners; *Greed* (1924) a classic in realism, adapted by Erich von Stroheim from Frank Norris' *McTeague* which told in raw terms of life in California at the turn of the Century; *Harvest* (1939), an expressive French film about the goodness of nature, based on Jean Giono's novel *Regain*; and *The Good Earth* (1938), taken from Pearl Buck's sensitive story of Chinese peasant life.

The film showings will continue through April 27 with the last group titled, "The Human Comedy." Bosley Crowther, the distinguished film critic of the *New York Times*, is serving as advisor to the Museum in the selection of films, and is also preparing the program notes. He states that there will be objections from faithful readers who will say, "This character has been changed! That scene is omitted! It doesn't follow the book!" Such objections have and also will be hurled at the makers of films, but Crowther believes that they are valid only "when the book has been botched or altered out of all artistic shape. . . . If the spirit of the book has been preserved and if its contents have been made dramatic in screen terms, then it deserves respect."

Range of material shown has extended from Shakespeare to Betty Smith. Early winter showings included *The Prisoner of Zenda* (1937) from Anthony Hope's

1892 fable; *The Three Musketeers* (1921), Douglas Fairbank's interpretation of the Alexander Dumas tale; *As You Like It* (1936) with Elisabeth Bergner and Laurence Olivier; *La Dame Aux Camelias* (1912), a fragment with Sarah Bernhardt; *Camille* (1938) with Greta Garbo in the leading role of this Dumas drama. Future films in the series include *Becky Sharp* (1935), *The Adventures of Tom Sawyer* (1938), *State Fair* (1933) with Will Rogers, *Kitty Foyle* (1941) and *A Tree Grows in Brooklyn* (1945).

Since some of the films belong to the silent era, original piano scores or appropriate recorded music will be employed. The change in film interpretations through the years will be exceptionally important to the observer.

The Film Society

The Film Society is a newly-formed organization at the Philadelphia Museum of Art. It includes persons interested in the art of the motion picture who are anxious to come together for the purpose of seeing the finest films of our time, movies which have made and are making screen history. Membership in *The Film Society* is limited during the first year to 200 subscribers, meeting at the Museum on ten Mondays including Feb. 17, March 3, 17, and 31. On these days refreshments will be served from 5:00 to 5:30 p.m. before the film showings, which begin at 5:30. A membership fee of \$10 is charged. Officers of *The Film Society* are George Howe, Director; Charles Coiner, Associate Director; and E. M. Benson, Executive Secretary.

The Film Society confines itself largely to films of significance. Thus, the February 17 program included *Listen to Britain* (1942) directed by Humphrey Jennings and *The Fight for Life* (1940), written, directed, and produced by Pare Lorentz with a musical score by Louis Gruenberg. This latter film is a social documentary showing maternity problems in the slums of a large city. Careful orchestration adds emphasis to the throbs of life and the hollow emptiness of death. *Listen to Britain* was one of the finest and most sensitive films made during the war, showing life in the cities and countryside.

On March 3, the feature film will be *The Edge of the World* (1937), written and directed by Michael Powell, who is noted for his work on *Stairway to Heaven* and *Col. Blimp*. The setting for this film is in the remote and barren Shetland and Orkney Islands where man must wage a hard battle with nature to wrest a living from the land. Two short films will also be included: *Storm* (1944) a John Nesbitt (Metro) short, showing the majestic violence of weather disturbances, and *To Hear the Banjo Play* (1946), directed and produced by Willard Van Dyke and Irving Lerner, giving the vitality and spirit of the American folk dance.

Typical films shown include *L'Amitie Noire* (1944), *The Forgotten Village* (1941), *Sweeney Steps out* (1941), *The Adventures of Chico* (1938), *Main Street on the March* (1942), *A Child Went Forth* (1942), and *Children on Trial* (1946). Occasional fiction films such as *M* (1931), directed by Fritz Lang and *Million Dollar Legs* (1932), are shown.

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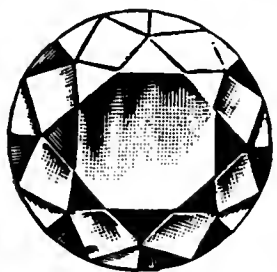
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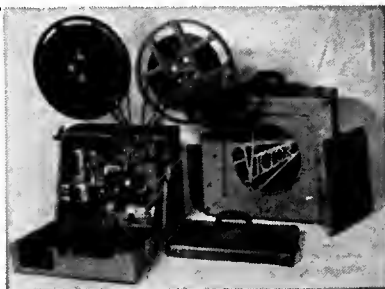
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Fletcher Urges Council Reorganization

(Concluded from page 74)

ignorance, prejudices and hates of all peoples so materially that they can work together constructively in the knowledge that their common goal of world peace and prosperity is realistically attainable."

The increasing life span of Americans and the growing complexity of the world will demand far more attention to adult education, the president of Encyclopaedia Britannica Films said, as he predicted that in thirty years the average American life expectancy will be 70 years and that every home will have a sound motion picture projector just as homes today have radios. Films will be used to educate adults in a common understanding with other races, he said, and in that lies a large share of the hope for world peace.

Film Council to Meet at Atlantic City

Plans for permanent organization of the Film Council of America were pushed a step nearer completion at a meeting held in Chicago, January 28 and 29. Three committees undertook the responsibility for preparing final drafts of a constitution for consideration at the Atlantic City meeting of the American Association of School Administrators, March 1 to 6.

Three committees will make their reports and recommendation, March 4 at the Senator Hotel, Atlantic City, 7:30 p.m.: (1) Trustees—Dr. George F. Zook, President, American Council on Education; Carl Milan, American Library Association; Maurice Chaffee, President, Rutgers University; Edgar Dale, Ohio State University; Willard E. Givens, National Education Association; and C. Scott Fletcher, Encyclopaedia Britannica Films; (2) Finance—C. Scott Fletcher and C. R. Reagan, Film Council of America; (3) Permanent Constitution—Paul Howard, American Library Association; I. C. Boerlin, Pennsylvania State College; Vernon Dameron, National Education Association; L. C. Larson, Indiana University; F. C. Lowry, National Education Extension Association; John Costley, Washington, D. C.; David E. Strom, University of Connecticut; Ott Coelln, *Business Screen*; and James W. Brown, University of Chicago.

The Film Council of America has as its main purpose: "to foster and promote the production, the widespread distribution, and the effective use of audio-visual materials, which increase the information and work toward the general welfare of all people." FCA will emphasize the establishment of local film councils throughout the country in an effort to implement this objective and to bring to representatives of community organizations information concerning films and other audio-visual materials. An attractive, well-written, 34-page booklet, "Speaking of Films," has been prepared by Thurman J. White, University of Oklahoma, to assist in the development of local film councils.

An interim budget has been provided to equip and operate the new national headquarters of the Film Council of America in Room 1228, Manhattan Building, 431 South Dearborn Street, Chicago 5, Illinois. James W. Brown, now on leave from his position of Supervisor of the State Bureau of Teaching Materials, Richmond, Virginia has been assisting the Council in

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its preparations for the March meeting. Elmer Pelham, University of Chicago and Junior Red Cross Films, has taken a permanent position with the Council.

Film Council Survey on Atomic Energy Films

A short time ago, Vernon G. Dameron, Chairman, Committee on Atomic Information of the Film Council of America issued his report on the status of 16mm motion pictures covering that subject. According to his findings a number of producers had films either completed or in production. The March of Time is planning to update their regular theatrical issue of *Atomic Power* for 16mm release this spring. Philip Ragan Associates, Philadelphia has completed the film, *One World or None* (10 min.). Movie Newsreels released *Atomic Bomb* with shots of the second bomb test at Bikini. Sound tracks were recorded in English, French, Spanish, Italian, Russian, and Chinese. Castle Films included shots of the Bikini tests in its *News Parade* of 1946, and Official Films, Inc., included footage of the atomic bomb as used on Nagasaki in their *News Review* of 1945. The testing of the atomic bomb in New Mexico, prior to the Hiroshima bombing, was included in Official's *News Thrill No. N645*. The Army Signal Corps has produced a 20-minute film entitled *Tale of Two Cities*, dealing with Hiroshima and Nagasaki. Paramount's Newsreel No. 99 deals with the atomic subject. Both of these films are said to be available in 16mm. Bray Studios, Inc., Encyclopaedia Britannica Films, and Young America Films have atomic films in the process of preparation.

Great Circle

(Concluded from page 86)

Great Circle is one of the really significant films made in recent times and will take its place alongside the older documentary classics. The producers of this film have had long training in the British documentary tradition, which is so capable of producing fact films of interest and long-range significance. *Great Circle* is equally usable in adult discussion groups as in elementary school geography units. It is excellent material for film societies.

But a word more about maps, great circles, and the north polar regions! On a typical map, a great circle route will appear as a curve. Refer to one of the accompanying illustrations. This is because the conventional maps of the world distort the polar regions. Formerly this was not serious, because man did most of his traveling by sea somewhere near the equator, but now the polar regions have assumed new importance. About four-fifths of the world's land surface lies in the northern hemisphere. Looking directly down at the north pole, a person can see that great circle routes passing over the north polar region will provide the shortest routes between a great number of the commercial and industrial centers of the world.

"It is a picture that every American should see."—Wm. F. Kruse. . .
"An excellent film on a very difficult subject."—Jocelyn Moore, San Diego City Schools. . . "A worthy film, beautifully photographed."—John Alden, Assoc. Ed., Popular Photography.

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EFLA to Meet with Radio Education Institute

The Educational Film Library Association will hold its annual conference on May 1-2, 1947, at Columbus, Ohio, concurrently with the 17th Annual Institute for Education by Radio, meeting on May 2-5. EFLA's conference program will include sessions on distribution, use, production, and evaluation of educational films and other audio-visual materials. The program will be of particular interest to representatives of public schools, colleges, public libraries and museums, state and federal agencies, manufacturers and producers interested in audio-visual education. One or more joint sessions will be devoted to the role of film and radio in increasing the flow of knowledge and ideas between and among nations. A trade show will include demonstrations of all types of audio-visual and radio equipment and materials. Details of the program will be announced at a later date.

Visual Aids for Business

"It was Thomas Edison himself who started the ball rolling by bringing movement onto a picture screen. The great man foresaw his inventions of the motion picture (1889) and phonograph (1887) as revolutionary changes in education. He did not foresee, however, a film library as extensive or as useful as the one now on hand at the City College," Dr. Louis Sanford Goodman, supervisor of the Audio-Visual Center of the City College of New York School of Business, stated shortly after the announcement of his appointment by Dr. Robert A. Love, Director of the Evening and Extension Division, City College School of Business, 17 Lexington Avenue, New York, N. Y.

Dr. Goodman is proud of the large collection of films amassed at the City College School of Business. "It is the best catalogued and one of the largest film libraries on business subjects in the entire country," he declared. "City College's Visual Aids Center is only four years old, and its rapid growth has been remarkable. The number of films, film strips, specimens, and recordings kept on file has doubled, trebled, and doubled again in succeeding years." Now City College has the largest school film library on business subjects in the United States.

"The services of the Center today are many, supplying various departments of City College with specialized films and other aids, obtaining and furnishing films for business and industrial organizations, as well as for other schools and clubs in all parts of the country. These services will be still further expanded with forthcoming additions in facilities; the Center will also produce in 1947 its own audio-visual aids, such as film strips and transcriptions," Dr. Goodman announced.

Another phase of the City College Center's operations is the offering of courses on the proper use of audio-visual aids, with one course designed primarily for instructors. This course, "Audio-Visual Aids to Learning", is taught by Dr. Goodman.

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Notes

Second Annual Awards Dinner Held by Metropolitan Branch of D. V. I.

Dr. William Jansen, Superintendent of Schools, elect, of New York City and Dr. Ernest O. Melby, Dean of the School of Education, New York University, will be the principal speakers of the evening at the Second Annual Awards Dinner, of the Metropolitan Branch, Department of Visual Instruction of the National Education Association. The dinner will be held on Thursday, February 27, 1947, at 6:30 P.M., at the Commodore Hotel, New York City.

As a teacher, supervisor and administrator, Dr. Jansen has always promoted the cause of audio-visual instruction. He was, at one time, an executive officer of the Metropolitan Branch. Dr. Melby will deliver an address on "The Use of Training Tools by the Modern Teacher". An outstanding film will be previewed.

This affair, which last year attracted national attention when the award was presented to Miss Rita Hochheimer, in charge of the New York City Bureau of Visual Instruction, is the outstanding event in audio-visual instruction in the metropolitan area. This year the award will be presented to Dr. Grace Fisher Ramsey, Curator of School Relations, Department of Education, American Museum of Natural History, who has, for many years, performed distinguished service in the audio-visual field.

"Brotherhood of Man" and Re-orientation

The War Department, Civil Affairs Division has purchased the color cartoon, *Brotherhood of Man* for re-orientation purposes in enemy occupied countries, it was announced by Pare Lorentz, speaking at the premiere showing of the film at the Museum of Modern Art.

Joint Services for U.N. Film and Visual Activities

The United Nations Film Board held its first meeting at Lake Success on January 24 and established joint services for the film and visual activities of the United Nations and the Specialized Agencies. Charter members of this Board are: the United Nations, United Nations Educational, Scientific, and Cultural Organization, and the Food and Agriculture Organization. Also attending the meeting were representatives of the International Labor Organization, World Health Organization, United Nations Relief and Rehabilitation Administration, and the International Monetary Fund.

Director of the operations of the Board's Executive Office is M. Jean Benoit-Levy, Director of the Division of Films and Visual Information in the United Nations Department of Public Information. His Associate Director with Headquarters in Paris, is Mr. William Farr, Counsellor of the Mass Communication Division of the United Nations Educational, Scientific, and Cultural Organization.

MOTION PICTURES and VISUAL EDUCATION

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The Rex Beach story
"THE MICHIGAN KID"
in CINECOLOR

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Jon Hall, Rita Johnson
Victor McLaglen

"NOTORIOUS GENTLEMAN"

starring
Rex Harrison and
Lilli Palmer

Mark Hellinger's
"SWELL GUY"

starring
Sonny Tufts, Ann Blyth

"CANYON PASSAGE"

from the Ernest Haycox novel
in TECHNICOLOR

Nunnally Johnson's
"THE DARK MIRROR"

starring
Olivia de Havilland
Lew Ayres
with Thomas Mitchell

"MAGNIFICENT DOLL"

starring
Ginger Rogers, David Niven
and Burgess Meredith

"SONG OF
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Yvonne De Carlo, Brian
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A dynamic presentation of the food constituents, their sources and their functions. Frances Stern, Chief, Dietetics Clinic, Boston Dispensary, assisted, and supplies a foreword. Excellent for dietetics classes. 1 reel, sound, color \$77.50, b-w, \$40.00.

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Oklahoma Radio Conference

Station managers, network executives, program directors, and announcers will participate in the University of Oklahoma's annual Radio Conference on Station Problems February 27, 28, March 1 and 2, Dr. Sherman P. Lawton, coordinator of radio, has announced.

Special emphasis will be placed on advertising this year, and taking part in panels and discussions will be a large group of radio advertising representatives.

A demonstration of television equipment by the Radio Corporation of America has been tentatively scheduled.

Tacoma-Pierce County Conference, Feb. 7-8

The Tacoma-Pierce Bureau of Visual Teaching and the State College of Washington sponsored a conference on February 7 and 8 at the Stadium High School in Tacoma, Washington. Chief topic on the morning of February 7 was "Sound in Education," with a discussion and demonstration lead by William Ladd, Director, Radio Workshop, Seattle Public Schools and William Reasoner, Educational Representative, Harper-Megee Co. The afternoon session was devoted to various demonstrations of audio-visual techniques. The morning session on February 8 consisted of a dealer equipment display to which civic groups are invited. This exhibit marked an opportunity for the schools to acquaint the public with new equipment and materials used in the audio-visual program.

Railroad Movies

The Chesapeake & Ohio Railroad became the nation's first railroad to institute regular nightly showings of 16mm films aboard its trains with the world premiere of Universal-International's "Swell Guy" on its Washington-to-Cincinnati train, the "George Washington."

At present, twin-unit dining cars are used to show the films. Continuous service is provided by two 16mm projectors, operated by union projectionists. The speaker system includes the standard RCA 16mm speaker in combination with a directional horn unit to insure complete distribution of sound throughout the length of the car. Dining car tables fold out of the way and disappear under drapes which are pulled across the windows. Seats are set up across the width of the car. A new train, "The Chessie," to be introduced in the Spring, will have specially designed "theatre cars."

The C & O has signed a one-year contract with Universal-International for the exhibition of the company's 16mm releases.

Arch Mercey to United Nations

Arch Mercey, well-known in government documentary circles, has resigned as chief of the motion picture division of the Office of Government Reports and is taking the position of information officer for the United Nations World Health Organization. It is reported that Mr. Mercey will hold this position only six months before entering private business.



THE CONVENTION SCENE FROM *Remember the Alamo*
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Iowa Discusses Audio-Visual Teacher Training Methods

A Conference on Audio-Visual Teaching Methods for College and University teacher training faculty representatives was held at the State University of Iowa on Saturday, January 18, 1947.

This meeting was attended by 52 faculty members representing sixteen of the Iowa Colleges and Universities. The entire program of the conference was devoted to the need for teacher training in the use of audio-visual aids, and how this need could be met by the Iowa Colleges.

The conference was opened by an address of welcome by President Virgil M. Hancher, State University of Iowa, and followed by an outline of the problem of meeting the need of audio-visual teacher training in all Iowa Colleges and Universities by Dean E. T. Peterson, College of Education, State University of Iowa. Ford Lenler, Supervisor of the Bureau of Visual Education, University of Michigan, Ann Arbor, Michigan, gave an outstanding address on the subject "The Need for Teacher Training in the Use of Audio-Visual Aids", built around the three main subjects of:

1. *WHY* do we need a formal teacher training program in audio-visual methods?
2. *WHAT* knowledge, skills, and competencies should teachers acquire in this field?
3. *HOW* can these skills and competencies be acquired most efficiently?

The entire afternoon program was devoted to a panel discussion on the subject "What Training Should Teachers Receive in the Evaluation and Utilization of Audio-Visual Aids and How Should This Training be Offered in the Iowa Colleges and Universities?" Panel leader for this discussion was Prof. James B. Stroud, College of Education, State University of Iowa, with panel members speaking on the following topics: Prof. H. A. Riebe, Iowa State Teachers College, "Audio-Visual Teaching Methods an Integral Part of all Teaching"; Prof. J. E. Kirkpatrick, Morningside College, "The Importance of Teacher Training in the Use of Audio-Visual Aids in Regular College Classes"; Dean F. Glenn Macomber, Drake University, "Audio-Visual Training in Teacher Preparation."

Prof. T. Keith Goltry, Parsons College, "Values of a Teaching Materials Bureau in a Teacher Training Program"; Prof. H. L. Kooser, Iowa State College, "Minimum Equipment Requirements for a Teacher Training Program in Audio-Visual Instruction"; Prof. W. B. Zuker, Vice President, University of Dubuque, "Summary and Recommendations for Teacher Training Institutions in the State of Iowa."

Recommendations made at the conference pointed toward more extensive units of audio-visual teaching methods to be included in regular methods courses so that all teachers would have experience in this field. Special audio-visual courses were recommended for those teachers or administrators that intend to enter the field as directors or supervisors of audio-visual programs.

**It has been called the
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PEOPLES OF THE SOVIET UNION!

A JULIEN BRYAN PRODUCTION

This film, photographed by American cameramen, pictures the many racial groups which make up the Soviet Union . . . believed to be the first film offered American audiences which gives a truly over-all concept of this vast country with its many separate and distinct peoples.

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NEW YORK, N. Y.

Wilber Emmert Heads Pennsylvania State Audio-Visual Group

At the annual meeting of the Audio-Visual Round Table section of the Pennsylvania Education Association held in Harrisburg, December 27, Wilber Emmert, Visual Education Instructor and Director of the Indiana Film Library, was elected President of the organization for 1947. Vice President is Robert Hall, Pittsburgh, and Sec.-Treas., Mary Ann Pesognelli, Monongahela.

The program for the meeting dealt with "Present Trends in Audio-Visual Education in Pennsylvania." Each speaker stressed that while some progress is being made, the present state situation is wholly unsatisfactory. In the discussion, following the presentations, some tentative plans were formulated for a "program of attack for 1947."

A planning committee was appointed, and this committee was to meet with Mr. Emmert at Indiana, Pa. on February 15 to map out the campaign of action for the year. It is hoped that this will lead to definite coordination of the audio-visual work in the state.

Film Restrictions

Release for educational uses of more than 5000 war-time training films has been prevented in large measure by copyright red tape with West Coast interests. It appears that much stock footage or other copyrighted material originating in Hollywood was included in films produced for or by the Army and Navy.

Army and Navy experts, determined that copyright mix-ups involving their plans to produce more than 1000 films per year in peacetime will not occur again, have placed an outright ban on the use of Hollywood material in future productions—so that immediate educational release may be effected when deemed expedient.

Chicago Scientific Film Society

The Chicago Scientific Film Society will hold its second meeting, Wednesday, February 26 at 8:00 p. m., 84 East Randolph Street. Featured on the program will be several films concerning atomic energy and power. In addition to these timely films, *Transfer of Power*, dealing with the lever and the wheel will be shown. *Transfer of Power* will trace the development of these fundamental mechanical principles from the dawn of history up to the present day and will serve to point up the strides made by modern science. The international aspect of the program will be increased by a presentation of the color film, *Life in the Western Marshes*, dealing with an international wild-life conservation scheme. This film, in addition, deals with bird migration in the Western Hemisphere. Program details may be obtained by writing Wesley Greene at the above address.

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AUDIO-VISUAL TRADE REVIEW

Magnetic Sound for 16 and 8mm Films

Sound can now be added to motion pictures regardless of film width and of taking speed—sound or silent speeds—according to an announcement from the Armour Research Foundation. Furthermore, the sound may be readily erased and re-recorded. The Foundation has recently brought to light this new application of magnetic recording. Eventual acceptance of this form of recording is expected and should be of especial value to makers of school-made films and to instructors in the fields of motion pictures and radio.

The Armour Research Foundation has been engulfed in a program of research and development in the field of magnetic recording for sometime now, and of recent date special applications for the motion picture field have been brought to light. While actual development work has been commenced only very recently on this particular application, the results are already very encouraging and point to the eventual wide acceptance of this form of recording throughout the motion picture field.

Magnetic Recording on motion picture film is made possible by applying a thin strip of magnetic powdered material to the film in such a way that it will be permanently affixed. This strip is approximately $\frac{1}{8}$ " wide and can be located on the outside of a double sprocketed film or on the unsprocketed side of a single. When the former method is used, it is possible to record separate sound tracks, thereby yielding the flexibility of choosing between either a binaural system, a system whereby each sound track is actuated from a separate microphone or the placement of a commentary on one sound track with any desired musical background on the other. A single sound track may be employed if desired. While it is possible to place a blank layer of material on the sprocketed side of a single sprocket film, it has been our experience that this is unnecessary inasmuch as the single track does not cause difficulty in reeling.

First attempts at magnetic recording on motion picture show it is possible to achieve response up to 14,000 cycles at conventional 35 MM film speed, to 5,000 cycles at conventional 16 MM film speed, and to 2,500 cycles at conventional 8 MM film speed. It is possible to adapt magnetic recording equipment to any conventional projector and if a given projector is already equipped with optical recording means, it would not be unduly difficult to modify same for magnetic recording as well.

Essentially, the advantages which magnetic recording offers over other types of film recording are: (1) Simplicity of equipment; (2) Greatly reduced weight, for achieving the sound reproduction; (3) Greatly reduced cost as compared to

any other system; (4) Ease and simplicity of recording technique, making it possible for any amateur to obtain satisfactory results; (5) Ease in editing and magnetically erasing the sound track for re-recording, a desirable feature for school and practice use. (6) The possibility of adding sound to films that have already been made.

Experiments in magnetic recording have proven that should the magnetic medium be placed on the film before exposure and consequent subjugation to development processes, that the magnetic track is not altered in any way. Furthermore, that films that may have been taken over a period of years could have a magnetic sound track put on them for commentary regarding the subject matter of the film.

The writer believes that magnetic recording for motion picture work will find wide acceptance in the professional field, as well as in 16 and 8mm work. Already a number of manufacturers in this field have become interested, and it is not beyond a stretch of the imagination to state that sound recording for amateur and school motion picture use may be a reality in the not too distant future.

Magnetic Paper Tape Recorders

A new item of equipment which will shortly become available for sale through dealers is the magnetic paper tape recorder. This is somewhat similar to the wire recorder, but instead of wire it uses as a recording medium a paper tape 8mm wide, which has been coated with a special material to give it magnetic properties. Proponents of paper tape recorders claim that they offer several advantages, including ease of splicing, reduction of cross-talk due to insulating properties of paper, and lower costs of both recorders and tape.

According to best information available at the moment, the Brush Development Company, 3405 Perkins Avenue, Cleveland 14, Ohio is the only firm which is actually manufacturing and delivering paper tape recorders—though in extremely limited quantities—at this time.

The Indiana Steel Products Company, Valparaiso, Indiana, are manufacturers of the "Alnico" paper tape; they do not manufacture recording machines. Several companies are tooling to manufacture under their patents.

Lewis Film Service Expands

In order to increase its offerings in films and equipment, the Lewis Film Service has become a department of the Lawrence Camera Shop, 149 N. Broadway, Wichita 2. The Lewis Film Service name will be retained at the new address. This change will provide the best in service to schools and non-theatrical accounts.

IIC is the newest Leica camera and

New RCA Victor Offices and Studios

Removal of the RCA Victor Division's New York and Chicago regional offices to newer and larger quarters has been announced by Walter M. Norton, Director of Distribution of the Division.

The New York office, formerly located at 411 Fifth Avenue, is now at 36 W. 49th St., Radio City, while the Chicago office, formerly at 445 N. Lakeshore Drive, is now in the American Furniture Mart Building, 666 N. Lakeshore Drive. Managers of these regional offices are M. F. Blakeslee, in New York, and H. A. Renholm, in Chicago.

Enlarged and completely renovated scoring and recording studios at 411 Fifth Avenue house the RCA Film Recording Department. An important new activity to be accommodated in the added studio space is the dubbing of foreign language narrative and lip-synchronized dialogue on film originally recorded in English, for distribution abroad. At the same time, the new "411", as the studio is known in the trade, will accommodate a substantial increased schedule of English language narrative recording, sound effects recording, music scoring, and re-recording.

In addition to the large original studio at "411," which has been redecorated and air-conditioned, the RCA facilities now include a complete new air-conditioned studio of the "Commentator" type, built in space provided by streamlining office and storage accommodations, and a spacious and attractive new reception room. The new studio is equipped for both 35mm and 16mm recording. Together, the two studios virtually double the capacity of "411" for service to the major companies, independent producers, and others using these facilities.

New Leica Cameras Again Available

Mr. John W. Slacks, President of E. Leitz, Inc., has announced that his company is resuming the distribution of genuine Leica cameras. "These cameras", he said, "are the Leica camera IIC and are made in the original Leitz Works, in Wetzlar, Germany. They are not of domestic manufacture." "In fact," he said, "there is no such thing as a Leica camera made in the United States."

Mr. Slacks revealed that the genuine Leica cameras being imported and distributed by E. Leitz, Inc. are being brought into the U. S. by arrangement with OMGUS (Office of Military Government, U. S.) through the U. S. Commercial Company. The money derived from this resumption of importation of Leica cameras will be used to defray part of the cost of the occupation of Germany.

Mr. Slacks revealed that the Model

embodies many new engineering and design features which make more superior performance and ease of operation. There are many advancements in the construction of the shutter, which has imparted to it even greater efficiency.

Externally, one of the main differences of the Model IIIc compared to former models of the Leica camera is a different arrangement of shutter speeds on the two speed dials.

It is no longer necessary to remove the protection collar around the shutter release button to use a cable release. A new type of protection collar is now permanently attached to the camera and it permits the special Leica camera cable release to be used.

The Model IIIc cameras now being imported are equipped with either the Elmar 50mm $f/3.5$ or the Summarit $f/2$ lens. Both lenses are coated. In accordance with the policy of E. Leitz, Inc. the cameras will be offered for sale through franchised Leica Dealers.

Natco Moves to New Quarters

Offices of Natco, Inc. are now in new quarters at 505 N. Sacramento Blvd., Chicago. The building was formerly occupied by the Bendix Aviation Corporation. Manufacturing operations are being moved, and with the increased amount of space, production of 16mm projectors is expected to be doubled.

Master Editing Outfit

To meet the demands of school movie makers for an editing outfit which will take hard usage and offer the ease of operation and flexibility of professional editing units, the Eastman Kodak Company has just announced that it is now beginning distribution of a Cine-Kodak Master Editing Outfit for 16mm. movies.

Combining several editing aids which have heretofore been offered by Kodak only in separate form, the editing outfit now incorporates Cine-Kodak Master Editing Rewind, Senior Splicer, and Editing Viewer mounted on a 17-pound metal base which provides rock-steady support and 37-inch working space for professional quality editing. In addition, the Cine-Kodak Editing Bracket, which accepts up to four Cine-Kodak return reels, can be fastened with a wing nut between the viewer and the left rewind spindle. Both spindles of the rewind are geared for speedy film winding, and film can be wound in either direction. Spindles on the Cine-Kodak Master Editing

Outfit accept 16mm. reels up to 1,600 feet. With the Cine-Kodak Editing Viewer, which is an integral part of this outfit the worker can see every scene in action as the film is edited.

The Kardon—New 35mm Camera

Proving that it can be made here, Chick Kidner, Sales Manager of the Premier Instrument Corporation, 52 West Houston Street, New York 12, N. Y., has unveiled a new precision 35-mm. coupled range finder camera made entirely in America and comparable to a well-known foreign make. Called the Kardon, it has several new features of design and construction, and is fitted with a Kodak Ektar 47-mm. $f2$ coated lens.

As its predecessor, the camera has a super-imposed image type coupled range finder, and shutter operation coupled with film transport to insure against double exposure. With speeds from one second to one one-thousandth of a second, the focal plane shutter controls are divided into two sections. The knob on top of the camera controls speeds from a twentieth to a thousandth of a second, and the knob on the side of the camera next to the lens governs speeds from one second to one one-twentieth of a second. . . .

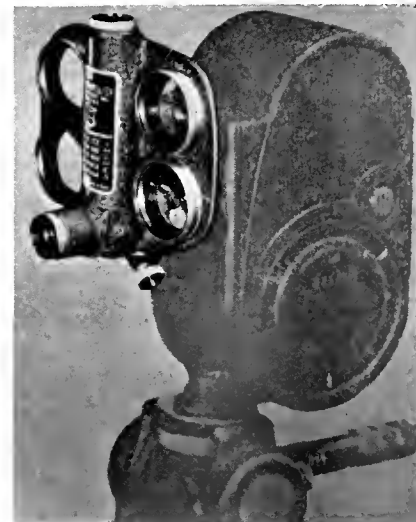
The use of a 47-mm. lens insures a wider angle of vision as well as a greater depth of field, all points which make for greater versatility, claims Mr. Kardon, the manufacturer. Available soon will be telephoto and wide angle lenses, as well as other accessories. . . ."

Cine Accessory

Accurate framing, which shows the exact field of view, and needle-sharp focusing at distances as short as 6 inches are offered to users of Filmo 8mm and 16mm motion picture cameras by means of the new Bell & Howell Close-up Attachment. Thus Filmo owners continue to "get what they see," even when working at extremely close subject range.

Consisting of a supplementary fixture, which is fastened easily to the camera lens, the new unit comes equipped with one auxiliary lens and a compensating viewfinder. Additional auxiliary lenses are available for use singly and in combination at various camera-to-subject distances up to and including 36 inches.

Useful in close-up cinematography of such subjects as insects, flowers, magazine and book pages, and table-top set-



Close-up Attachment for Filmo Cameras

ups, the attachment has unique applications in title-making as well. For further information concerning the Close-Up Attachment write to Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

New Eastin Chattanooga Office

Eastin Pictures Inc., has opened an office at 608 Temple Court Building, Chattanooga, Tenn., and is now ready to serve old and new customers in the District of Columbia, Maryland, Virginia, West Virginia, Kentucky, Tennessee, North Carolina, South Carolina, Georgia, Alabama, Mississippi and Florida.

The Eastin concern, a twenty-year-old firm which also has long-established offices at Davenport, Iowa, and Colorado Springs, Colo., carries on a nation-wide business in the rental and sale of 16 mm. sound motion picture films. Edward H. Hieronymus, who will manage the Chattanooga office, emphasizes the fact that the company's new branch will maintain a stock of 16 mm. sound projectors and a large library of feature pictures and short subjects.

Young America Films Announces Replacement Footage Policy

A new and more liberal policy governing replacement of damaged footage has been announced by Young America Films, Inc., according to T. C. Morehouse, Director of Sales. This new policy will make it possible for any owner of Young America film to replace damaged 16mm footage at a unit cost of five dollars per one hundred feet, a price that is substantially below prevailing prices in the field for replacement service.

Young America Films will inspect the returned print and replace the necessary footage in unit lengths of one hundred feet. Replacement footage will be Vaporated and spliced into the print without additional charge.



New Cine-Kodak Master Editing Unit.

Radiant Screens

An attractive, new folder showing a complete line of projection screens has just been released by the manufacturers of Radiant Projection Screen with the famous "Hy-Flect", glass beaded fabric. Officials of the company state "that because full production of our product is now assured, we feel it our responsibility to provide the public with complete, up-to-date information on new screen developments".

A clever "Screen Selector" is a pre-dominating factor which distinguishes this folder from the mill-run of such productions. It is so designed that it gives complete screen sizes for various lenses and projector to screen distances, and is further amplified by a chart listing the numerous screen models with prices of all sizes from the smallest to the largest. Thus it is possible to see at a glance not only a photograph of the screen model desired but also a list of available sizes with their respective prices.

To obtain one of these new screen folders, write to Radiant, at their new factory and offices, 2607 W. Roosevelt Road, Chicago 8, Ill. Refer to folder No. 6002.

Another recent Radiant product is a small, inexpensive projection screen, called the "Little Theatre," which is a miniature reproduction of a real stage with drops. Lithographed in maroon, white, gray and black on sturdy cardboard, it is 27 inches high, 24 inches wide with a shadow box 11 inches deep housing a brilliant, light-reflecting "Hy-Flect" glass beaded screen 9 by 12 inches.

It is believed that the "Little Theatre" will hold strong appeal for children for use with their toy projectors and may find use in teacher previewing purposes. Not only is it very attractive but it is extremely portable, weighs but a few pounds, and is easily set up and knocked down.

South American Market

South America is virtually an untapped market for sound projector equipment, according to Robert Schasseur, who recently completed a five weeks' survey trip to Brazil, Uruguay and Argentina as sales representative in Central and South America of Natco, Inc., 505 N. Sacramento Boulevard, manufacturer of 16 mm. sound film projectors.

In the countries he visited to appoint distributors, Mr. Schasseur said a broad market for 16 mm. projectors remains to be developed. He found, for example, that neither school systems nor governments had taken up the use of training films. Current demand for projection equipment comes solely from amateurs, he said, and this type of business is expected to create a market during the present year for about 4,000 machines each in Brazil and Argentina. Mr. Schasseur reported that Natco distributors also will be established soon in many other Latin-American countries.

Wanted: 16mm Films

An interesting offer that should evoke a lively response in the ranks of 16mm producers comes from the Academic Film Company, Inc. of New York, whose heads, Milton J. Salzbarg and Harold Baumstone, are the former president and vice-president respectively of Pictorial Films, Inc.

Academic invites 16mm producers, both professional and amateur, to submit their productions to them for consideration of their commercial possibilities. If, in Academic's judgment, the film has market potentialities, the company will make an offer either on a cash or royalty basis.

Academic stresses the point that this is not a prize contest in any sense, but strictly a business proposition whereby its distribution channels are made available to producers of worthy 16mm films.

During their twelve years of association in the 16mm field, Mr. Salzbarg and Mr. Baumstone have become well known for their sympathetic interest in the work of new producers, amateurs included. Their purchase last Fall, when they headed Pictorial, of two out-standing amateur Kodachrome productions

aroused considerable comment in the industry. Both these films—Ralph E. Gray's *Arts and Crafts in Mexico* and Dan Billman's *The Inside Story*—were on *Movie Maker's* "ten best" list for 1946. Academic Film Company's address is 1450 Broadway, New York 18.

Col. Kalisch to Ganz

Colonel Bertram Kalisch of Forest Hills, N. Y. announced his resignation as Chief, Adaptation Section, Motion Picture Division of the State Department, to become associated with the William J. Ganz Company and the Institute of Visual Training, New York City, in the production and distribution of theatrical, industrial and educational shorts.

Colonel Kalisch, who served as a pictorial officer in both the European and Pacific War Theaters, is best known to the public for his feat of entering German-occupied territory with a news reel sound crew shortly after the liberation of Paris and persuading German Major-General Erich Elster to make a formal surrender for the cameras with 20,000 troops at Beaugency, France. Another achievement that added to his fame was making the first still and motion

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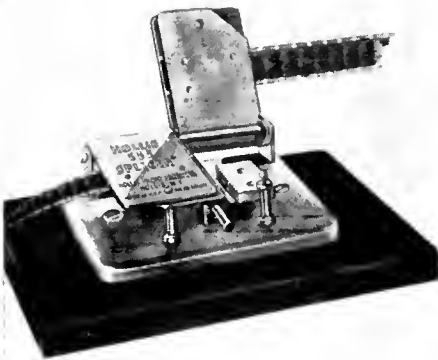
NAME _____ DEPARTMENT _____
SCHOOL _____ ADDRESS _____

pictures ever made of enemy troops drilling for U. S. Army cameramen in No Man's Land. For these historical pictures he talked the local German commander into lending him a squad of German paratroops for half an hour during a truce. Before entering military service Colonel Kalisch was a noted newspaper man and newsreel editor for RKO-Pathe Newsreel and MGM News of the Day Newsreel.

In June, 1945, Colonel Kalisch was assigned to General MacArthur's GHQ as Photo Officer. He directed all photo coverage on surrender negotiations, the landing in Japan and the surrender aboard the U.S.S. Missouri. He remained in the service six months after returning from Japan to reorganize the Morale Films Section and to put the Army-Navy Screen Magazine on a post-war basis. For this he was commended by General J. Lawton Collins, Chief of Army Information, and was awarded the Commendation Ribbon by the Secretary of War.

Hollis 555 Splicer

Being readied for early release is a new 8-16mm splicer boasting a dry-scraper unit. Splicing on the new product involves three operations, a single



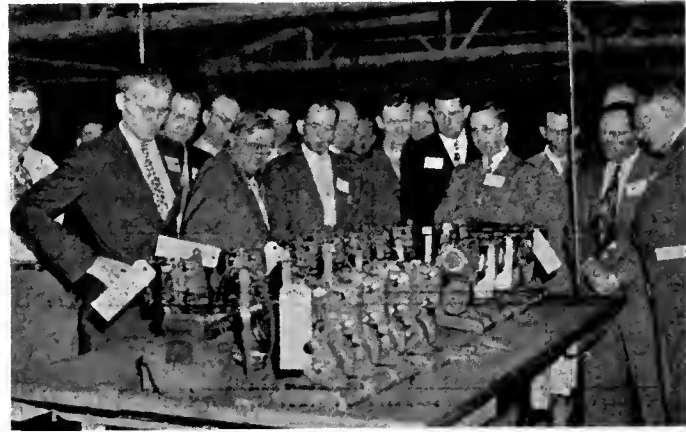
Splicer for 8mm and 16mm Films

movement completing cutting and welding. The unit called "555" is of steel construction with plated finish and is mounted on a lacquered wood platform. It is being handled by Alan Benjamin, 254 West 54th St., New York 19.

New Price for Canadian Films

The National Film Board of Canada, film agency of the Canadian Government, has announced a new selling price on its 16 mm. documentary films which deal with subjects of national and international interest. Selling price on 16 mm. black and white subjects is \$25 for one reel and \$40 for two reels. On a rental basis, cost is \$1.25 per reel. Kodachrome subjects sell at \$75 per reel and rent at \$2.50 per reel. This price schedule represents a standardization of fees which formerly ranged from \$15 to \$50 per reel.

A group of dealers on a tour through Ampro's plant, stop to watch a "Bank" of projector heads being given a test run.



Dealer Day at Ampro

Before the war, "Dealer Day" gave Ampro's visual education dealers an unusual opportunity to get together and discuss new trends with executives at Ampro Corporation. Recently, the first postwar "Dealer Day at Ampro" attracted representatives from 33 states, who found more than usual pleasure in renewing acquaintances missed during the war years.

The first session was opened by Mr. E. N. Nelson, Ampro's Educational Director, who introduced Mr. Harry Monson, Ampro's Vice-President and Sales Director. He presided over the meeting in the absence of Mr. Axel Monson, Ampro's president.

After reviewing Ampro's growth from a tool and die shop, started in 1914, then known as the Universal Stamping and Manufacturing Company, Mr. Harry Monson described the company's present extensive facilities. He pointed out that Ampro is now a General Precision Equipment Corporation subsidiary, with vast technical and productive resources at its disposal for the development of new Cine products, as quickly as conditions permit.

A booming market for motion picture projectors is in the religious field. Mr. Monson prophesied that within the next few years, it would possibly be as large as the educational field. Citing Ampro's world-wide sales appeal, Mr. Monson announced that by the end of next year he expects to have distributors appointed in approximately fifty different foreign countries. Since the end of the war, Ampro has trained men from as far away as Bangkok, Siam and Helsinki, Finland.

Following the speeches, the dealers were taken on a complete tour through Ampro's modern plant and were given complete demonstrations of all Ampro projectors. At the conclusion of an informative and stimulating day, Ampro was host to its dealers and their representatives at a dinner party at the Edgewater Beach Hotel.

Electro-Voice Moves

After 19 years in South Bend, Indiana, ELECTRO-VOICE, INC., well known microphone manufacturer, moves to a new,

larger home in Buchanan, Michigan. Here in one modern factory nearly an acre in size, ELECTRO-VOICE combines all the facilities of its three South Bend plants. Complete development and manufacturing processes, from the raw materials to the finished products, are now centralized under one roof—including die-casting equipment and a unique anechoic sound room.

The new plant now makes possible further expansion of ELECTRO-VOICE research, engineering and productive capacities, and permits even greater emphasis on the E-V quality control plan.

Pre-Fabricated Portable Darkroom

Pre-fabrication hits the photographer. . . . A new darkroom, complete except for the purely photographic apparatus, is being distributed by Alco Photo Supply Corp., 15 West 47th Street, New York City.

This darkroom called the "BLAK-A-Zell", comes knockdown in five crates and may be assembled in 6 hours by one man, in 4 hours by two men. Instruction manual accompanies each unit. It is completely wired and fitted with plumbing, shelves, dry racks, an 8 ft. stainless steel sink with built-in print wash tank, "Filtair" air filter and space



Portable darkroom with side wall removed

for an exhaust fan. It occupies floor space of approximately 8 feet on each side and is 7'8" high.

The unit is ideal for use in the garage or basement of private homes, and for school, laboratory and factory use. All wiring terminates in one piece of BX cable, long enough to reach a convenience outlet, or permanent connection may be made to the house wiring. An electrician is needed only if a permanent connection is to be made.

The plumbing is arranged so that water may be supplied through a garden hose, or permanent connection may be made by a plumber. The drain pipe is 2-inch and a hose may be used to carry away the waste, or permanent connection to the sewer may be installed.

Slidefilms and Slides

The Macmillan Company Enters the Text-Slidefilm Field

Early in 1947 the Macmillan Company will make available a set of slidefilms for coordinated use with their textbook, "General Biology" by James W. Mavor. The five slidefilms, of approximately 50 frames each, have been designed to integrate closely with the text, not only complementing but supplementing the subject-matter of the book. Titles of the five slidefilms, with the portions of the text with which they correlate, are as follows:

- The Cell, (Part I, Chapter 4)
- Alternations of Generations in Plants (Part II, Chapters 15, 16)
- Plant Physiology (Part II, Chapters 15, 16)
- Animal Parasites (Part III, Chapters 18, 20, 21)
- Life Through the Ages (Part VI)

These filmstrips were carefully planned and produced under the joint direction of Dr. Mavor, the author, and Dr. C. J. Hylander, Visual Aids Editor, College Department, of the Macmillan Company. This announcement, coming from one of the outstanding textbook companies, has high significance. It is a first step toward the goal of the "teaching package—text and slidefilms" to be developed by the Macmillan Company.

Business Education Visual Aids

A new company by this name, with headquarters at 330 West 72nd St., New York 23, has been formed by Clifford Ettinger to rent, sell, and produce sound and silent motion pictures, filmstrips, and other visual aids. BEVA will specialize in providing visual helps to high school and college teachers of business, sales managers, and training directors. It will restrict its activities to the field of education for business.

Doctor Ettinger has been a business teacher for many years. Since 1939 he has been visual-education editor of the *Journal of Business Education*.

Journal of Business Education. First slidefilm productions include the following:

Introduction to Accounting, The Accounting Cycle—Direct Ledger Entry—Routine Each Month, The Accounting Cycle—Direct Ledger Entry—Year-end Closing, How to Balance Accounts, The Journal—First Lesson, Posting—One Journal, One Ledger, and Controlling Accounts.

The content of every filmstrip is outlined in an index frame. The aim of each filmstrip is clearly stated and is realized by means of photographs, cartoons, title frames, and illustrative entries with the significant elements spotlighted and pointed up by means of arrows and highlights. Orientation is constantly maintained by subtitles, legends, and a clearly printed explanation at the bottom of each frame. Provision is made for pupil participation by means of direct questions and by providing model accounts which the student may copy from the screen. Application is present in the form of problems to be worked by the students. The problems are followed by model solutions. These professional filmstrips, with their presentation of a variety of bookkeeping situations in great detail, are excellent supplements to accounting texts using the balance sheet approach or the equation approach to the teaching of bookkeeping. They provide the basis for lively discussion, interested classes, and motivated learning. Filmstrips may be purchased or rented. Preview with a view to purchase is free.

Slidefilm Series on Government

Young America Films, Inc., 18 East 41st St., New York 17, have produced a series of five new slidefilms especially designed to correlate with the junior and senior high school social studies program. Each slidefilm is designed as a teaching unit on one of the branches or departments of the federal government. Titles in the series are: *Our Congress, The Department of Interior, the Department of Agriculture, Post Office Department and Our Federal Government*. Teacher's Guide is included.

Magnets is a new teaching slidefilm for the elementary school science class, designed to demonstrate and teach a few of the fundamental principles about simple magnets. Content of the slidefilm parallels the film of the same title. Teacher's Guide included.

Civil Aeronautics Filmstrips

Five new sound filmstrips, produced by the Civil Aeronautics Administration, U. S. Department of Commerce, are now available for public use. While they are intended primarily for use by airlines personnel, some of them will be useful in the study of transportation and

aviation in schools. Four of the filmstrips are in color. Each one is accompanied by a single-face 16" recording playing at 33 $\frac{1}{3}$ r.p.m. Aviation subjects covered are: *Approach Control, Air Traffic Rules, CAA Communications System, Federal Airways Service and Planned Developments.*

Transcriptions and Recordings

■ POPULAR SCIENCE PUBLISHING CO., 353 Fourth Ave., N. Y. C. 10 has a total of 81 Teach-O-Discs (172 titles) now available on 12-inch, double-faced records of 78 r.p.m. The records are professionally re-enacted scenes from the immortal works of the masters of literature and create an amazing student response, greatly stimulating interest in English literature, U.S. History, and the Social studies. In addition, they offer vivid examples for classes in English, speech training, dramatics, and radio technique, it being possible for students to compare recordings of their work with the professional performers. A complete list may be had by writing to Popular Science. The first 25 Teach-O-Discs include:

The Man Without a CountryHale
Macbeth—Sleepwalking Scene;

Soliloquy; BanquetShakespeare
Merchant of Venice IV, 1; II, 7; II, 9;
III, 2; II, 2Shakespeare

Paul Revere's RideLongfellow
Incident of the French Camp ..Browning
O Captain! My CaptainWhitman
InvictusHenley
Hamlet I, 2, 3, and 4; II, 2;

III, 1; IV, 5Shakespeare
A Midsummer Night's Dream
II, 2; III, 1 and 2Shakespeare
A Tale of Two CitiesDickens
The House of the Seven
GablesHawthorne

Silas MarnerEliot
Lancelot and ElaineTennyson
Garth and LynetteTennyson
She Stoops to ConquerGoldsmith
EvangelineLongfellow
A Leak in the DikeCary
The Skeleton in ArmorLongfellow
Barbara FrietchieWhittier

For use with Teach-O-Discs as well as other standard 10- and 12-inch records (78 r.p.m.), Popular Science is offering the Rembrandt portable electric phonograph. It has a 5-inch permanent magnet speaker with 3-tube amplification, giving sufficient volume for classroom use. Other features are a built-in compartment holding 12 records and a cover which may be closed while a record is playing. The unit operates on 115 volts, 60 cycles only.

Current Film News

THE FRESHEST MUSICAL EVER FILMED!

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CHARLES COBURN
CONSTANCE DOWLING

Knickerbocker Holiday

SONGS!
"September Song" - "Love Has Made This Such A Lovely Day" - "Nowhere To Go But Up" - "Let's Make Tomorrow Today" - "One More Smile" - "Sing Out"

A 1944 United Artists release
Running Time 85 Minutes
On seven year lease to 16mm. rental libraries at \$1000 per print.
World 16mm. rights controlled by
Astor Pictures Corporation
130 W. 46th St. New York 19, N. Y.

■ **HOLLYWOOD FILM ENTERPRISES**, 6060 Sunset Blvd., Hollywood 28, California announce a series of twelve color films covering the peoples of South America and their occupations. The first six are listed below:

People of Chile (2 reels)—overall concept of Chile in terms of her present day people. It is accurate and up-to-date. This history of the Chilean Republic and of the European immigrants who mingled with the original Indians provides a foundation for understanding the country.

The Andes—Chile's Barrier (1 reel)—the story of an unusual mountain range and how it is responsible for the climate, resources, and boundaries of a nation. Climatic peculiarities give Chile two important natural resources: the forest of the South and the nitrate beds of the North. Railways, industries, and hydro-electric plants are shown.

Chilean Nitrate (1 reel)—the history and development of the nitrate beds. This film is of great value because it explains in detail the modern methods of mining and refining nitrate, a subject on which there is little current written material. Furthermore, it reveals how nitrate exports give Chile its financial start.

Chile's Copper (1 reel)—the importance of copper and the story of the world's largest known reserves, located in the Atacama Desert. The importance of copper in Chile's economy is explained in simple terms.

Chilean Hacienda—A Traditional Farm Estate (1 reel)—a description of the Hacienda system under which much of Chile's farm land is administered, a system of tenant farming not found in the United States. The living and the working conditions of the owner and the workers are shown. Folk dancing and rodeos are shown, including the Chilean cowboy's costume and the odd manner of saddling his horse.

Southern Chile (1 reel)—a description of the tip of a continent. The southern third of Chile stretches in a maze of channels and islands down to Cape Horn. The lives of the primitive Indians in this region are shown, and some excellent shots of the Strait of Magellan are included. The effect of the Panama canal upon the traffic which once passed through the strait is indicated by means of animated diagrams.

■ **SINCLAIR REFINING CO.**, Merchandising Dept., 10 West 51st St., New York has recently released the following:

Over the Rainbow (40 min.)—farm planning for the future. It advises

the farmer to make up a plan for the future to combat the uncertainties of tomorrow. Looking ahead to greater soil and animal productivity, improved and adequate farm machinery, modern housing, and a more sympathetic outlook on farm living, the film puts across a message of great importance to the farmer. The film is available to film libraries and others.

■ **CASTLE FILMS**, 30 Rockefeller Plaza, New York 20 announces distribution of the following available for purchase:

Film Tactics (18 min.)—top-notch U.S. Navy film showing the principles of utilization of instructional films. This film is said to be one of the best available on the subject of teaching with films.

■ **INTERNATIONAL FILM BUREAU**, 84 E. Randolph St., Chicago 1 has acquired the exclusive United States sales right to three British Information Services films and to one National Film Board of Canada film:

The Great Circle (14 min.)—develops the theme that flying makes new neighbors. Animated globes are used to explain the meaning of great circle air routes. Refer to "Table of Contents" for picture story in this issue.

Near Home (25 min.)—a film about good teaching. To illustrate several principles that are basic to good teaching, a class and teacher study the community in which they live. Several students had complained that the community in which they lived was dull and uninteresting. To disprove this statement, the teacher takes the students on a day's outing for a closer look at the immediate surroundings. Stimulating bits of information spur the pupils to more and more investigation about the public library, the city hall, industrial centers, farms, and other places. The pupils, at last, have become interested in their environment. This is a film for teachers about pupils and the learning process.

The Story of Money (16 min.)—history of present day monetary systems from the days of barter up to the present. Originally prices of commodities were determined in terms of other commodities; then, in terms of precious metals or gems; and finally, in terms of coins. Ultimately, the check and credit system came into use. This film was made by Gryphon Films for the Bankers Information Committee, London and constitutes a fascinating presentation of this romantic story.

Certified for Seed (19 min., color)—story of potato growing from soil preparation and planting to harvesting and shipping. The scientific research program on the improvement of the potato is shown together with new va-

ieties produced by breeding. Cultivation, including the spraying and dusting of the plants, is explained. This is a National Film Board of Canada film of especial interest in the study of potato growing and scientific agriculture.

■ **UNITED WORLD FILMS, INC.**, Bell & Howell Filmosound Library, Rockefeller Center, New York 20 announces the following new 16mm sound pictures:

Logging in the Northwest (10 min., color or black and white)—logging crew and their work. Traditional labor and modern machinery are shown at work in the felling of large trees and their transportation by rail, truck, and river.

■ **CORONET INSTRUCTIONAL FILMS**, 919 N. Michigan Ave., Chicago 11 has released the following films:

Our Animal Neighbors (1 reel, color or black and white)—a film about the common mammals which live close to human society. Ten are shown: cotton tail rabbit, gray squirrel, fox squirrel, chipmunk, gopher (thirteen-lined ground squirrel), deer and meadow mice, shrew, mole, and bat. This film is intended for younger children.

Bookkeeping and You (1 reel, color or black and white)—how to keep a systematic record of cash income and outgo. This film is designed to aid the student in three ways: (1) motivate study; (2) aid to educational guidance, encouraging a careful selection of optional courses; and (3) vocational guidance, giving much job information. It is intended for use with groups in junior and senior high schools.

The Secretary's Day (1 reel, color or black and white)—comparison of the daily activities of a secretary as against those of a stenographer. The ability to organize and to plan ahead are shown as important qualities of an alert secretary. Designed for shorthand, typing, and secretarial office-practice courses, the film is also suited to vocational guidance and informational studies in the senior high school or business college.

How to Read a Book (1 reel, color or black and white)—methods of selecting the proper book and of using it correctly. Details which are emphasized include the following: information needed, what the book offers, author's attitude, key ideas and where to find them, the index, footnotes and references, when to read quickly, and when to read with greater care. Designed for junior and senior high school use, the film should be shown before book reports are assigned and as an aid to general study habits.

How We Elect Our Representatives (1 reel, color or black and white)—explanation of the functional basis of the American democracy: our election system. Basic contents include registration, primaries, electioneering, vot-

CHILDREN

ON TRIAL

A Feature Documentary
Film on
**JUVENILE
DELINQUENCY**
7 reels • 62 minutes
16mm Sound



One of our great problems today is Juvenile Delinquency. This film shows how Government social services are working to combat juvenile crime in Great Britain. It tells in dramatic fashion of how a boy who is caught house breaking and a girl who runs away from home and becomes a sex delinquent. Both are sent to approved schools where at first they fail to respond to their environment. Later they realize that they are being given a fresh start in life and decide to take advantage of the opportunities offered to them.

BRITISH INFORMATION SERVICES offices

30 Rockefeller Plaza, New York 20, N. Y. 360 North Michigan Ave., Chicago, Ill.
391 Suller St., San Francisco 8, Calif. 907 15th Street, N.W., Washington 5, D. C.

AND FROM BRITISH CONSULATES AT

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Available in Canada from the United Kingdom
Information office, 10 Albert Street, Ottawa

ing, methods of counting ballots, and the responsibility of voting intelligently.

■ **DE VRY CORP.**, 1111 Armitage Ave., Chicago 14, present a new series of 16mm films in color and black and white, edited for classroom use:

Carlsbad Caverns (10 min., color)—portrays the world's largest caverns located in southeastern New Mexico.

Navajo Land (10 min., color)—depicts the Navajo reservation embracing nearly four million acres of wide plateaus, massive canyons, and reflecting sand.

San Diego Zoo (12 min., color)—world's largest collection of wild ani-

mals, birds of amazing types and colors, and strange reptiles.

India (12 min.)—India's political dilemma with a brief review of the India National Congress, the Moslem League, and their leaders, as well as the people themselves, their costumes, primitive agricultural methods, their cities, building, and monuments including the Taj Mahal.

Other new film subjects now available on rental basis include the following *March of Time* films: *New South* (17 min.); *Palestine* (16 min.); *New England* (12 min.); *Americans All* (20 min.); *Music in America* (17 min.); and *Life with Baby* (18 min.).

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'Training You to Train Your Dog'

Three 16mm. Hits in Color, or
Black and White

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LANGUAGE,
NOW!!



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20 Minutes

THANK YOU
FOR
TRAINING
ME!!



"BASIC OBEDIENCE INSTRUCTION"

32 Minutes

JUST AS
GOOD
AS A
P.H.D.!!



"ADVANCED OBEDIENCE INSTRUCTION"

27 Minutes

United Specialists, Inc.

America's Foremost Producer
of Dog Films

PAWLING, NEW YORK

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20 announce the availability of a new film:

Children on Trial (62 min.)—feature-length documentary on juvenile delinquency in England, comparable to *Children of the City*, which demonstrated the Scottish method of handling such delinquency. The results of efforts to combat juvenile delinquency in England has led to the development of the Approved Schools. Young offenders who appear frequently before the courts and who fail to respond to the guidance of a probation officer are committed to one of these schools. This film tells the story of two boys and a girl, all con-

stant offenders, who are sent to Approved Schools. Resentful and uncooperative at first, they finally realize that they are being given a fresh start in life and decide to take advantage of the opportunities offered to them. The government estimates that about 60% of the children who attend these schools become so firmly set on the path of good citizenship that when they leave the school, they never give any indication of backsliding.

■ **GATEWAY PRODUCTIONS, INC.**, 49 Main Street, San Francisco, Calif., a newly formed producing-distributing organization, announces its initial releases this month. Personnel of the new concern includes Alvin J. and Darley Gordon, well known producers of documentary films and co-authors of the recently published book, *Our Son, Pablo*, Dave Butler and Wm. A. Palmer of Palmer and Co., San Francisco, and James A. Wallace, one time vice president of Walter O. Gutlohn, Inc. Current releases, all 16 mm. sound films, are:

The Junior Citizen (2 reels)—the part our schools are playing in training pupils to be good citizens. The subject matter is divided into four parts: (1) sharing a common understanding, (2) fitting into our economic life, (3) conserving our natural resources, (4) conserving our human resources.

Siena and Simone Martini (1 reel)—the ancient Italian city of Siena, the beautiful but never-finished cathedral, and the work of the artist Simone Martini. The film is valuable to students of Italian history, religious edifices, and fine arts.

Moving With Movies (1 reel)—a movie-appreciation film, from the esthetic approach. Shows that movies do not really move, but create the illusion of movement.

Spanish Influence in Mexican Crafts (1 reel, color)—made in the seldom photographed Valley of Oaxaca, dealing with pottery and basket making, weaving and leather working.

Gateway Productions are now handling the following well-known productions of the Gordons:

Fun in Food (1 reel, color)—a dynamic presentation of the food constituents, their sources and their functions. It was prepared with the aid of Frances Stern, Chief, Dietetic Clinic, Boston Dispensary.

I Wanted Red Wings, Carrot Pie and I Love to Make Music—three puppet films, dealing with the activities of Baby Rabbit and his friends and founded on an old North Carolina folk tale. The films are interesting to all ages but slanted especially for the very young mind. They are excellent fare for tiny tots since each film contains a moral intelligible to the very young.

■ **GENERAL MILLS, INC.**, Dept. of Public Services, 400 S. Fourth St.,

Minneapolis 15, Minn. announces a new film on nutrition:

And so **They Learn** (13 min.)—methods of weaving nutrition into classroom studies as demonstrated during a nutrition workshop at Mankato State Teachers College. The film indicates such activities as children raising a garden, painting a mural about foods and family eating, planning a picnic around the basic 7 food groups. Furthermore, it shows how teachers, working with parents, school administrators, health workers, and similar groups interested in nutrition can raise the nutritional standard of a community. The film was designed for teacher-training schools and for public health workers.

■ **INSTITUTE OF VISUAL TRAINING**, 40 East 49th St., New York 17, is a source for many free loan films of an educational nature, the most recent of which include:

This Is New York—a 2-reel 16mm sound film tour of this city with spectacular views from the air and from the streets. A typical American family rides the double-decker bus down Fifth Avenue, visits Chinatown, the waterfront, Coney Island, the Statue of Liberty and other points of interest. The highlight of the tour is a trip to the top of the Empire State Building. "This Is New York" is a companion film to a similar subject showing views of Washington, called "Washington—Shrine of American Patriotism," available from the same distributor.

The Danger Line (18 min.)—an interesting film telling the importance of proper shoes for children. The school nurse shows the class how to make a "danger line" chart to protect their feet from tight shoes. She tells them how much to allow for foot growth before the shoes become dangerously tight. An eight-page teaching unit is sent with the film. Though sponsored by Thom McAn Shoe Stores, no advertising and no attempt to sell shoes appear in the film.



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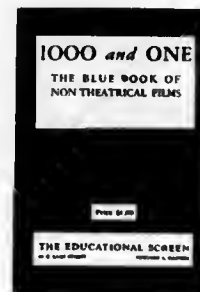
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A Trade Directory for the Visual Field

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19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 124)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Bray Studios, Inc.
729 Seventh Ave., New York 19

Bronxville Film Center
23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 108)

British Information Services
30 Rockefeller Plaza, New York 20
(See advertisement on page 125)

Castle Films, Inc.
30 Rockefeller Plaza, New York 20.
(See advertisement on page 72)

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collins Motion Picture Service
502½ & 506 St. Paul St.,
Baltimore 2, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 71)

Dennis Film Bureau, Wabash, Ind.
(See advertisement on page 112)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 78)

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 117)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 109)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.
(See advertisement on page 113)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

Gateway Productions, Inc.
49 Main St., San Francisco, Cal.
(See advertisement on page 116)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Hollywood Film Enterprises, Inc.
6060 Sunset Blvd., Hollywood 28, Cal.
(See advertisement on page 69)

Horizon Films, Inc.
232 W. 14th St., New York 11, N. Y.
(See advertisement on page 113)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 118)

Knowledge Builders
625 Madison Ave., New York 22, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 108)

Locke Film Library
120 W. Lovell St., Kalamazoo 9, Mich.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

O'Conion Films
822 Penfield Bldg., Philadelphia 7, Pa.

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

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films, Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 111)

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 74)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Simmel-Meservey
9538 Drighton Way, Beverly Hills, Cal.
(See advertisement on page 107)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 110)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 112)

United Specialists, Pawling, N. Y.
(See advertisement on page 126)

Universal-International
Rockefeller Center, New York 20
(See advertisement on page 115)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

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918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st, New York 17, N. Y.
(See advertisement on page 114)

Art Zeiller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

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Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 112)

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Narco, Inc.
505 N. Sacramento Blvd., Chicago 12
(See advertisement on page 73)

National Carbon Company, Inc.
30 E. 42nd St., New York 17, N. Y.
(See advertisement on page 76)

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 75)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 110)

Victor Animategraph Corp.
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(See advertisement on inside front cover)

Visual Education Incorporated
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1012 Jennings Ave., Ft. Worth 2, Tex.
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New Haven 4, Conn.
(See advertisement on page 121)

Training Aids, Inc.
7414 Beverly Blvd., Los Angeles 36, Cal.
(See advertisement on page 114)

SCREENS

Fryan Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal

Mogull's Inc.
68 W. 48 St., New York 19, N. Y.

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Society for Visual Education, Inc.
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Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 110)

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353 Fourth Ave., New York 10, N. Y.
(See advertisement on page 103)

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100 E. Ohio St., Chicago 11, Ill.
(See advertisement on page 105)

Visual Sciences, Suffern, New York
(See advertisement on page 108)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 114)

SLIDES (KODACHROME 2 x 2)

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239 Grant Ave., San Francisco 8, Cal

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Philp Photo Visual Service
1218 American Ave., Long Beach, Cal.
(See advertisement on page 116)

Slidecraft Company
257 Audley St., South Orange, N. J.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

SLIDES (Standard 3¼ x 4)

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(See advertisement on page 118)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

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Rochester 2, N. Y.
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243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 77)

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MAR 3 1947

Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



MARCH, 1947
Volume XXVI
Number Three

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COVER PICTURE: A scene from the film, WHAT MAKES DAY AND NIGHT, produced by Young America Films, Inc. Jane and Jim have just asked their father what makes day and night and where does the sun go at night. Using a globe and a flashlight, the father shows the children how the alternation of day and night is caused by the rotation of the earth about its axis and demonstrates that half the world is experiencing night while the other half has daylight.

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MAGAZINES AND MEN

by
F. Dean McClusky

THE gleaming silver of the EDUCATIONAL SCREEN'S twenty-fifth anniversary highlights for us not only twenty-five years of accomplishment in the field of visual education but makes especially lustrous the single-hearted devotion of one man, the Screen's late founder and editor, Nelson L. Greene. Magazines as well as men, contributed much in the pioneering days, but one magazine survived the test of time. The EDUCATIONAL SCREEN and Nelson L. Greene have, during the past quarter of a century, given to this field those extra ingredients of cooperation and of understanding that enable visual education to celebrate, along with EDUCATIONAL SCREEN, a silver anniversary of accomplishment.

Some of you who read this will perhaps remember the magazine VISUAL EDUCATION, a pioneer in this field. It began publication in 1920, and its first editor was Nelson L. Greene. In an editorial which he wrote for the April 1920 issue (No. 2, p. 5), the following sentence appears, "Increased trouble is the pioneer's normal reward." This was a prophetic statement, for by 1922 he had launched out as an independent; he had founded THE EDUCATIONAL SCREEN and was in competition with his old friend, VISUAL EDUCATION, as well as THE SCREEN and MOVING PICTURE AGE. VISUAL EDUCATION and MOVING PICTURE AGE were later consolidated with THE EDUCATIONAL SCREEN. Nelson L. Greene, like many with the pioneering spirit, was a man of purpose and of courage. His attitude toward the cause he had elected to serve was clear; "Visual Education," he wrote, "aims to be nothing if not trustworthy." (Refer to op. cit. p. 5.)

I have copies of each of the four early magazines before me on my desk. Between their covers, one will find the names of men who mapped the early course of visual instruction. Although it was soon made clear that there was not enough elbow room for four professional magazines in the young field, nevertheless, these publications and the men connected with them, in five short years, set stakes and outlined policies which have influenced the development of visual education to the present. Let us review briefly the accomplishments of that period.

The enthusiasm for visual education was relatively as great during the post-war years of 1919-1924 as it is now in the years following World War II. Many men saw in the silver screen then, as they see now, a means of rapid, effective communication which would make a valuable contribution to teaching. To temper the enthusiasm, it was clear that balance was needed. This was furnished by research. The application of research to the problems of

visual education was one of the first milestones which was set during the pioneering days. Leadership for this research stemmed from the University of Chicago and Columbia University. And the men responsible, without exception, served one or more of the magazines in an official capacity. Following the publication of the two studies by Weber and by Freeman et al in 1922 and 1924 respectively, there has been a steady growth in research literature dealing with visual instruction.

In American education, if a specialized field of endeavor is to achieve status, it must have a professional literature. To MOVING PICTURE AGE, THE SCREEN, VISUAL EDUCATION, and THE EDUCATIONAL SCREEN should go the credit for establishing the professional literature of visual education. They served as an outlet for the writings and reports of the serious workers in the field. THE EDUCATIONAL SCREEN, in particular, set a milestone in 1922 when it published in book form, Weber's "Comparative Effectiveness of Some Visual Aids in Seventh Grade Instruction."

In addition to professional literature, a specialized field needs an organization which will bring people together for the discussion of common problems and the determination of policies. The National Academy of Visual Instruction was established in 1919 to serve this purpose. It held national conferences on visual instruction annually and made extensive plans for future developments. MOVING PICTURE AGE served as the official organ of the N.A.V.I. until 1923 and by so doing rendered a large service to the field. Following the merger of MOVING PICTURE AGE and THE EDUCATIONAL SCREEN in 1923, the latter served as the official mouthpiece of N.A.V.I.

In 1922 the president of the National Education Association appointed the first educational committee of national scope to study visual instruction. The chairman of the N.E.A. Committee on Visual Education and Co-operation with the Motion Picture Producers was the late Charles H. Judd of the University of Chicago. This committee planted two ideas which were to bear fruit. First, it made a survey of films in the vaults of the producers to discover if there were portions of these films which could be put to educational use. Second, it made a nation-wide study of the administration of visual education in school systems and museums. The committee recommended among other things that the N.E.A. arrange a "program on visual education" and that it establish an agency "to carry on studies of administrative and instructional methods which should be employed in the introduction of visual materials into the school curriculum." The Judd re-

(Concluded on Page 164)

Means---Not Ends

Audio-visual aids must be used to create a reasoning and a thinking populace.

IT would really be surprising if the current preoccupation with methods and materials, with organization and with equipment, didn't cast a smoke screen over the more fundamental questions: "Are these things actually educational in and of themselves or are they only the tools of education which depend for their value on how they are used? It is so easy to lose sight of the main goal in the busyness of trying to achieve it; so easy to become engrossed in new machinery, especially if it is interesting, and to forget the larger problem of its proper use. Running a motion picture film is fun. Extracting its full educational value is more than fun.

The French have a saying, "The more it changes, the more it's the same thing." That may apply to us, too. Are the new instructional aids, with their projectors, recorders and radios and the new progressive curricula with their units and integrations, mere changes in paraphernalia, or do they actually create greater power in our students to master themselves and to understand the disturbing problems of a world in transition? It would be well for those of us who are interested in audio-visual aids and who realize their tremendous possibilities, to stop a while and ask, "Are we really educating or merely introducing new kinds of textbooks?" Perhaps we are simply changing the tools of education without influencing the result.

This confusion between ends and means is not peculiar to education. It has been characteristic of our civilization since the beginning of the Industrial Revolution. We have adopted mechanical power to our use without worrying too much about its social consequences. We have introduced time-saving machines and shortened the work day, but we have planned no constructive use for the time we save. We have multiplied our production, but we still burn crops and fight surpluses, because we have paid little attention to the best distribution of that production. We have created machines that are more efficient than men, but we haven't yet decided whether the world belongs to the machine or to the man it displaces.

With audio-visual aids, the mechanization of our civilization has found its way into the schools. It has been welcomed with open arms. The invention of the electronic tube and its magical ability to translate electric pulsations into sound and images was a literally heaven-sent boon to the educator. Here is the long-sought device to break down the physical barrier between the school world and the real world and the semantic barrier between the word, which had formerly been almost the exclusive medium of education, and the object of which the word too often gave an inadequate, even a distorted idea. It was an exciting prospect. It still is. Through the medium of the radio, the greatest personages of politics, adventure

H. M. BARR,
Director of Research,
Portland (Oregon) Public Schools

and art might speak directly to all school children. Through the medium of the film and the televisior, a magic carpet could be spread in every classroom, far more wonderful than any in the Arabian nights. It seemed to the teacher with imagination that the educational millenium was at hand.

Unfortunately, the millenium has not yet appeared. It isn't even in sight, either in the schoolhouse or in society at large. Once more we have been mistaking the means for the end. The new instructional aid and the progressive method have brought us the means for a better education—but only the means. Let us hope we get further with them than our predecessors did with similar innovations in the past.

The history of education is full of new methods and new devices. Rousseau thought that mankind could be made very much better if the child was allowed to grow up naturally without too much regimentation. He sounds strangely modern. Herbart emphasized the principles of interest and evolved his five formal steps as a universal method of learning. Coming closer to our own day, Superintendent Wirt, with the work-study-play plan of the platoon school, was sure he had the proper answer. Now that departmentalization has run its course, we are going back to the homeroom teacher in the fond belief that if all the various subjects and activities are integrated in a single unit, the child will grow up, not a compartmentalized individual, but a truly integrated one.

The same process of change has gone on with instructional aids. Froebel in the kindergarten relied upon geometric symbols to inculcate general principles. Comenius, the father of visual aids, was the starting point of a long line of pictorial improvements in textbooks. The activity enthusiasts have always insisted upon experience with things as the foundation of learning.

What will help the growing child to understand the world he lives in and the problems that confront his generation? Is it, as President Hutchins would have us believe, a knowledge of the fundamental principles of life as they are expounded in the 100 best books? Is it the mastery of the three R's as so many of our well-meaning laymen insist? Is it a greater program of vocational education with a longer time spent in shops and typing rooms? Is it a better grounding in physics and chemistry in keeping with the scientific nature of the modern age? Is it a knowledge of the American Constitution and the facts of American history which our patrioteers assure us is the sine qua non of good American citizenship? It is all these

and much more. By themselves, they are not enough. Unless the teacher directs the application of these principles, skills, facts, and aids to the actual problems of society, the child will seldom make the necessary associations by himself.

Understanding Our Changing World

Today we realize that neither in temperament nor knowledge are very many of us prepared to understand our changing world or to get along with the people who now live in it. Misunderstanding and prejudice are the rule rather than the exception. There has been very little in our education which would give us much knowledge of what is wrong with the world and what it needs if these wrongs are to be corrected. We have had very little training in getting along with other people of different backgrounds, different races, different colors, different nationalities. The penalty for that lack in our education may yet be an atomic war in which all problems will disappear as Hiroshima and Nagasaki disappeared.

The audio-visual approach is the most promising of all educational techniques available to the classroom teachers. If properly directed, it does have the capacity to bring to our young people as they mature, a realistic and much more easily understood picture of all phases of our civilization—its geography, its population, its technology, its ecology, its racial differences, its achievements, and its failures. It can really bring before the physical eye and, in time, the mind's eye, the infinitely varied pattern of life in all its manifestations. If designed to that end, it can do more to socialize the individual than all the sermons and all the textbooks in the world. It can do this because the picture has a way of finding a welcome reception in the human mind and heart which the word does not.

First, however, the audio-visual program and the curriculum which it implements must be specifically designed to give the child an understanding of the realities of modern civilization. It isn't enough to be merely descriptive of the surface of things—such as scenes in national parks, the costumes and houses of Arabian villages, the process of making bread in automatic bakeries, or the monuments in the nation's capitol. These are interesting, even important, and the audio-visual method will certainly make them better understood. But the problems of the future will not be solved by this kind of superficial education. Nor will pupil behavior be modified in the direction of better citizenship. The Nazis and the communists have made many mistakes, and their type of civilization may be anathema to our people, but they have shown the world what education can be made to do if, given a goal which enlists the enthusiastic cooperation of youth. They gave their school boys a vision of a better life, and the school boys fought hard to achieve it. The fact that the vision was diabolic, doesn't invalidate the method. Fascist schools won their students' enthusiastic devotion to a case of social, economic, and political improvement—as *they* saw it. And their students responded. That has not been done in American schools, and it wasn't because America lacks goals towards which youthful enthusiasm can be directed.

The American ideal is certainly as noble a goal as mankind has ever been offered by a nation. It is a dream of legal and social equality among men, respect for the freedom and dignity of the individual, a superb productive machine that will spread the blessings of a high standard of living throughout the population, a social order without prejudice because of race, creed, or color, and an opportunity for the advancement of every individual according to his powers and his character. That is the American dream, and to the achievement of that dream, education might well set its creative hand. It will not be easy, for there are many obstacles which stand in the way—traditional thinking, special interests, and above all, the curious notion that education must concern itself only with the institutions and the mores of the past or with the science of abstract technology. Though the problems that threaten our civilization are mainly those of human relations and of economic forces, schools have been compelled to avoid discussing them as if they were social taboos, as indeed they have been so far as education is concerned.

Education in Low Repute

The results are obvious. Education itself is in low repute. Demagogues, both of the right and of the left, sway the public mind, and when national crises arise, the people have little idea either of causes or of possible solutions. If the trouble concerned our physical health and physicians had been as uneducated as our politicians, we would all recognize what was wrong. Doctors who know only the anatomy of the human body are of little use in times of illness. To understand what is wrong with the patient, they must also have a knowledge of pathology. And to effect a cure, they must have studied what remedies have been tried and found helpful. That is what education should attempt to do for those who would deal with the ailments of the body politic, and that means not only the politicians but everybody who casts a vote. In that attempt, audio-visual aids could play a vital part, if they were properly made and properly used.

Education and Indoctrination

Of course, it will be objected that such an education implies the dangers of indoctrination. That is a very specious objection. All education is indoctrination. Every textbook, every social custom, every respect paid to current stereotypes are forms of indoctrination. The real question is whether indoctrination shall be confined merely to the mores and taboos of the past or whether it shall be directed towards solving the problems of the future. In the solution of the problem, we are undoubtedly making progress. In junior and senior high schools, the social studies are beginning to touch upon the controversial issues of contemporary life. In elementary classes, children are being taught the virtues of cooperation and tolerance. In time, parents will recognize that the hope of a better world lies in such a new curriculum. Then they will insist upon stressing its purposes and implementing its techniques. That is the day when audio-visual aids of the proper kind will become the most valuable tools in the entire pedagogical job.

Visualizing and Vitalizing Government

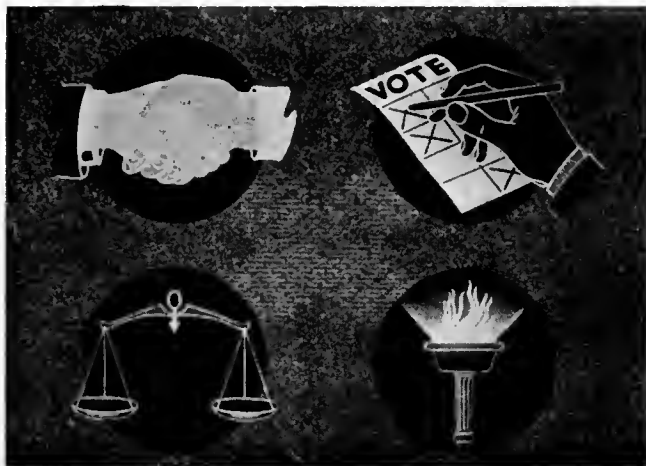
We must improve the quality of our citizenship, and this can be done through better education.

FRANCES NORENE AHL,
Glendale (California) High School

NO subject in the entire high school curriculum is in greater need of visualization and vitalization than that of government. Certainly none offers such opportunities to report facts vividly and succinctly at each important step.

The study of government may well be introduced by a discussion of democracy as the highest type of political organization. One way to do this is through the use of the recent Encyclopaedia Britannica film, *Democracy* (11 min. sd., 16 mm.)

Evatt's statement—published in *Life* magazine, September 9, 1946—in answer to a question put to him by a Swiss correspondent, Leon Nemanoff, makes clear the basic conceptions of Australia's Foreign Minister as to what democracy really is.



Encyclopaedia Britannica Films

The film "Democracy" will serve as a basis for discussing democracy as the highest form of political organization.

Whatever the approach to the treatment of government, it should be so stimulating and so constructive that students will better understand not only their own nation but the newly contracted world in which we *must* all help to build a just and lasting peace or face the cruel reality of an atomic war and the end of most of our civilization. The problem of atomic control is treated in *One World or None* (9 min. sd., 16mm) available for rental from local film libraries, and for sale from Film Publishers, Inc., 25 Broad St., N. Y.

It is estimated that between one third and one half of the adult citizens of this nation do not read the daily press sufficiently to know about even the major, important issues in their own country and the most vital problems of foreign lands. How can such inadequately informed men and women possibly discharge their rights and their duties as voters in this great democracy? And yet, the very life blood of free government is the people themselves.

It is clearly evident that we *must* improve the quality of our citizenship. It is equally evident that we

must improve the education of our youth, for only through better education can we hope to preserve and strengthen our democratic institutions.

Every course in government should garner much from the study of the daily newspapers and the best current magazines. From the press and the radio, students can learn a surprisingly large amount about their local government, their State Legislature or their National Congress in action. They can follow legislative problems and procedures from day to day. They can watch the molding of public opinion on problems ranging all the way from the control of "smog" and the elimination of traffic accidents to the international control of atomic energy and our relations with Soviet Russia.

The Encyclopaedia Britannica classroom film, *Public Opinion* (1946, 10 min. sd., 16 mm.) is especially valuable for illustrating public opinion in action. It traces the process of public opinion from the initial stage of tension, in which the citizens of Centerville realize that something is wrong with their water system, through the stage of diagnosis and prescriptions, through additional debate to final action in the form of a bond election for a new water system. Methods of measuring public opinion through interviews or polls and election are explained. The different ways of analyzing the various factors that influence public opinion are illustrated. Finally, the film emphasizes that if a democracy is to have an enlightened public opinion, the press and the radio must be balanced, and the people must overcome their prejudices and think objectively.

Through skillful application and discussion, the students visualize, as never before, that public opinion is the backbone of any free nation. They understand

(Concluded on page 170)



Museum of Modern Art

The documentary film, "The City," presents problems of the modern city.

The Centennial of Two Great Men: Alexander Graham Bell and Thomas A. Edison

The inventors of the telephone, the motion picture, the incandescent lamp, and the phonograph were born in 1847.



Alexander Graham Bell at the opening of the New York Chicago long-distance telephone line, 1892.

TWO men who laid the cornerstones for modern communication were Alexander Graham Bell and Thomas A. Edison, both of whom were born exactly 100 years ago. To these men and to their successors, the educator who uses motion pictures, recordings, and radio owes a profound debt. Bell was the first to patent a device for transmitting voice via undulating electric currents. Edison did further work on voice transmitters, invented the phonograph, the motion picture, and worked with sound films. Unlike the proverbial inventor, these men lived many years to see their inventions universally adopted.

Alexander Graham Bell (1847-1922) had become interested in the science of sound through his work with the deaf. Bell's father had been a corrective speech teacher. His mother had gradually lost her hearing. As a result, Bell began to take an interest in the science of sound. Graham tried to read the German writings of Helmholtz on *Sensations of Tone*. Not having great facility with the German language, Bell received the impression that Helmholtz could telegraph the vowel sounds. This put the idea of the telephone into Bell's head. He experimented with a device called the phonograph which traced the wave patterns of sound on smoked glass. (It was this same device which suggested the phonograph to Edison.) Bell's particular phonograph was made from the diaphragm and bones of a human ear. Together with Thomas A. Watson, he worked on the telephone through 1874 and 1875. His

first efforts produced a telephone which transmitted voice sounds though they were incomprehensible. He obtained a patent at this point. It was actually three days after the patent was issued (March 10, 1876) that his telephone carried the first complete sentence: "Mr. Watson, come here, I want you!"

From that time onward, the art of communication marched forward. Edison, Blake, Berliner, Hunnings, and many others contributed improvements to the transmitter, called "microphone" in radio parlance. Bell experimented with the transmission of sound over a beam of light. Lacking the aid of electronic amplifiers which have made possible recent success in this direction, Bell was able to hear articulate speech carried on a ray of sunlight. For his photo-electric cell, he used selenium. After Bell's death, the companies which he had founded did much to develop commercially practicable sound motion pictures—the Western Electric Recording of today.



The first commercial telephone was this wooden box, used in 1877. A person spoke and listened at the same opening.

Edison and Motion Pictures

What amounts to centuries of progress have been made as the result of inventions of Thomas A. Edison, although Edison was born just one century ago. Of all the history-making developments which sprang from Edison's genius, none has had more widespread appeal than motion pictures.

The inventor sired the first motion picture camera in 1889 at the age of 42. Within his own lifetime, Edison saw the movie industry grow so stupendously as to become the most expansive enterprise in the world of entertainment.

The seed of the industry was an idea of Edison's that motion could be captured photographically by a camera taking repeated "shots" at high speed. A new celluloid film, developed by George Eastman for still photography, fitted into the scheme, and Edison used it in the first motion picture camera.

Though the "talkies" are generally thought to be a refinement of the motion picture industry, the fertile brain of Edison conceived the idea for them even before the first motion picture camera was made. In 1887 the inventor first gave thought to "an instrument which

should do for the eye what the phonograph has done for the ear, and that by a combination of the two all sound and motion could be recorded and produced simultaneously."

Edison saw his first Hollywood produced "talkie" in 1928 as did millions of other persons. To him this must have brought back memories of his early experiments. His first motion pictures had synchronized sound, the sound being recorded on one of his cylindrical phonograph records. In the days before the radio amplifier, the recording and reproduction of sound was a difficult task. Therefore, his invention was released as the Kinetoscope, a peep-show device, showing silent films of only one or two minutes duration. The first model of the Kinetoscope appeared in 1889 and was patented in 1891. The Kinetoscope appeared in public in a "Kinetoscope parlor" in New York City on April 14, 1894. Other inventors took Edison's films and projected them on screens. The first Edison sponsored projector was Thomas Armat's which was commercially introduced at Koster & Bial's music hall in New York, April 23, 1896.

The demand for films was great, and Edison soon found himself in the motion picture production business. His early studio was called the "Black Maria." Visualize an average-sized barn covered with black roofing paper inside and out for a comparison of Edison's first motion picture studio with the California studios of today. Yet the transformation has taken place within the lifetime of many.

The Edison structure had two features which took it out of the category of a barn. There was an adjustable roof which could be raised to provide a "spotlight" of sunshine upon the actors inside, and circular tracks upon which the structure could pivot to capture the sun.

No temperamental Hollywood performer could provide a greater problem than did one of the first "actors" upon whom Edison called. A Negro fighter from nearby Newark was engaged to box before the camera, and unknown to him the services of Heavyweight Champion Jim Corbett, then in his prime, were also obtained. When the dusky Newarker, far from a Joe

Louis, beheld his opponent he was paralyzed momentarily, and upon recovering lit out in the general direction of his home city, boxing togs and all.

Many cinematic techniques were developed by Edison employees. Thus, Edwin S. Porter, an Edison cameraman, discovered many principles of film editing. He was the first to create a story film by splicing different camera shots together—*The Life of an American Fireman* (1903). This film included one of the first close-ups ever filmed—a hand pulling a fire alarm lever. The first story film is generally considered to be Porter's *The Great Train Robbery* (1903). In this, he employed cutting to effect time lapses and parallel action. From this point onward, the development of the motion picture was rapid.

The greatest action pictures ever recorded by movie cameras were taken under actual combat conditions during World War II. Yet even in his early development of motion pictures, Thomas A. Edison perceived in war conditions the drama that made for great movies.

Miscellaneous Films About the Atomic Bomb

A Tale of Two Cities (20 mins.) showing the destruction of Hiroshima and Nagasaki is available from Signal Corps Film Libraries, Governors Island, N. Y., Post Office Building, Baltimore, Md. and Atlanta, Ga.; Fort Sam Houston, San Antonio, Texas; Civic Opera Building, Chicago, and Presidio, San Francisco, Calif.

Operations Crossroads (27 mins., color) is a joint Army-Navy Task Force film on the Bikini experiments. It is available from Motion Picture Section, Office of Public Information, Navy Dept., Washington, D. C. It may be purchased from Byron Studios, 1712 Connecticut Ave., Washington, D. C.

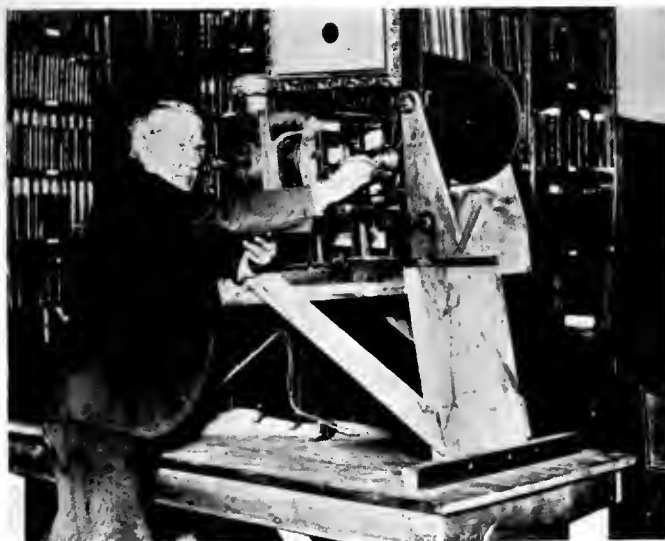
Rocket-Sonde, a film about V-2 rocket tests, is available from the Navy.

Slidefilms

How to Live with the Atom (with or without 33 r.p.m. transcription) is available from the National Committee on Atomic Information, 1749 L Street, N.W. Washington 6, D. C.

World Control of Atomic Energy outlines in greater detail methods of international control of atomic energy. See above for source.

One World or None has been adapted from the film of the same name. It is available with or without a standard 12" 78 r.p.m. recording. Speech notes accompany silent version. Film Publishers Inc., 25 Broad St., New York 4.



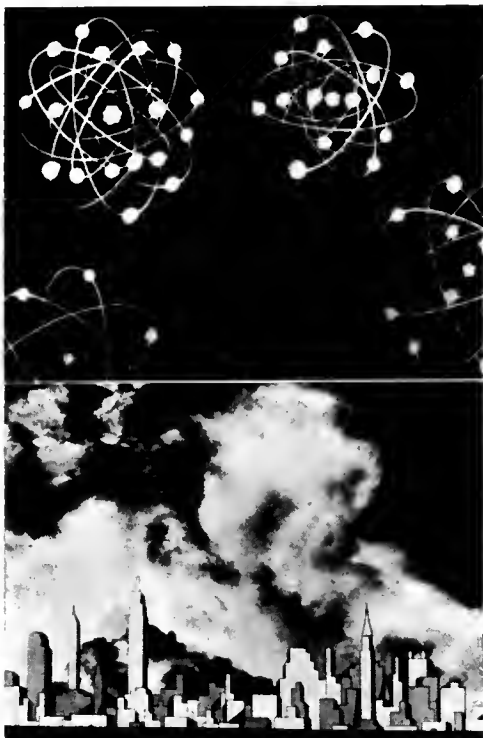
Thomas A. Edison experimenting with an early motion picture projector.

Museum of Modern Art
"The Great Train Robbery," an early Edison film, was directed by Edwin S. Porter (1903).

Films on Atomic Energy

Educators must awaken youth and adults to the importance of atomic energy and its control before civilization obliterates itself.

Encyclopaedia Britannica Films



March of Time

Atomic Energy (10 mins.) describes by graphic animations how nuclear synthesis, nuclear fission, and the atomic bomb's chain reaction are accomplished. The film is extremely well done and makes very clear the principles shown. The film was designed primarily for use in general science, chemistry, and physics courses in junior and senior high schools; however, it is meaningful to general audiences as well.

One World or None (9 mins.) stresses the destructive power of the atomic bomb and urges social and political action to insure that atomic knowledge will not be used in the future for destructive purposes. The film was produced for the National Committee on Atomic Information by Philip Ragan Associates with the technical assistance of the Federation of American Scientists. Distribution will be to both theatrical and non-theatrical audiences and is being handled by Film Publishers, Inc.

Notes: A valuable discussion pamphlet, *The International Control of Atomic Energy*, may be obtained for 30 cents from the Supt. of Documents, U.S. Government Printing Office, Washington 25, D.C.

See page 145 for other atomic bomb films.

LEFT TOP: Complicated atoms have many electrons and protons, as shown in "Atomic Energy," Encyclopaedia Britannica Films.

LEFT BOTTOM: An atomic bomb explodes over New York City as depicted in "Atomic Power," The March of Time.

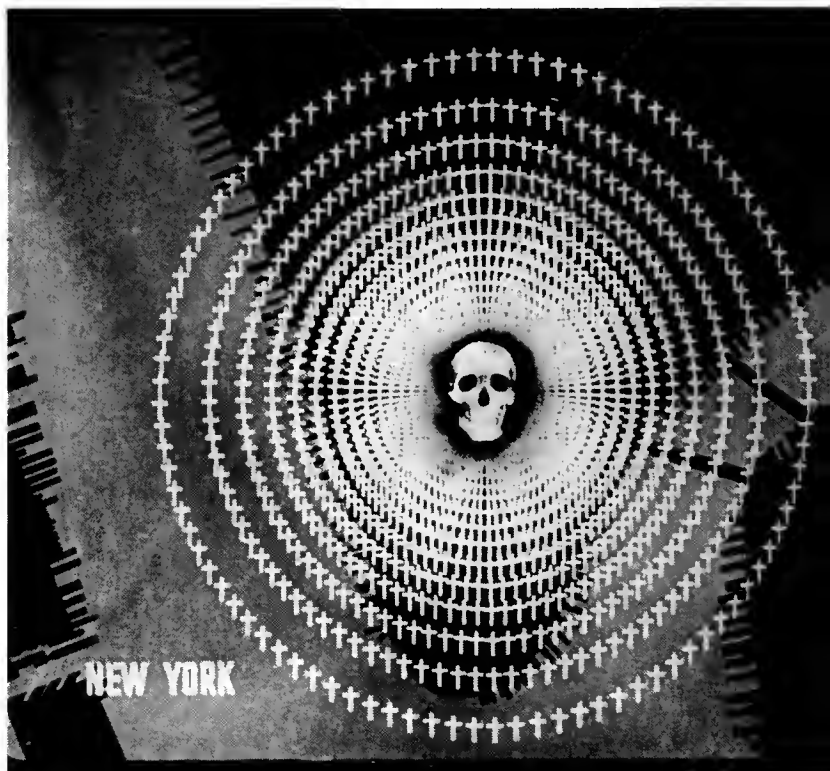
BELOW: One atomic bomb could spread death over New York City — "One World or None," National Committee on Atomic Information.

National Committee on Atomic Information

The Films

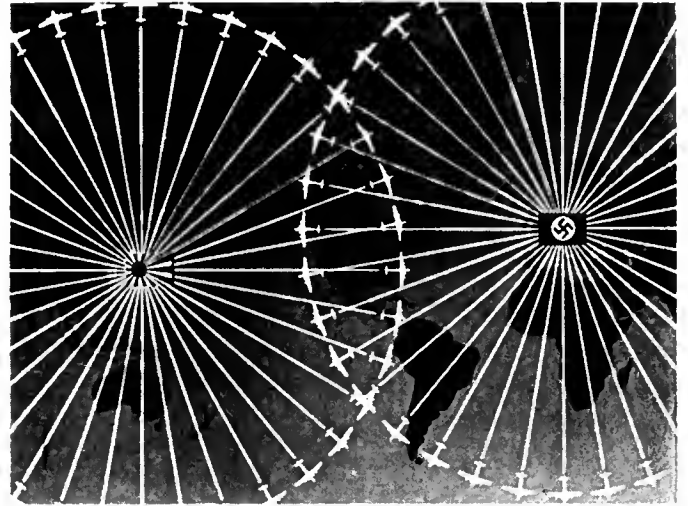
THREE important films have been added to the film literature on atomic energy and its destructive use: (1) March of Time's *Atomic Power*; (2) Encyclopaedia Britannica's *Atomic Energy*; and (3) the National Committee on Atomic Information's *One World or None*. These 16 mm films will be available from the customary distributors.

Atomic Power (17 mins.) tells the story of atomic power, tracing its early beginnings back in 1905 when Einstein proved that matter could be converted into energy and bringing the story down to date with the first atomic bombs (1945). The film includes re-enactments of the actual scientists performing the original experiments and concludes with the scientists' current campaign to tell the world the full meaning of atomic power.



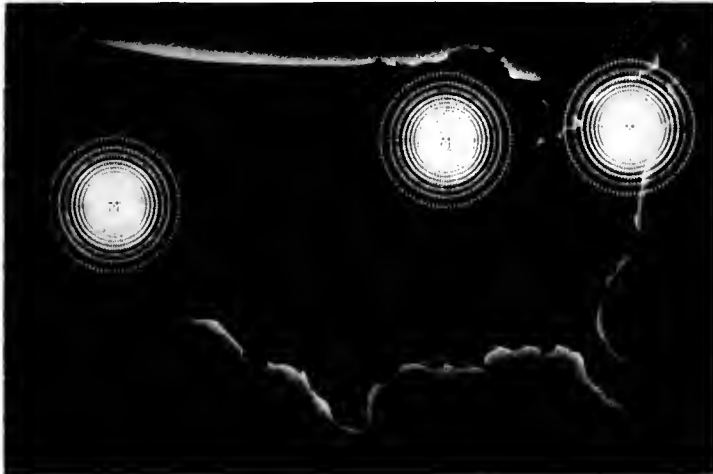
One World or None is narrated by Raymond Swing. It stresses the following important points, fundamental to an understanding of the social implications of atomic power:

1. **There is no secret.** Scientists of many countries contributed to the development of the original bomb. Other groups of scientists will ultimately discover the same facts.
2. **Atomic energy** is sufficiently destructive to obliterate any city in the world.
3. **Destructive use of atomic energy must be stopped.** The nations of the world must together control atomic energy.
4. Atomic energy can be for all peoples the great fusing force. It is **one world or none.**



National Committee on Atomic Information

With present day air transport, every city in the world is vulnerable to the atomic bomb, and especially is this true of American cities.



National Committee on Atomic Information

The number of atomic bombs which a nation possesses is not important, for a very few atomic bombs could cripple the industrial centers of a country.

Do You Want This?

ATOM
U-235

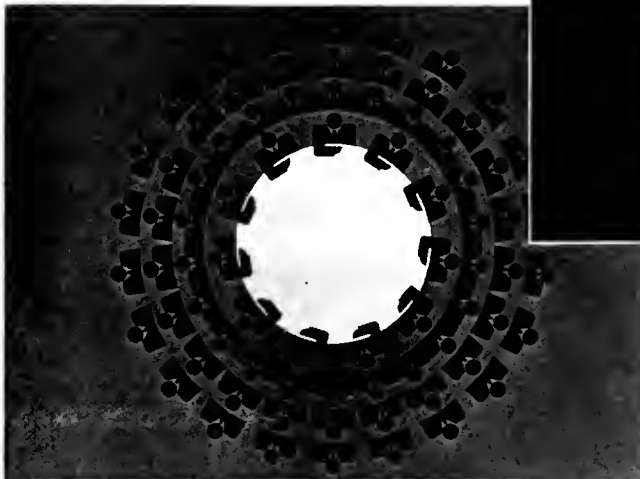


WHAT NEXT ?

March of Time

This is only the beginning of the atomic age. New and greater atomic discoveries will yet be made. These will lead to more powerful bombs.

Or This?



National Committee on Atomic Information



Reference Sources on Atomic Films

National Committee on Atomic Information, 1749 L. Street, N.W., Washington, D. C.

One World or None may be rented from local sources or purchased from Film Publishers, Inc., 25 Broad Street, New York 4. A slide film, based on the film is also available.

The March of Time, 369 Lexington Ave., New York City.

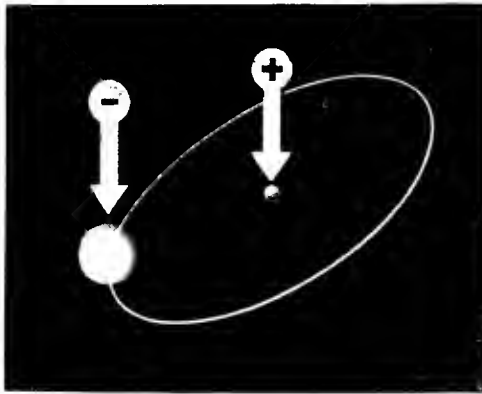
Encyclopaedia Britannica Films Inc., 20 North Wacker Drive, Chicago 6, Illinois.

Recordings

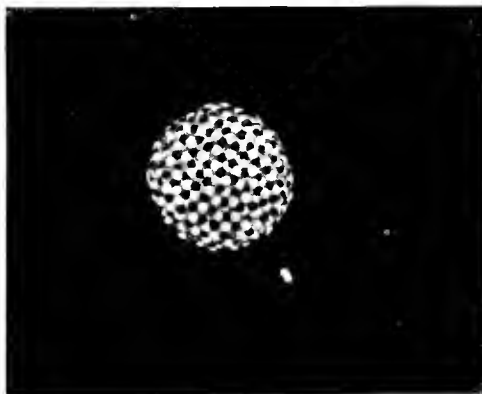
The Atomic Bomb and Peace Time Uses of Atomic Energy are available for sale each in a set of two 12-inch records with 50 handbooks for students. School Broadcast Conference, 228 N. LaSalle St., Chicago 1, Illinois.

International control of atomic energy could prevent the destructive use of atomic power. Such control must be instituted before it is too late.

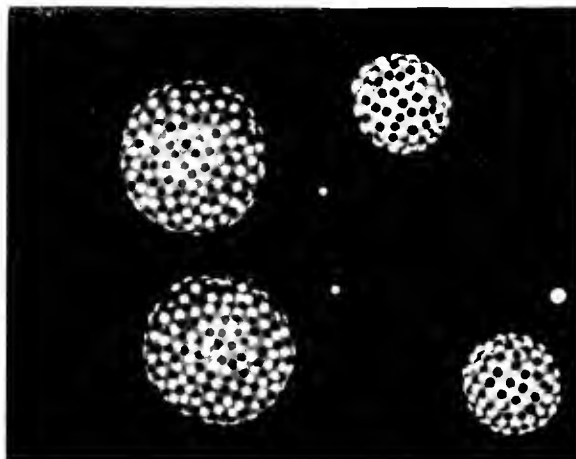
**How
Atomic
Energy
Is
Released**



Simplest atom of all the elements is the hydrogen atom. One negative charge, called an electron, circulates in an orbit around one positive charge, called a proton.



This uranium nucleus is being bombarded by a neutron. The uranium nucleus is very complicated and heavy.

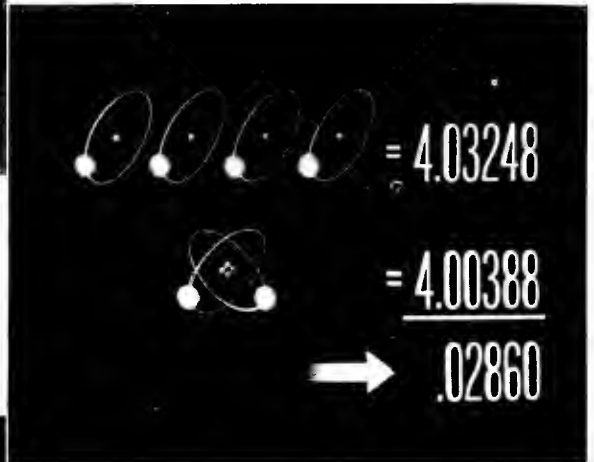


One uranium nucleus has been split by a free neutron. Now two resultant neutrons are on their way to bombard other nuclei. This is the beginning of the chain of reaction in nuclear fission.

Right: Each freed neutron releases more. Neutrons are splitting every uranium atom in the field, releasing quantities of atomic energy.

Nuclear Synthesis and Fission

These are not ordinary chemical changes or combinations but are fundamental atomic transformations; e.g., hydrogen is changed to helium. Such a step involves nuclear synthesis: two electrons combine with two protons to form two neutrons, becoming a part of the helium nucleus. The other two electrons circle about the nucleus.

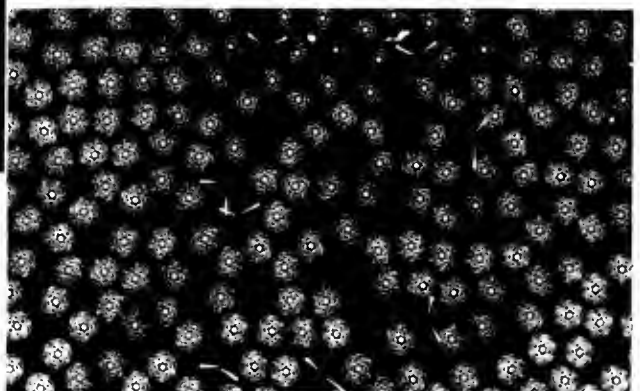


Four hydrogen atoms combined to form a helium atom. All component particles of the hydrogen atoms are used; yet, there is a loss of weight. Matter has turned into radiant energy.



When a neutron hits a uranium nucleus, the nucleus splits in two, and other free neutrons are released. An entire chain of such reactions takes less than a millionth of a second.

Note: All photographs on this page are from "ATOMIC ENERGY," produced by Encyclopaedia Britannica Films, Inc.



Raising Our Sights

BILL Kruse gave the title to this joint report on the 1947 Michigan Audio-Visual Conference, held in Detroit, February 19-21. It was while we sat together at one of the closing sessions that Bill and I decided to write this cooperative report on some of the highlights. It was an excellent meeting and one that firmly establishes the annual "Michigan Conference" as one of the country's best and one worth attending.

My comment last month (*Curriculum Clinic*), "Films That Meet Curriculum Needs," became a part of one of the first sessions on that same topic. As one of five members of a panel, I attempted to underscore the necessity for a raising of sights to bring about a production of visual materials planned in careful sequence and in "sufficient quantity so that whole courses of study might be based upon related visual materials." Louis Stark of Westinghouse presented a frank and realistic point of view of how a sponsor can provide motion picture materials that will serve curriculum needs. Edward G. Bernard of the New York City school spoke specifically of their forward looking program in providing materials for the New York City schools. Thomas Baird of the British Information Services spoke particularly of the function of the medium to widen and expand the curriculum in bringing real and vital experiences to children. He spoke of the great need now for a pooling of national films by all countries for general education, as well as for the production of international films by international organizations. Dennis Williams, as the last speaker of this long morning session, used his rare Arkansas story telling ability most effectively, and his story about big bears and little bears reminded all of us that real progress in this field depended upon how well we took care of the little problems in our own part of the woods.

Meetings were ably chairmanned, and Floyd Brooker set an enviable pattern the first day in his skillful, good-humored way of bringing the audience into the discussion. Film producers, equipment manufacturers, dealers, teachers, and visual education specialists had the opportunity for exchanging views, and they used it to the advantage of all.

During the conference, there were six separate previewing sessions when the best and newest film productions were reviewed. At one of these sessions, listed on the program as "Looking Them Over," a panel of experts (Dale, Wittich, Brooker, Frye, and Bernard) evaluated "ad lib" five films they were seeing for the first time. It was a conference innovation and a technique to be copied. They and the films were on the spot; but their keen, sharply analytical, pointed comments about these new films gave film makers some-

thing to think about for future productions and gave film users clearer insights as to the components of excellent pictures.

These were just some of the high points of a practical and inspirational Conference and in the report below, one more is reviewed in some detail:

A Supplementary Report

by William F. Kruse

WHAT seemed to differentiate this meeting to some degree from many fine similar conferences in the past was a series of long-range addresses by Edgar Dale (to be published next month in the *Screen*), V. Clyde Aruspiger, Floyd Brooker, and a masterful demonstration of "Achieving Growth in Democratic Living" by Louis Rath of Ohio State University.

Brooker's talk on "The Program of UNESCO in the Field of Mass Communication Media" especially distinguished this phase of the Detroit program. Because he was the American consultant to the London and Paris UNESCO meetings, he might understandably have been expected to go into a recapitulation of the technical steps involved in implementing the general objectives of those meetings. Instead, he gave a broad-gauge picture of the condition and attitude of France, Britain, and other European areas with reference

ONE of the most significant things about the 1947 Michigan Audio-Visual Conference was that in addition to the usual and invaluable shop talk, utilization demonstration, and similar "practical" items on the program, there was a conscious, responsible, hopeful **RAISING OF SIGHTS** as to the function and future of audio-visual media of mass communication.—W. F. K.

to cultural rehabilitation and mutual aid. He pictured liberated Europe—and that includes its educators and film specialists in particular,—as cold, hungry, impoverished, battered, but fiercely proud of their cultural heritage and independent future. He outlined the causes of misgivings concerning a possible American trend toward "cultural imperialism," especially in the field of mass communication, where American dominance in mechanism is momentarily so strong. Under these conditions, Europeans are quite naturally hypersensitive of the slightest attempt, real or fancied, to our using this advantage as a means of exercising control over the content to be communicated through these mass media. The intensity of revival of self-expression in the various lands of Europe is illustrated in the plans for five separate "international" film conferences in Europe next summer on the Cannes pattern.

Out of the stark poverty of Europe's schools follows a natural primary insistence on relief and rehabilitation for their devastated school plant and decimated personnel. Their first interest is in a world survey to

(Concluded on page 162)

Teacher-Committee Evaluation of New Films

L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

Assisted by CAROLYN GUSS, Instructor
BETTY STOOPS, Film Librarian
School of Education
Indiana University, Bloomington

Man—One Family

(British Information Services, 360 N. Michigan Ave. Chicago, Illinois) 17 min., 16 mm, sound, black and white. Sale price \$37.50.

Description of Contents:

OPENING scenes show the Apostle Paul of the New Testament preaching to a group of people and telling them that God has made all men of one blood. The Christian cross fades into the swastika, a crooked cross, and marching Nazis illustrate the perversion of the Christian idea and the substitution of the master race theory. Scenes of mass extermination are shown.

An "average citizen" in an English pub asks some questions. "Is there nothing in the race theory at all?" Animated maps show that many invasions of Great Britain have made it an island of mixed people. Likewise, each country of Europe is mixed. Additional animated maps show that while the members of each nation are mixed there may be a greater proportion of one characteristic in northern Europe and another in southern Europe, but that variations over the entire range can be found in each country.

A group of portraits are flashed on the screen and the audience is asked to identify the nationality of each person. This is impossible. Animated maps show that Germany, particularly, is composed of a mixed race.

The citizen in the pub asks whether one type of mixed citizen may on the average be better in intelligence than another type of mixed citizen. Illustrations are then given to show that in any present-day undertaking, we depend on the ideas contributed by the people from many countries. No group has an advantage over another in general intelligence.

Committee Appraisal:

The chief purpose of the film is to promote better relationships among various racial and cultural groups. The film is skillfully made to help further this purpose. While the film presents an approach which will be interesting and popular, its information is scholarly and accurate, and



British Information Services

"Man—One Family" shows the variations within races and nationalities. Thus, most Swedes are light-skinned, but some are dark. Most Spaniards are dark, but some are light.

it does credit to its distinguished educational advisers, Professor J. B. S. Haldane and Dr. Julian Huxley.

Many groups will welcome this production in the intercultural educational field. Church groups, clubs and other adult groups will find it worth their while to program this film.

What Makes Rain

(Young America Films, Inc., 18 East 41st Street, New York 17) 9 minutes, 16mm, sound, black and white, \$38.50. Teacher's guide available.

Description of Contents:

BOBBY'S letter to the weatherman, asking him to arrange for suitable picnic weather, launches the weatherman upon an explanation of where rain comes from, where it goes, and how it gets back up into the sky. He explains how rain does good work, filling streams and helping plants to grow.

He compares the rising of moisture from a puddle to steam rising from a boiling teakettle, but says that water vapor is invisible. He says that without evaporation, clothes on a line would never get dry. "Evaporation" contains the word "vapor." All rain that falls sooner or later goes back into the air. Human breath contains water vapor, and plants give it off. When steam touches a cool window or breath touches a mirror, the vapor turns into water, or condenses. Dew and fog are condensed vapor near the ground; while clouds are condensed vapor high in the air. If the air is cold enough, the clouds turn into snow instead of rain.

The earth and everything on it use the same water over and over again. An animated scene supposedly from Bobby's book about weather shows the water cycle but does not label it as such. In conclusion, the weatherman explains to Bobby that he has no control over the weather.

Committee Appraisal:

This film is an excellent presentation for intermediate grade science classes of the rather complicated water cycle. The narrator has a pleasant style, and the explanation is built slowly and well reinforced. The terms used are shown on the screen at the appropriate moment, and each is well illustrated. The explanation of the water cycle is greatly simplified, but the actual formation of drops of water and other details need not enter into an explanation on this level.

Vegetable Insects

(National Film Board of Canada, 84 East Randolph Street, Chicago, Illinois) 23 minutes, 16mm, sound, color. Produced by National Film Board of Canada, Ottawa, Canada. Price, \$1.50.

Description of Contents:

THIS film opens with startling close-up views of some common insect pests. The narrator points out that since insects are the most numerous of all living creatures, it is very important to keep the destructive ones under control. As the greatest natural enemy of the farmer, insects cause a great financial loss. The film shows Canadian government entomologists and scientists in laboratories studying the life history of insects and effective poisons.

The four stages of the Colorado potato beetle are shown as typical—the egg; the larva, which feeds on leaves for three or four weeks; the pupa, which is buried in the soil; and the adult. The squash bug lays eggs which hatch into a larval stage known as nymphs, which in turn become adults, omitting the pupal stage. All stages may be found on a plant at the same time.

Scientists study insects' eating habits to devise means of killing them. Biting insects, such as caterpillars and cabbage worms, devour plants and completely destroy whole fields. Their jaws have a powerful motion from side to side. This style can be killed by stomach poison which is sprayed on plants.

The sucking insects, such as the squash bug, have long beaks which they insert into succulent portions of plants to remove the juices, causing rusty spots and unusual growths. Aphids also belong to this type, which must be dusted with powdered poison.

The third type is the rasping insect, which lacerates plant fibers to get at the juices. The cabbage maggot tunnels into roots to feed this way. The fly which lays the eggs of the cabbage maggot can be kept away by placing tar paper disks at the base of the stems. Poison can be poured around the plant stems or mixed with the seed before planting.

Several types of poisons and the easiest ways of mixing them are shown next. Cutworms can be killed with poisoned bran, and tomato worms can be picked or cut off, in the small garden.

Nature fights harmful insects, also, by having some insects lay their eggs on others or feed directly on others. The insect victim carrying the eggs often lives, although handicapped, until the eggs reach the larval stage. The lacewing fly produces voracious larva which feed on aphids. The praying mantis eats almost any insect, but prefers grasshoppers.

Many destructive insects winter over in corn stubble, on fence posts, or in trash as larvae; while others cling to flat surfaces as pupae. Therefore, stubble and trash should be cleaned up and burned wherever possible, or at least plowed under.

Committee Appraisal:

This is an excellent film for biology classes, agriculture classes, farm groups, and gardening groups. The skillful and dramatic photography, with its rich, brilliant color, makes the insect world very real and exciting. The tugging of two hungry insects over a third, which they are devouring, takes on proportions of a major battle. Close-ups of many insects in their natural habitat show their structure and habits very effectively for biology classes. Agriculture classes, farm groups, and gardening groups will be interested in the insect pest control phases of the picture. The narration is informative and well presented at all times.

Hopi Horizons

(Social Documentary Films, 7819 Eastern Ave., N. W. Washington 12, D. C.) 22 min., 16mm, sound, kodachrome. Sale price, \$150 less 10% educational discount. Discussion guide available.

Description of Contents:

THIS picture presents a number of problems faced by the Hopi Indian people today. Interesting sequences picture the circumstances under which they live—the sandy desert land, the scarcity of water, the difficult problem of raising food and the struggle for an opportunity to enjoy the better things of life. The regulations of the United States Government seem to the Hopi Indians to be helpful in some instances but unduly restrictive in others. Scenes show the boundary restrictions, the limits on the number of sheep which may graze in an area and the limits on the water supply. Other scenes show the services in the field of public health and education.

Some well-educated Hopis have returned to live with their people and help their fellows. A white teacher is introduced who believes that white ways should be taught so thoroughly that the Hopis will fit easily into the American culture. A Hopi teacher is introduced who believes that the best of both cultures should be taught. Thus, it is pointed out that the educational philosophy is another problem for the group.

Committee Appraisal:

The film presents in a mature and realistic manner some of the major problems faced by the Hopi Indians. It presents these problems as the Hopi's own statement and allows the audience to draw the conclusions for solving the problems.

The film should be very useful in high school and college social studies classes, as well as for adult groups in-

terested in the welfare of this tribe of American Indians. Social workers and church groups who are concerned about the problems of the American Indian will find this film very informative.

The attempt to synchronize dialogue with action in the latter part of the film is not well done and the lack of synchronization is somewhat annoying but does not negate the film's usefulness. Members of the committee felt that the producers ought to be complimented on using the motion picture technique to show the interrelation of factors involved in this social problem.



Coronet

The children learn about maps by making a map of their neighborhood.

Maps Are Fun

(Coronet Productions, Glenview, Illinois) 10 minutes, 16mm, sound, color, \$75.00.

Description of Contents:

THE film treats the subject by showing the construction of a sandtable map and maps drawn to scale, as well as the use and value of atlases and other map tools. It begins by showing Ronnie and Dick, who come to Mr. Donaldson, a professional cartographer, to get his help in making a map of Ronnie's neighborhood paper route for Dick to use while Ronnie is on a vacation.

Mr. Donaldson suggests that they make a model of the neighborhood in his sandtable. They find that the space does not work out correctly unless they measure it and divide it systematically, using a suitable scale. After the streets, the railroad, and the river are located, it is a simple matter to arrange model houses and other buildings appropriately.

Since it is obviously impossible for Dick to carry the sandtable map with him, they decide to draw it on paper. Using the same scale, they easily lay out the streets, but they have to decide together what symbols to use for houses, a church, a school, a railroad, and a bridge. The boys then add the legend and compass points in order to make the map more meaningful to others. Since the large map is quite bulky, the boys decide to make it smaller; they divide the measurements carefully to reduce the scale accurately.

Mr. Donaldson explains how colors on maps can mean various things, as indicated in the legend—boundaries, elevation, rainfall, or any other desired information. He also points out that it is very important to notice the scale of a map, since the same size map can represent a very small area or the whole world. The boys thank Mr. Donaldson for his help and leave with the map.

Committee Appraisal:

This is an excellent functional approach to the study of maps for intermediate grades. The boys are very natural, and their problems should seem real to other youngsters. The sandtable model is a fairly concrete map with which to start, and the gradual addition of symbols, orientation, legends, reduction of scale, color, variation in scale, and cross lines with an index is well presented. The film should be very useful in motivating many map activities, especially in relation to everyday life.

The Film and International Understanding

Dr. JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

Brotherhood of Man and Re-orientation

THE War Department, Civil Affairs Division has purchased the color cartoon, *Brotherhood of Man* for re-orientation purposes in enemy occupied countries, it was announced by Pare Lorentz, speaking at the premiere showing of the film at the Museum of Modern Art.

Mr. Lorentz, pre-war documentary film producer and presently Chief of the Films and Theatre Section, Re-orientation Branch, War Department Civil Affairs Division, said, "The War Department has obtained the right to use this picture in Austria and Germany, from Brandon Films, Incorporated, who acted on behalf of the sponsors of the film, the UAW-CIO. *Brotherhood of Man* was selected as the best available film dealing with racial tolerance.

"It is my emphatic opinion," Lorentz told the audience of five hundred people, "that this important American trade union, the UAW-CIO, showed great vision in making a film so widely needed. They have gone beyond narrow objectives into a picture which will help not only the membership of the UAW, but also the whole American people at a time when films on the basic problems of our times are not flowing in adequate numbers or quality from any source.

"The United Automobile Workers, the authors of the pamphlet on which it is based, the producers and the distributors merit public thanks in my opinion," Lorentz added.

The film, which runs ten minutes, begins with the idea that the world has shrunk to the point wherein all nations and races live in each other's backyards. Consequently, it becomes more necessary than ever before that men develop a spirit of brotherhood based on the principle that each man accepts the other as being inherently his equal. The cartoon validates

this claim scientifically and at the same time in an entertaining manner.

United Nations representative, Mr. Edward Lawson, Chief of the Section on the Prevention of Discrimination and Protection of Minorities, told the assemblage, "There may be many differences of opinion among the United Nations, but they are all agreed that respect for human rights and for fundamental freedoms for all, without distinction as to race, sex, language or religion, must be promoted and encouraged. They are agreed, too, that racial and religious persecution and discrimination must end; that the wiping out of racial, religious or political groups must be punished as a crime against humanity, and that there must be an International Bill of Rights to prevent encroachment upon the rights of human beings. Education for democratic living, through the very democratic medium of the motion picture, may prove a valuable adjunct to the program of the United Nations in this field."

Dr. Ruth Benedict, Anthropology Department, Columbia University, and co-author of the pamphlet "Races of Mankind", on which the cartoon is based, declared that the film has taken certain facts and dramatized and generalized them as no written word could do.

The Museum premiere of *Brotherhood of Man* was sponsored by the United Parents Association, the National Association for the Advancement of the Colored People, The Urban League, the National Conference of Christians and Jews, Youthbuilders Inc., American Jewish Committee, Council Against Intolerance in America, Brooklyn Jewish Community Council, Bureau for Inter-cultural Education. In attendance were five hundred representatives of over two hundred national and regional community and social service organizations.

From "Brotherhood of Man," Brandon Films, Inc.



Children are not born with racial prejudices. They are taught prejudices by our society.



Everybody must receive all the schooling he can take.



Things like jobs, good housing, medical care, fun and play must be open to everyone.

The Church Department

WILLIAM S. HOCKMAN, Editor
2043 Mars Ave., Lakewood, Ohio

Residue of Participation

IN its enthusiasm for visual education, the church must maximize the participation of those whom it would teach. It will find that learning in proportion to participation and that education in a very real sense is the "residue of participation", to use a fine phrase from Dr. Edgar Dale's November 1946 "News Letter".

The experienced leader will begin the participation process when the learning unit is mapped out, inviting the children and youth concerned to participate in the selection of the experiences through which learning is to come.

This process of participation will be continued when the visual material to be used is previewed and studied and the specific learning outcomes are formulated. We should not shy away from telling students what we want them to learn. This cooperative definition of objectives motivates the student and conditions him to learn more and learn it better.

When the program is "coming off," pupils will be active. They will not be looking at something but will be vicariously and actually entering into an experience which will leave its residue of learning, because it has been real. What children are assigned to do should be within their powers, and their powers should not be underrated. Some of the best prayers ever uttered have come from the lips of children and youth. In the talk and the discussion of the immediate follow-up, give the children a chance to talk. Too much of this period is stolen by over-anxious teachers, eager to pack into the program all their thoughts. It is better to draw out the thoughts of the children, remembering that learning is in a very real sense a "residue of participation".

Follow-Up

In the later follow-up, are we giving the children a chance to participate by elaborating into other learning experiences interests and ideas which were aroused by the program—or learning unit? I fear that we are not. Visual education in the church is short on participation.

Let us not fool ourselves into thinking that we have taught when we have talked. If no one learns we have not taught. Teaching and learning are two ends of the same stick. To sell, some one must buy; to teach some one must learn.

On every hand the experienced observer can see visual aids being used in the church with too little regard for the principle of participation. We must have more than enthusiasm. We must have the wit to see that the processes of education cannot be short-circuited. Even in visual education, learning is related to the mental and emotional residue of participation.

Make It A Thinkshop, Too

IF the visual education leaders of the church take seriously some of the high-priority problems which confront them, the Fifth International Workshop, under the auspices of the ICRE, will be a *thinkshop* as well as a workshop. Thinking through some of the central problems of visual education in the church cannot be postponed any longer if the such is to exert strategic direction to the movement.

Five Problems

What are some of these thinking-jobs which the church must collectively tackle? Let us indicate four:

First. The church must speedily formulate the minimum criteria for its visual materials in the various media. Let the producers be given the minimum the church expects in the way of quality for its slides, filmstrip, silent, and sound films. Let the formulation of these criterion be undertaken interdenominationally and cooperatively at Green Lake in 1947.

Second. The church must eventually rate each of the visual media in relation to the general objectives of its program of teaching and preaching, and now is the time to begin. We talk of visualizing the curriculum. Before this can be done, we must know which media, by its inherent and essential character, is best suited for which specific jobs. Already churches are tending to solo in materials and methods. Let producers, utilizers, and educators think this one out.

Third. Distribution in the church field is far from satisfactory. The "theatrical pattern" was taken over without anyone thinking out the implications of this pattern for the church. The dominant assumption of this pattern is the recovery of production costs and the making of profit on the *rental* of a limited number of prints through a limited number of outlets, which, by the nature of things, must be considerably removed from the ultimate consumer—the local church in Middletown. The opposite of the "theatrical pattern" is the "educational pattern" of distribution. Here the principal assumption is that production costs and profits are to accrue from the outright *sale* of many prints to an unlimited number of organizations down close to the ultimate consumers and able to serve their needs directly. Here the local print owner will rent to the local user, recovering his print cost and making his profit from rentals. Let a dozen or so interested men and women tackle this problem at Green Lake this summer.

Fourth. Already church audiences are disturbed by the inclusion in film versions of biblical stories of apocryphal materials. It is inevitable that any adequate screening of biblical materials will mean the inclusion

of much non-biblical material. What is the principle to follow here? Is it that of "reasonable supposition"? The church must face this question. Closely related to it is the whole problem of authenticity in costumes and settings. We now have Palestinians garbed in "authentic" costumes, mounting American horses and riding off in the manner of Tom Mix. Let the church think this problem through to tentative and provisional conclusions, at least. Better do this than get indignant with futile wrath later on when some producer's imagination carries him too far afield.

Fifth. Closely related to the problem of apocryphal inclusion is that of the portrayal of Jesus in film versions of biblical stories. Does the church want the character of Jesus portrayed? Are good films possible without direct representation of this character? If Jesus is to be portrayed, what does the church expect? Producers have their ideas about this matter. What does the church think? Let some of the 1947 workshopers tackle this question and come up with provisional answers to be checked and reconsidered as we go along.

We hope the 1947 workshop will tackle these problems. The church needs the answers, and provisional answers will be of greater value to the movement now than final answers which come ten years too late.

Films Reach The Pocketbook!

MANY members of our church, like folks in most small town parishes, are strongly isolationist—opposed to foreign missions on general principle, and resenting the audacious projects which the Protestant churches are furthering to reconstruct the war-torn world.

In this parish some people expressed their opposition to the idea of sending funds abroad for either evangelism or medicine, although a few were more willing to share occidental medical, agricultural, or business methods than to share the Gospel.

Consequently, when I learned what our quota of the 27 million dollar Presbyterian (USA) Restoration Fund was to be, I was apprehensive about our prospects of raising it. However, since our actual cash and pledges amount to 135% of our quota, and since our paid-in cash at this date is nearly 110% of our quota, I feel that our methods have been effective.

When I first saw our Presbyterian Fund film, *He Restoreth My Soul*, I was inclined to be pessimistic, not because of criticism of the picture, which I liked, but because I had previously used *The Pale Horseman*, a similar film, with disastrous results.

I first learned of *The Pale Horseman* through a rave notice in *Time*. *Time* cooperated in our publicity, giving us permission to reprint the story in our local papers. We showed it at a noon meeting of Rotary and in our church the same night. The attendance was small, and the audience reaction was disappointing. Some of those who did attend said: "We don't want to see these horror pictures!" The reaction of those who did attend was negative because of comparatively poor film editing.

He Restoreth My Soul has a more positive approach than the government-made *Pale Horseman*. The church

film used about 50% of the same camera shots and covered much the same subject; however, it was better edited; the music was more fitting; and the commentary was more appealing.

Our local Restoration Fund Committee saw the film and decided to use it, trying a different approach. We did not mention that a movie was to be shown during the morning worship on Sunday as a part of the sermon.

We followed our regular order of service. I prepared the congregation with a brief talk on the claims of our Restoration Fund. "However," I concluded, "we cannot see in person the terrible things which have happened and which we are going to try to set aright. We will, through the magic of the film, bring you some of these scenes, not to upset you, but to show how you can help correct them."

We then ushered the folks into the Sunday School room where the machine was threaded and warmed up. Over our loudspeaker we played "Onward, Christian Soldiers", fading it out as the people were seated, and bringing on the picture with smoothness.

As the film ended, we dissolved—in a home-made slide of the hymn, "Christ For The World We Sing." Never have I heard more meaningful congregational singing. After the benedictions, the music of the first hymn provide the postlude.

Many people failed to give. We expected this. But, of those present to see *He Restoreth My Soul*, every giving-unit represented contributed something, in the aggregate accounting for fully 90% of the money raised.

Yes, films, when properly used, do reach the pocket-book.

WILLIAM M. HUNTER
Tunkhannock, Pa.

New Materials

A dramatic service of worship, *Please Pass The Bread*, approximately 20 minutes in length and using nine standard fully colored stereopticon (3¼ x 4) glass slides, is available for rental from the Film and Slide Library, Evangelical and Reformed Church, 1505 Race Street, Philadelphia 2, Pa.

This service is designed to create a real concern for hungry humanity across the earth and prevails upon the participants to do something on its behalf.

Five copies of the manuscript are included in the rental and are sent when the order is placed to be returned with the slides. Advance preparation is necessary, and the participants include a reader, a soloist, and several other voices.

New Film On India

Mr. Edmund C. Shaw, Visualization Division of the Northern Baptist Convention, 152 Madison Ave., New York 16, announces the release of a 16 mm black and white sound film, *India's Children*. This 20-minute film was edited from new footage and has a professionally written commentary. It has very few specific denominational references and will be useful, therefore, to all churches seeking useful films on India.

New Kodachrome Release

The Story of the English Bible, a 45-kodachrome slide presentation developed by Professor John Trevor for the Methodist Church, was released on February 11th. It has a comprehensive resource manuscript making it useful as a resource for study groups, adult classes, and training classes. The set, in glass-bound slides, sells for thirty dollars and rents for one dollar.

News Notes

ACCORDING to Miss Sydna White, Director of Federalist Films, their filmstrip, *How To Conquer War*, with 900 prints in circulation in this country, is to have an international edition this spring. It is to be re-shot and brought out with Dutch, French, German, Italian, and Swedish scripts.

Indiana Education Rallies

Under the auspices of the Conference Director for Indiana of the Evangelical United Brethren Church, Dr. Rockwell C. Smith, Professor of Rural Sociology in Garrett Biblical Institute, Evanston, Ill., and Mr. Brunson Motley, owner of the Indiana Visual Aids Company of Indianapolis, teamed up for a four-day series of conferences on religion and visual education. Afternoon and evening conferences and visual aid demonstrations were held on consecutive days in Elkhart, Fort Wayne, Indianapolis, and Mt. Carmel. Dr. Smith gave two addresses each day and Mr. Motley demonstrated the use of visual aids in the local church.

Easter Materials Previewed

The second annual preview of Lenten and Easter visual aids was held in First Methodist Church, Cleveland, Ohio, under the joint auspices of the Church Federation and Church School Pictures, Inc. on February 4th. *The Crucifixion*, and *Easter Witness* (filmstrips) were considered usable but not of exceptional worth. Selected slides from the Elsie Anna Wood and the Copping series were considered religiously and artistically satisfactory and very usable. *The Kindled Flame* (35 minutes) and *The First Easter* (35)

Birthday

WITH this issue, the Church Department is one year old, and its editor wishes to observe the occasion. I wish to express my personal debt to the late editor of this magazine, Mr. Nelson L. Greene. His deep interest, his sure insight, and his unstinted friendship have been reflected in every column of this Department. In his passing, the church loses a stalwart friend. Secondly, I wish to thank all those who have contributed directly or indirectly to these pages during the past year, and to solicit your faith and friendship in the coming year.—W. S. H.

were considered by this group of previewers as being excellent in content and technique. *My Beloved Son*, (30 minutes and in color) was considered very poor on all counts. The new film on India, *Heart of India*, just released by the Presbyterian Board of Foreign Missions, "brought the audience to its feet." They liked the introductory over-view of India: the color and the photography; the first person commentary in the closing half of the film, and they commented especially on slow pace of the commentary throughout and the subdued quality of the Indian background music.

Paul Kidd To Produce

On March 1st, Mr. Paul R. Kidd, severed his four-year connection with the Christian Board of Publication (Disciples) to set up in St. Louis a new company, Church Screen Productions, to produce visual materials in the filmstrip media.

His first year production plans call for two filmstrips per month with those for March being, *The Christian Family* and *Boy Meets Girl*. These are the first two in a series of four on Christian courtship and marriage. The output of Church Screen Productions will be wholesaled to denominational publishing houses and bookstores, who will handle retail sales.

Operations Holy Land

Early in February Church Craft Pictures sent to Egypt and Palestine an expedition whose purpose it is to bring back from the Holy Land color stills in both two and three dimensions. Mr. Rupert Leach, Portland, Oregon, professional photographer now in Egypt, will join the party and do most of the shooting.

China Film In Production

The first color film to come out of China under church auspices since the War is being worked up into a film, *Fair Wind*, by the laboratories for the Missions Council of the Congregational Christian Churches.

The basic photography of this film contains many shots and sequences of remarkable vividness, artistic merit, and dramatic power. When supplemented by a carefully balanced soundtrack of music and narration (and interludes of silence) this film will be exceedingly useful to the churches.

The dike-building sequences, vividly presenting the heroic struggle of the people to re-master the Yellow River, have all the drama and power of good documentary motion pictures. For heart-stirring beauty and pathos, the river-girl sequences will not be soon equalled.

Let us hope the owners of this beautiful China footage will work it up into films of varying lengths and purposes. Out of it could come a 10-minute short, *Man and Mighty River*. Give it some great music and a little poetic commentary; then it will speak eloquently of the heroic courage and labor of the Chinese. Another short might be called *China River Girl*. The basic photography is all there. It waits for the deft and skillful touches of editors and musical craftsmen.

P.F.C. Planning Seven Films

The first of seven films to be produced by the Protestant Film Commission, interdenominational motion picture agency of Protestant churches in this country, were announced by Paul F. Heard, executive secretary, following the second annual meeting of the Commission in New York the last of January.

The first of the seven films scheduled for 1947 production will be designed to stimulate the average churchgoer to more creative and aggressive Christian living. The second will be a film to promote Christian education by portraying the basic values of religion in an atomic era and emphasizing the moral values which play a part in family life. Another film will dramatize the importance of the church school teacher. A new approach to basic racial and religious tolerance will be made in another by showing the harmful effect on the individual and the spiritual dynamics which can help effect a cure. The fifth will show vocational opportunities in the modern missionary field, its spiritual rewards, and the qualifications needed for this service. The sixth will be on the subject of the Christian ministry, and the seventh will be on Christianity in China.

The Whittier California Workshop

The first workshop in visual religious education in Southern California brought together over 100 church workers and leaders for a three-day program at Whittier College. It was sponsored by the Visual Education Committee (Mr. Fred Hutslar, Jr., chairman) of the California Council of Protestant Churches.

The program was intensive. Materials were previewed the first hour each night. A general session followed with addresses by Mr. Robert Hall (The Adequacy of the Visual Method); by Dr. Arthur O. Rinden (Audio-Visual Techniques) on the second evening; and by Rev. Kenneth Holst (Wares and Bearings of Visual Education), the third.

The hour and a half work-groups were under the leadership of the following: Mrs. W. G. Frasher, Mrs. Ruth Alden, and Miss Lois Howard (children); Rev. Winthrop Mager (youth); Mr. Robert Hall (adults).

The reaction of all attending was enthusiastic and it was decided to hold a second workshop next year.

—Reported by Mr. Kenneth P. Warren, Fullerton, Calif.

British Film Tycoon Teaches Sunday School Class

Americans who are learning the story of Mr. J. Arthur Rank will probably not be surprised to learn that he weekly teaches a Sunday School class, and that he is chairman of the British Administrative Committee of the World's Sunday School Association.

The "Christian Education World", bulletin of the WSSA, has this to say of him:

"A deep-rooted Christian, Mr. Rank has a 60% monopoly of production and distribution of British films and a God-given grasp of the medium's redemptive potential. He sees in the film the world's most effective medium for reaching men for Christ.

Mr. Rank is currently producing *Mary Magdalene*, a three million dollar feature, and a number of 16mm

films for distribution through religious and educational channels. Also in production are a weekly series of inspirational shorts for showing in regular movie houses along with their regular short subjects."

Mr. Rank, an ardent Methodist, first became interested in motion pictures in 1935 as a means to promote religion, setting up at that time the Religious Films Society.

Correspondence

IN reporting the use of long film programs on Sunday night by certain pastors and laymen, an over-tone of approval was heard by an interested reader, Mr. W. L. Rogers, who writes:

"I was particularly bothered by the suggestion that the Life of St. Paul series be shown in its entirety in one evening. To my way of thinking, that is a good way to put an audience to sleep. . . . These films present a vast amount of material, much of which I feel would be lost if presented all in one evening."

The same holds for the Two Thousand Years Ago series, in the thinking of Mr. Rogers, and he is right. However, those reporting such a use of these films were convinced that their audiences did not sleep nor even nod. What is your opinion of the two-hour film program for churches on Sunday night?

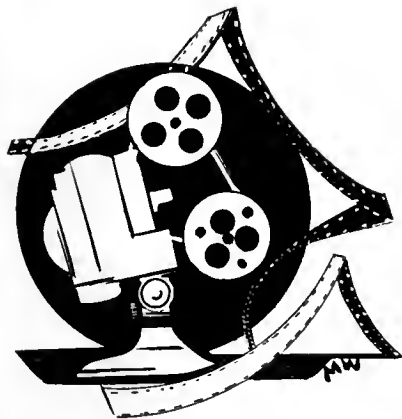
Questions and Answers

Q. What is there for Easter in the old-fashioned stereopticon slides? We do not have our film projector yet and want to use something visual at Easter.

A. You can investigate the experience-tested programs and services such as: *Highlights of the First Holy Week*, a service of meditation and worship using art, scripture, music, and picture interpretation. Advance preparation is necessary, and you are aided in this by a complete manuscript. *The Way of The Cross*, an illustrated service emphasizing the cost involved in obeying the Master's call as illustrated by the closing incidents in His life. Manuscripts are available for the advanced preparation. *Passion Week*, by Nancy Longnecker, has 43 fully colored slides reproducing religious masterpieces, which, blended with scripture, song and poetry, tell the events of the last week. For further information on these programs and for lenten services of a similar character, write direct to Film and Slide Library, E and R Church, 1505 Race Street, Philadelphia 2.

Q. In the March 1946 issue of *Screen*, you referred to a slide program which interested young people. What was it?

A. It was a program entitled, *Christ In Recent Art*, 16 fully colored slides with the picture interpretations in pamphlet form. Young people can prepare the program and present it. The freshness and vitality in the art and message of these pictures by recent artists will appeal to them. Secure it from the Slide and Film Library, E. and R. Church, 1505 Race St., Philadelphia 2, Pa.



School-Made Motion Pictures

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

Y.C.C.A., What It Is, How It Works, Where to Start

THIS pamphlet, published by the Committee on Motion Pictures of the General Federation of Women's Clubs of America, expertly outlines the needs and the organization of Youth Cinema Clubs of America. In the foreword, Mrs. Burt, chairman of the Motion Picture Committee, states that through the motion pictures sponsored by these clubs, better guidance in youth behavior and attitudes can be achieved.

It is the hope of the General Federation of Women's Clubs that a Y.C.C.A. program can be organized in every community and their activities be housed in a theatre, school, church, or other meeting place. The Y.C.C.A. has already received the blessings of the Departments of State and Commerce, as well as the Office of Education of the United States.

Through a list of motion pictures which are available in 16mm. and 35mm. films (from the chairman, Mrs. Arretus Franklyn Burt, 444 S. Hanley Road, St. Louis, Mo. or from the national headquarters, Mrs. LaFell Dickinson, President, 1734 N Street, N.W., Washington, D.C.), the organization to demonstrate among other things that, "fitness is beauty, that strong bodies can be built, epidemics controlled, and first aid administered." With the aid of these films, they hope to teach the cultivation of better taste in art, that life

can be interesting and good on the farm, in the village, and in the city.

Another outstanding purpose is to "stimulate in youth constructive thinking about motion pictures and provide effective support of the best in entertainment."

Some of the activities suggested for the youthful members are to prepare reports on the selected motion picture and to discuss in detail the cast, story direction, sound, settings, costuming, music, photography, color, and other production phases. Starting personal scrapbooks to cover film reviews, actors and actresses, film editing, and technical devices are recommended. Other projects listed are: preparation of a scenario on a chapter of a book read in an English Class, screening in school of a film based on a book studied, discussions of films, theatre advertising, or articles from photographic journals.

It is the hope of this department to see Y.C.C.A. clubs established in every school, and although their aims and activities somewhat parallel those of the junior clubs of the National Board of Review of Motion Pictures, we would like to see both groups include actual production of motion pictures as one of their creative activities.

Netherland Educational Film

To paraphrase the Greeks, it may be said that "the Dutch have a film for it". Unlike most of our local or State Boards of Education, the Netherlands Educational Film is a division of their Ministry of Education, Arts, and Sciences. This division is composed of three carefully integrated departments. The Educational Section determines the needs which the films must fulfill, plans the organization and contents of each motion picture, and prepares the instruction booklets (teacher's guides) to accompany each film. The N. E. F. has its own filming department—(American schools, please copy—Ed.) The greatest advantage of this set-up is that their cameramen become specialists in the field of instructional films. The third department is the Distribution Section which is responsible for the introduction of the films into the various schools of the Netherlands. It also provides projectors for those schools that need them.

Under the heading, "Didactic Principles," the N. E. F. emphasizes three excellent educational practices from which many of us seem to be departing. (1) No

(Concluded on page 169)

ATTENTION! Makers of School Films

1. Send your questions and problems to Mr. Schneider at the address below. Tell him what your school has been doing so that this information may be reported as aids to other schools. Mr. Schneider stands ready to advise prospective makers of school-made films. In a forthcoming issue, he will write on "Selecting Motion Picture Cameras for School Use."

2. Send school-made films to Mr. Schneider at the address below for review and evaluation. These should be films of educational interest and not mere newsreels.

Address: Mr. David Schneider, Evander Childs High School, 800 East Gun Hill Road, The Bronx, New York.

The Literature in Visual Instruction

A Monthly Digest

ETTA SCHNEIDER RESS, Editor

UTILIZATION

- **Using the Opaque Projector in Teaching Composition**—Mary Margaret Robinson, Wyandotte, Michigan—*English Journal*, 35:442-5, Oct. 1946. Also in *Education Digest*, December, 1946.

A candid account of one English teacher's great enthusiasm for the possibilities of the opaque projector. She overcame major obstacles, such as limited size of the paper to be projected and the need to move classes for projection, but she found the educational gains worth all the effort.

Miss Robinson arrived at certain generalizations which are worth noting:

(a) Projection of written themes made students aware of the need to write for a reading public. All could read at once the themes of individuals in the class.

(b) The class time was best utilized when three or four themes were quickly and pointedly discussed than when too much time was given to a single paper or when all compositions were shown in the one class period.

The projector helped to make written expression a group activity, with a common experience, a pooling of ideas. There were lessons to illustrate outlining and note-taking, a series on the use of the library, and lessons to teach correct form in letter-writing.

ADMINISTRATION

- **A County Provides Visual Aids**—Elizabeth Wilton and Carl M. Bair, Ocean County, N. J.—*New Jersey Educational Review*, 20:144, Jan. 1947.

This county has allocated funds for the purchase of fifty films, a sound projector, a budget for supplies, and a salary for a traveling projectionist. During the year of its operation, films have been used at least once every three weeks in each school, and films were rented or borrowed to supplement the county film library. The community's support was enlisted from the outset, and programs are provided for P.T.A. groups and others, to demonstrate the service that films render to the schools.

PHOTOGRAPHY

- **Let Pictures Tell the Story**—Robert L. Andrus, Glen Rock, N. J.—*New Jersey Educational Review*, 20:148, Jan. 1947.

This camera hobbyist describes how he used his skill to promote the educational program throughout the community. Annual reports are illustrated by school activities, Kodachrome slides are used to exhibit the work of one elementary school, and photographs were used in a campaign to improve the buildings and grounds.

RESEARCH

- **Movies Enrich the Curriculum**—W. C. Meier-Henry, Asst. director, Extension Division, University of Nebraska, *Nebraska Educational Journal*, 27:6, Jan. 1947.

An interesting account of an important study being initiated throughout the state of Nebraska to answer the question: To what extent can the high school curriculum, particularly in smaller communities, be enriched by the use of motion pictures?

A grant of \$15,400 from the Carnegie Corporation is making this study possible, together with a \$5,000 grant from the Teaching Films Custodians and the opportunity of using any of their films, and an arrangement with Encyclopaedia Britannica Films to buy up to 600 prints of their subject on a cost basis.

The investigation is under the direction of a policy committee representing the state department of education and the teacher colleges. The author is program administrator.

There are six area directors in six teacher-training institutions. The study will be carried on in twenty-nine high schools, with as many control schools. Distribution will be decentralized, and the experiment will include pre-service and in-service teacher training.

Tests will be given to all students in the experimental and control schools. At the end of the year, tests will be given again. During the first year, the study will be limited to general science, biology, physics, world geography, world history, American history, and selected convocation (general interest) films.

RADIO

- **The Responsibility of Radio**—Charles A. Siepmann, Director, N. Y. University Film Library—*The News Letter*, vol. 12, no. 4, Jan. 1947.

The responsibility, according to the author, whose experience has been with the British as well as the American systems, is threefold:

- (1) To respect the integrity of *individual* listeners,
- (2) To provide service that is rich and varied,
- (3) To promote culture as well as entertainment.

- **Radio—Teacher's Aid**—Ruth Weir Miller, Philadelphia Public Schools.—*Progressive Education*, vol. 24, Jan. 1947, p. 92.

Describes the programs and educational purposes which are served by carefully planned radio listening. A practical and suggestive article, based on the experience of the Philadelphia schools.

- **Radio Drama Production**—Rome and Walter Krulévitch—Rinehart & Co., New York City. 1946, 329 pp.

A handbook for college radio workshops, containing materials used successfully by the authors at the University of Wisconsin. The volume includes, in simple and direct style, sections on directing, on production, and on scripts. A useful appendix, with studio sign language and sound effects is included. The book concludes with a bibliography. Highly recommended.

SOURCES OF INFORMATION

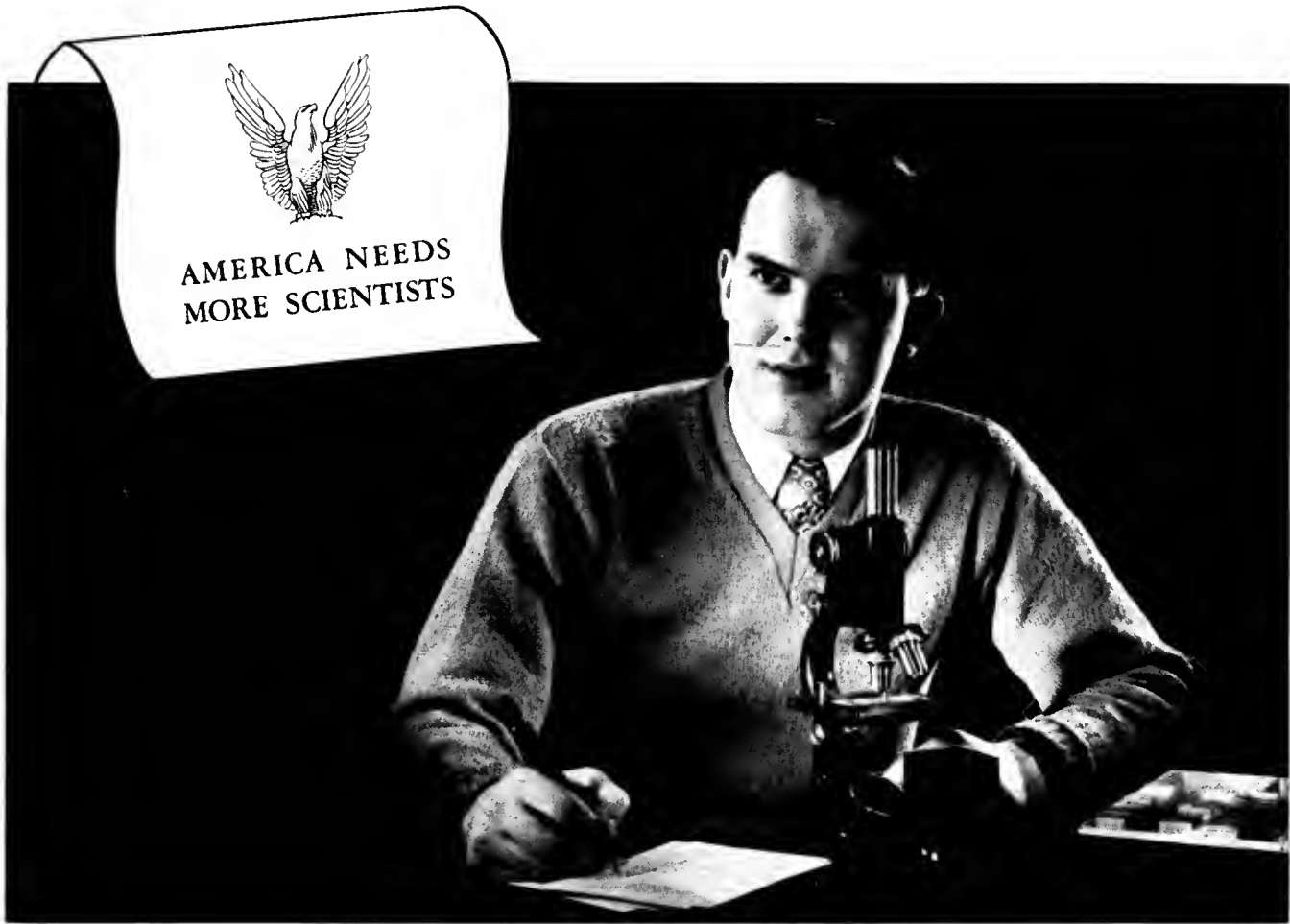
- **The 1947 Film Year Book**—*Film Daily*, 1501 Broadway, New York, N. Y.—29th ed. Facts and figures on the theatrical motion picture industry.
- **Movies—Your Own Guide to 16mm Movies**—Louise Condit, Junior Museum, Metropolitan Museum of Art, New York, N. Y.—*Child Life Magazine*, 26:60, Feb. 1947.

An unusual service has been initiated by a competent reviewer, namely reviews of educational films for the use of young readers. Miss Condit suggests that the young people clip the reviews and save them for future reference. "Your teacher would be glad to see them, too," she adds.

Film reviews are simple and informal. This issue includes *Wind From the West*, and *Play in the Snow*.

- **Teaching Aids Catalogue**—a new 14-page booklet describing free and inexpensive teaching aids, issued by School Service Department, Westinghouse Electric Corporation, 306 Fourth Avenue, Box 1017, Pittsburgh 30, Pennsylvania.

Designed primarily for grades 7 through 12, the new and revised educational materials listed in this catalogue include booklets, charts, motion pictures and slidefilms for a variety of classes. Some of the booklets may be obtained in quantities for distribution to students. Teachers will be interested in others as desk copies.



"We must begin now to devise ways of stimulating interest in science among secondary school students" —KARL T. COMPTON, President

Massachusetts Institute of Technology

Ten years from now our war-depleted, inadequate supply of scientific manpower may continue to handicap America's progress . . . *unless* we inspire thousands of scientifically-apt students in our high schools today to prepare for higher education in science. Each one of us can help to accomplish this goal.

We can discuss with young people and their parents the serious shortage of scientists, and the unlimited opportunities

offered by scientific careers. Thus, we can discover many of these potential scientists.

We can encourage them to study mathematical, biological, and physical sciences, paving the way for their advanced college work.

We can promote and organize science award programs for high school students among local industrial and civic groups.

We must make every effort to increase America's force of scientific personnel.

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THE FUTURE OF AMERICA DEPENDS ON SCIENTIFIC LEADERSHIP

Libraries to Handle Films For Community Education

A FORWARD step in the distribution of educational films by public libraries has now been taken. At the December meeting of the American Library Association in Chicago, the Audio-Visual Committee, of which Mrs. Aubry Lee Graham is Chairman, met with Mr. Roger Albright, of the Motion Picture Association. As a result of the conferences, conditions were negotiated under which libraries may license films from Teaching Film Custodians. This is the agency which operates the non-profit educational film distribution of the Motion Picture Association.

This expansion in the wider use of the motion picture in community education implements the program recently announced by Mr. Eric Johnston, President of the Motion Picture Association.

Teaching Film Custodians began its distribution to schools eight years ago. At that time, groups of subject matter teachers appraised thousands of films which had been produced for theater use and selected those which would also be useful in the instructional programs of schools.

In making these films available in 16 mm. versions, the motion picture companies limited their use to schools. However, the value of these selected subjects for broader educational purposes was so clearly evident that many requests have been made to the companies to liberalize the restrictions which had been imposed. This liberalization has now been realized and the films are now available for use in informal programs which have educational purpose and intent.

The program expansion that is thus made possible opens the way for public libraries to render larger service within their local communities. Increasingly, community organizations have been looking to libraries as a source of educational films. Study groups of various kinds and under many local auspices find the values in their programs greatly increased if the materials under discussion can be presented in visualized form through the use of motion pictures. The individual organizations welcome the service which libraries can render in serving either as a clearing house of information or as an actual booking agency to secure films for local organization use.

In many cities the public libraries are acquiring informational films which can be loaned to organizations

for educational purposes. This service, by bringing film sources close to the local program, encourages community education. The success of film library activity suggests that many more public libraries will recognize the close relationship between films and books and will extend themselves into the film library field.

Although the circulation of books is serving a large reading public, it must be recognized that in all cities there is a large non-reading public. A considerable percentage of the people in America have not a book-reading aptitude. To these, the libraries owe an educational debt. It can well be that the motion picture, particularly in the non-fiction, non-entertainment field, may provide the library with the means of meeting a further educational obligation.

Films on travel, international relations, health, community planning, problems of democracy, and many other subjects whose material contributes to good citizenship, can be shown as interesting films to many who cannot be expected to read books on similar subjects. Film showings in library auditoriums or in neighborhood labor halls, churches, and school auditoriums, may bring about a program of community education under library auspices which will provide a greater measure of enlightenment to all our people.

The films which are being made available through Teaching Film Custodians have all been shown in the theater where the motive was entertainment. Many of these same pictures shown now with educational intent, and perhaps accompanied by forum discussions, will bring added values.

Libraries may acquire these Teaching Film Custodians' subjects only for educational use. Accordingly, these films may not be made available to individuals for family use which is usually for home entertainment. Many educational groups plan recreational occasions like alumni meetings, "Father and Son" dinners, or church parties. Libraries receiving bookings for these films will have to discriminate as to the intent of the meeting,—whether that purpose is actually educational or whether it is a meeting held for public relations, fellowship, or entertainment purpose. The producing companies are agreeing only to render an educational service which must not be misused by exhibiting these films in non-educational programs. It will be noted that these subjects may not be used on occasions when admission fees are charged.

Many new subjects have been added from year to year since the original selections were made. These are included in a new catalogue just published which contains titles and descriptions of approximately 600 films. The films are not for sale but are licensed under a long term lease of either one year or three years with provision for extending the license period beyond the term of the original contract. Libraries which license these subjects may determine their policies as to distribution charges to local organizations.

Libraries desiring to plan for a motion picture distribution program should write to the Director of Educational Services of the Motion Picture Association of America, Inc., 1600 Eye Street, Northwest, Washington 6, D. C.

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"Arranging the tea table" . . . brief but comprehensive approach to this all-important phase of proper tea time conduct. Illustrates step by step, with explanatory dialogue, the reasoning behind attractive and correct tea-table arranging. A logical and valuable sequel to "Let's give a tea." High school and college level—color and sound—5 minutes—complete with study guide.



"Arranging the buffet supper" . . . useful instruction in the problems of giving a buffet supper. Follows the step by step pattern used in "Arranging the tea table." The use of this film completes a well-rounded coverage of necessary instruction in afternoon and early-evening entertaining. High school and college level—color and sound—5 minutes—complete with study guide.

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 "Arranging the buffet supper"

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TITLE _____

INSTITUTION _____

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CITY _____ STATE _____

Illinois Also "Hep" to Audio-Visual Needs

Reported by Bob Schreiber

THE recent first meeting of the Illinois State Committee on Audio-Visual Education wrought significant plans for the future of needed audio-visual cooperation between public school systems, teacher training institutions, and the State Department of Public Instruction. Gathered together in the one day sessions at Champaign-Urbana at the call of E. C. Waggoner, State Audio-Visual Director, were A-V supervisors from ten city systems, together with representatives from Normal and DeKalb Teachers Colleges, the Universities of Illinois and Chicago.

Meeting in the dynamic, practical setting of the University Visual Aids Center, the participants laid mere philosophical considerations aside to come to grips with the pressing problems of teacher training and administration. Primary product of these discussions was the decision to prepare an audio-visual bulletin, covering pertinent items ranging from pre-service training to administrative detail, to be sent out from the State Department to all Superintendents in the State and other interested parties. Purposes of this bulletin are to acquaint administrators, and others in the State, with the problems and needs of audio-visual education and the personnel requirements necessary to maintain and enlarge the effective utilization of these new instructional materials.

The Committee also put itself on the record as favoring: audio-visual courses in all teacher-training institutions in the State, inclusion of audio-visual theory in general methods courses, graduate extension courses in the area, and a percentage matching of State funds to local budgets for audio-visual materials and equipment.

To further its sphere of influence and secure adequate cooperation throughout the State, the Committee agreed upon provisions for six sub-committees on finance, teacher training, distribution, utilization, evaluation, and permanent organization. These committees are to be staffed from the total committee—plus assistance from other concerned individuals in the audio-visual field. Opportunities for school service in the various areas provided by the sub-committees were discussed briefly, but the main concern of those in attendance seemed to be "Let's organize first for service now!"

Elected Chairman of the State Audio-Visual Education Committee was E. C. Waggoner; General Secretary, Lewis V. Peterson, Supervisor of the Illinois Visual Aids Service.

Between, before, and after sessions, delegates were enabled a first-hand view of an instructional materials library at work; how to splice our films better, what happens when "someone else" damages the film, and why the film comes in on Monday morning in response to our requests. These were the amusing, interesting sidelights on a meeting, which all those present hoped bodes well for the future development of audio-visual education in the State and the Nation.

Raising Our Sights

(Concluded from page 149)

determine the location and extent of the actual cultural deficiency areas. Their next insistence is for action to remedy them.

There is an urgent desire that young workers be trained in mass media techniques. International student exchange is being actively promoted. Both Great Britain and the Soviet Union have many exchange students studying under scholarship grants.

In this field also, there is an insistence upon a free flow of communication, though this formula is by no means interpreted identically in the various lands. There is keen interest in obtaining equal access to mass media and in the lifting of obstacles to free interchange of both data and thinking. There is interest also in the establishment of an international clearing house for free exchange of mass media materials. In this connection, it is well to note that of all the treaty and convention provisions for duty free import of educational materials, including films, the United States has yet to accept officially its first such provision.

If it is agreed that international peace is our fundamental and all important problem and that the battle for international community must be won first in the minds of the men of all nations, it follows that world citizenship on the cultural field at least is the goal of UNESCO's striving. To realize that goal, there is required a universal recognition of the dignity, quality, and right to mutual respect of and by all peoples. The mass media are, at once, the most potent expression of these goals and the most effective channels toward their attainment.

The Michigan Meetings have shown that it is possible, in a single conference, to give due attention both to ends and to means, to principles and to methodics, in a way that will be of interest and benefit to all who attend. It has shown also that it is possible to draw into a joint meeting representatives of education (on every level) and of industry, of film and equipment production, and of government agencies and public groups. Somewhat surprising was the relatively small attendance by classroom teachers from the immediate area in which the conference was held. Also, the absence of any apparent connection with the national professional organization of visual instruction workers gave to the Detroit meeting the aspect of a purely sectional conference which its program scope and large attendance contradicted. Sectional meetings are necessary and helpful. The Detroit, Omaha, Chicago, New England, West Coast, and similar gatherings might well be all the more productive if their objectives as well as their calendar could be co-ordinated on some national plan worked out through the Department of Visual Instruction of the National Educational Association, possibly in conjunction with other professional and trade groups such as the Film Council of America, Educational Film Library Association, Allied Non-Theatrical Film Association, National Association of Visual Education Dealers, etc. The community of interest among all audio-visual workers of this whole country—in fact, of the whole world—is undeniable. A community of effort in research and exposition should not be unobtainable.



PEOPLES OF THE SOVIET UNION!

A JULIEN BRYAN PRODUCTION

This 33 minute, black and white, 16mm sound movie (picturing the many racial groups which make up the Soviet Union) is NOW AVAILABLE FOR SHOWING IN YOUR COMMUNITY. For rental at nominal fees consult your Film Rental Library. For purchase write us for a list of dealers in your area.

Write today for a free descriptive pamphlet of the complete list of JULIEN BRYAN PRODUCTIONS ON RUSSIA AND POLAND now available.

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NEW YORK, N. Y.

Resume of Detroit Symposium: "Instructional Tools As I See Them"

The chairman of the symposium held on "Instructional Tools as I See Them" at the Michigan Audio-Visual Conference, was Verne Stockman, who is a member of the State Audio-Visual Aids Committee, and also an instructor of visual education at the Central Michigan College of Education, Mount Pleasant, Michigan. The members of the panel represented the various interests in the audio-visual field, namely: two producers of materials; a high school principal, representing the administrative point of view, an audio-visual director, representing utilization and distribution aspects; and an assistant professor of education of a teacher-training institution.

Mr. Frank Grover of Coronet Instructional Films pointed out that Coronet Films Incorporated attempted to meet a social need in providing instructional films—that the primary purpose of the organization is to help teachers in their work and to make a social contribution to education.

David J. Goodman, Popular Science Publishing Company, spoke on the reasons why his company entered into audio-visual education, the criteria it has set up in the planning of production, and the utilization of filmstrips and recordings produced by this company. Mr. Goodman emphasized the need for more classroom teaching aids, to be developed by classroom teachers, their effectiveness to be determined under classroom situations.

Mr. Paul Briggs, principal of the Bay City High School, Bay City, Michigan, emphasized the need for close correlation of visual materials with the curriculum and the various administrative problems hampering the effective utilization of materials in the schools. These were concerned with equipment, the availability of materials, etc.

Mr. C. H. Tabler, Director of Audio-Visual Aids, Massillon, Ohio, discussed the philosophy underlying the use of audio-visual aids and the special qualities of the motion picture as a tool of instruction.

George Mills, Assistant Professor of Speech and in charge of visual aids at Western State College, deplored the lack of audio-visual materials available for the college instructor. Mr. Stockman concurred with Mr. Mills' comments and thought that there should be greater emphasis placed on developing audio-visual materials for teacher training institutions particularly and that more time should be spent in training prospective teachers.

Chicago Scientific Film Society

The next meeting of the Chicago Scientific Film Society will be held, Wednesday, March 26, 8:00 p.m. at 84 East Randolph Street. Tentative plans indicate that the following films will be shown: *Hermits of the Sky* (A. F. Films); *Malaria* (British Information); *Man One Family* (Brandon); and *Trappers of the Sea* (NFB of Canada) or *Science Goes Fishing* (NFB of Canada).

Spring Program of Natural History Museum

A comprehensive spring program of free courses, films and lectures, dealing with natural history, exploration, nature study, and general scientific research will be presented by The American Museum of Natural History, New York, it was announced today by Dr. Charles Russell, chairman of the Department of Education.

The regular museum program of free courses will be highlighted by a new series titled "Toward A Better World", designed to aid in developing true understanding of the people and countries of the United Nations. This series which has been arranged in cooperation with Dr. Elias Lieberman, associate superintendent of the New York City schools, is open to all junior high school students. Each program in this series consists of films on the United Nations countries and lectures and discussion conducted by leading authorities on each of the countries.

Every Wednesday afternoon at 4 o'clock the museum offers its popular program of free sound films on the theme of "This Changing World," in the Roosevelt Lecture Hall. This series includes some of the most outstanding color and black and white films ever produced in the field of education and nature study movies.

Another popular museum education series presents sound films in the fields of general science and biology in cooperation with a committee from the New York Biology Teacher's Association and the General Science Association of New York. Admission to this series is restricted to those holding tickets which may be obtained from teachers of general science and biology. These programs are held in the museum auditorium every Friday afternoon at 3:50 o'clock and every Saturday morning at 10:30 o'clock.

Annual List of Summer Courses in Audio-Visual Education

EDUCATIONAL SCREEN'S annual list of summer courses will appear in the April issue. Directors of audio-visual education should send complete information on courses offered at their schools to the Magazine at once. The name of the University or College offering the course, the title and number of the course, the number of semester or quarter credits, the dates, and the name of the instructor are needed.

This Changing World—Wednesdays at 4:00 P.M.

April 2—*A Study of Spring Wild Flowers* (color); *Flowers at Work*; *From Flower to Fruit*

April 9—*South to the Land of the Conquistadores* (color)

April 16—*What is Rain?*; *Ground Water*; *Conservation of Natural Resources*

April 23—*Watussi of Africa*; *People of the Congo*; *Life in the Sahara Desert*;

April 30—*The Coconut Tree*; *Coffee, from Brazil to You*

Free Motion Pictures—Saturdays at 2:00 P.M.

Mar. 29—*South America*

April 5—*Shelter and Transportation*

April 12—*Wings to Alaska*

April 19—*Bird Ways*

April 26—*Dr. Ehrlich's Magic Bullet*

Toward a Better World—Tuesdays at 3:15 P.M.

April 1—*By-ways of Egypt* with talk by Mr. Axix Saad-El-Din, Egyptian Engineer on a Government mission

April 15—*In and Around Capetown* with a talk by Mr. H. M. Moolman, Director of the South African Office of Information

April 22—*Fundo in Chile* with a discussion by Mrs. Mario Carreno

April 29—*Venezuela Moves Ahead* with Mr. Pedro Rinones.

Magazines and Men

(Concluded from page 140)

port was published in July 1923. One of the direct outcomes of the work of the committee was the establishment of a Department of Visual Instruction in the N.E.A. in 1923. In this manner, a second national organization for educators interested in visual instruction was established, and policies of far reaching influence were determined. A third national organization, The Visual Instruction Association of America, came into existence during this period. Later, the N.A.V.I. and V.I.A.A. were merged with the Department of Visual Instruction of the N.E.A., and THE EDUCATIONAL SCREEN has served, since that time, as the official publication of the Department.

The changes in equipment were rapid and had a disturbing influence on the educational market. The 35mm film was supplanted by 16mm film. Then sound came. The slidefilm appeared. Later the candid camera fad swept the country bringing in its wake the 2" x 2" slide. All these changes increased the number of pieces of projection equip-

ment which the school had to buy to keep pace, and each change was accompanied by ballyhoo which succeeded in adding to the confusion of many. The depression came, but visual instruction grew because of its basic soundness. When war broke out in 1941, the workers who had carried on and who had been joined by ever-increasing numbers were ready. Because of their knowledge and experience, the armed services were able to utilize this knowledge, launching into a vast training program. Speed was the essence of victory, and audio-visual techniques furnished the necessary speed in training.

Nelson L. Greene lived to see visual instruction prove its case in a national emergency.

Now teachers by the thousands are audio-visual conscious where before there were tens. Nelson L. Greene saw his machine grow to the point where additional staff members were needed. He employed them and supervised their beginning efforts. Then after putting the silver anniversary issue "to bed," the pen was taken from him. All who know Nelson L. Greene respected his courage and steadfastness of purpose. His was truly a work well done. It is for us to carry on.

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Houston Hears Reagan and Baird

The Houston Film Council held a special meeting last month to hear Tom Baird, Director of the Film Division, British Information Services, New York City and C. R. Reagan, President, Film Council of America, Austin. At the meeting, a special preview of the new British film, *Children on Trial*, was held. Mr. Baird has recently been making a tour of the country, speaking before film councils and similar organizations.

Chicago Film Council

Thomas Baird, Director of the Film Division, British Information Services, New York, spoke before the February luncheon meeting of the Chicago Film Council. He was introduced by John Hamilton, British Film Officer, Chicago. Mr. Baird, in his talk, explained why the British government produces films and why some of its films are distributed in the United States. Keeping citizens informed was the underlying reason for such governmental film production, according to him. Ralph Creer, president, made the remark that medical films were the only truly international film. A discussion followed Mr. Baird's talk and centered about international restrictions placed on the distribution of films. Hope was expressed that the restrictions and legal red tape surrounding the importation and exportation of films could be reduced.

At one of the next luncheons, the program committee plans to screen several new films for the Council members.

April Forum of Chicago Film Workshop

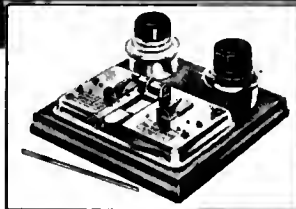
The Chicago Film Workshop will devote its April meeting to China, showing two films: *March of Time—China* and National Film Board of Canada—*China's Need*. One of the speakers will be Kenneth Bunstead, British Consul in Chicago, who has spent 10 years in China and expects to return to a governmental post there. This meeting will be held April 2, 8 p.m., Woodrow Wilson Room, 84 East Randolph Street, Chicago.

The Film Workshop is a part of the Chicago Council on Foreign Relations and is sponsored by the Adult Education Council. It provides an excellent opportunity for teachers, program chairmen, and persons interested in adult education to see the latest available materials in the field. The discussions provide models after which other organizations may pattern theirs. Films shown are readily available through regular channels for parent-teacher groups, clubs, and schools.

Previous programs have included the subjects of race, the Soviet Union, and the atom bomb. For the first program, the films, *Man-One Family*, supervised by Dr. Julian Huxley and Professor J. B. S. Haldane, and *Don't Be a Sucker* with Paul Lukas as a refugee in the United States, were shown. In the Russian program, *Peoples of the Soviet Union*, the Julien Bryan film, was screened. For the discussion of atomic power, *One World or None* and the *March of Time—Atomic Power* were shown. Both these films are discussed at length elsewhere in this issue.

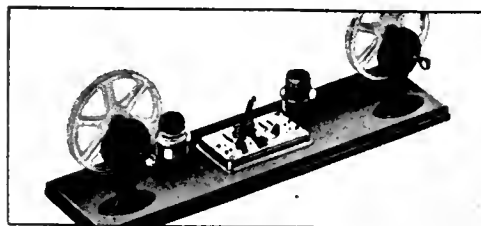
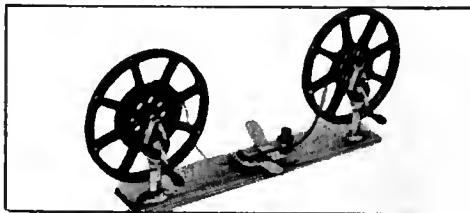
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J. C. Wardlaw, Audio-Visual Pioneer, Passes

Mr. J. C. Wardlaw, Director of the Division of General Extension, University System of Georgia passed away on January 24. He had been director of this Division since 1928, and it was through his leadership that the scope and service of the Division grew so rapidly.

Mr. Wardlaw pioneered in the development of audio-visual education not only in the South but in the nation as well. As early as 1929, Mr. Wardlaw planned for the establishment of an audio-visual education service in this state. He personally surveyed the public schools of the state of Georgia to determine the possibilities in the field. It was not until 1936 that his dream was realized in the establishment of the Audio-Visual Aids Extension Service of this Division. The record of growth and development of this service speaks for itself.

Mr. Wardlaw is responsible for the organization of the Southern Conference on Audio-Visual Education and served as its president for several years. He was also a leader in the Department of Audio-Visual Education of the Georgia Education Association.

Beginning his long educational career as Professor of English and Latin at Andrew College, Cuthbert, Georgia, in 1896, Mr. Wardlaw served as superintendent of public schools in Dublin, Thomasville, and Albany. He joined the faculty of Georgia State College for Women as Professor of Latin and History in 1905. Continuing his service in the University System of Georgia he became Head of the Department of Education and Director of the Training Schools at State Teachers College, Athens, in 1912. He served as Dean of that institution in 1914-15. He became Assistant Superintendent of Atlanta Public Schools in 1915 and served as Superintendent in 1917-18. He discontinued his public school work to enter war work in 1918. He served as Chief of Vocational Rehabilitation, U. S. Veterans Bureau, 5th District, Atlanta, and 2nd District, New York, from 1918 to 1925. He became Supervisor of the New York Metropolitan District of Near East Relief in 1925, in which position he remained until he became Director of this Division in 1928.

He was a member of the National Education Association, National Council on Education, American Sociological Society, National Economic League (national council), The Source Research Council, Southern Education Council, Georgia Education Association (President, 1915), Treasurer of the Citizens' Fact Finding Movement of Georgia since 1938, a member of the American Arbitration Association, the National Conference of Christians and Jews, the Social Planning Council of Atlanta, Phi Beta Kappa, Phi Delta Theta, Pi Gamma Mu, Kappa Delta Pi, Scottish Rite Mason, K. T., Shriner, Odd Fellow, Kiwanian (President of the Atlanta Kiwanis Club, 1941).

Notes

St. Louis Teachers Study "Radio"

"Radio in Education" was the theme of the second in-service conference for teachers, sponsored last month by the St. Louis District of the Missouri State Teachers Association, according to Raymond R. Brisbin, president. Public schools were closed on the day of the conference so that more than 3,000 teachers could attend.

An address on "The Social Dimensions of Radio" by Robert B. Hudson, Director of Education, Columbia Broadcasting System and a discussion of "Radio in Education," headed by Philip J. Hickey, Superintendent of Schools in Los Angeles were the principal features of the morning session.

In the afternoon, five concurrent sessions were held. The first presented radio as "A Medium in International Understanding." The second treated radio as "A Challenge to High School Teachers." "Edward Jenner," a broadcast from *Men of Science*, written by Miss Elaine Debus of the Division of Audio-Visual Education was presented by the Southwest High School Radio Workshop. The use of radio and recording devices in high schools especially in regard to language teaching was demonstrated.

The third afternoon series treated radio as "A New Approach to Elementary Education." Dr. Leland Jacobs, Assistant Professor of Education, Ohio State University spoke on "Utilization of Radio in Teaching of Literature." "Creative Art by Radio," illustrated by recordings, was the topic of Harold B. McCarty, Director of Radio Station WHA, University of Wisconsin. Fourth session covered radio and television equipment, including a demonstration of television by St. Louis radio station KSD.

"Audio-Visual Aids, a Factor in Music Education" was the fifth general topic and was handled by a panel including Dr. Warren D. Allen, Director of Music, Stanford University; Russell Morgan, Director of Music, Cleveland Public Schools; Stanley Chapple, Conductor of the British Broadcasting Company's Children's Concerts; W. Otto Miessner, Director, Miessner Institute of Music, Chicago; Dr. Hans Rosenwald, Dean of Chicago Musical College; and Ernest Hares, Supervisor of Instrumental Music, St. Louis Public Schools.

The Story of Sponsored Films

The American Public Relations Association in Washington, D. C. presented Pat Powers in a series of six Wednesday evening forums covering the various phases of sponsored films. Topics included "Educational and Promotional Films," "Planning the Industrial Film," "Producing the Film," "Complex Problems of Production," "Film Distribution," and "Films for Television." A charge of \$7.50 was made for the six lectures. Many members of the Washington Film Council attended.



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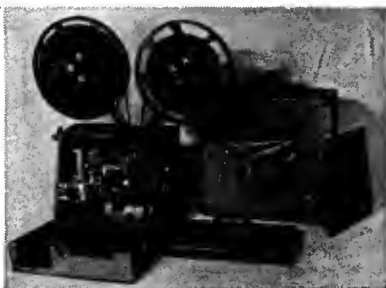
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**First Annual Portland Conference
On Audio-Visual Aids**

Over 200 teachers and Audio-Visual Directors attended the Portland Conference of Zone VI, D.V.I. early this year at Portland, Oregon.

The first day of the two-day meeting was devoted to a discussion of the "Place of Teaching Aids in the Curriculum." Dr. Willard B. Spalding gave a very stimulating talk on combining all aids into one "Instructional Materials Center." Francis Noel, State Director of California, spoke of the place and function of the Audio-Visual Coordinator promoting effectively the utilization of instructional materials. Professor Zeno Katterle challenged the audience to put the emphasis on the enriching experience for the children through Audio-Visual Aids.

The Friday evening Banquet included talks by Francis Noel on "Audio-Visual Aids," Ted Gamble on "The Motion Picture Industry Looks at Education." Mr. Gamble was very forceful in pointing out that the movie industry had much to offer in Visual Education, but so far, they had only scratched the surface. Dr. Peter Odegard, President of Reed College, spoke on "The Value of Visual Education."

**Beloit Audio-Visual Institute
For All Local Teachers**

An institute to "suggest methods of utilizing visual aids" in the local classrooms was held in Beloit, Wisconsin early this year. Superintendent V. F. Dawald named an institute committee headed by George H. Roseman, co-ordinator of audio-visual instruction, to arrange the program. Motion picture films, transcriptions, film strips, and radio were studied with a view toward increasing their utilization in the school system. Dr. Walter A. Wittich, director of the Bureau of Visual Instruction at the University of Wisconsin and Professor E. B. Gordon, for many years associated with the state university radio station, WHA were the principal speakers. The morning sessions were planned especially for junior and senior high school instructors while the afternoon was devoted to teaching problems in the grades.

California Audio-Visual Association Expands

The fourth section of the Audio-Visual Education Association of California was organized on January 15th at a dinner meeting in Fresno. Two hundred teachers and Audio-Visual Directors from five counties were present. Officers elected were: President, Frank F. Gorow, Audio-Visual Coordinator, Fresno County; Vice-President, Harry Skelly, Audio-Visual Director, Madera County; Secretary, Ehmer Peery, Audio-Visual Director, Kern County Union High School, Bakersfield; Treasurer, Vincent Alexander, Audio-Visual Director, Kings County. Seventy-seven persons became charter members of the new organization, which includes membership in the State Association.

Francis W. Noel, Chief, Division of Audio-Visual Education, California State Department, addressed the group on the subject "Where Are We Going in Audio-Visual Education?" He mentioned the increase in the number of county departments, improvement in utilization practices, availability of better materials and equipment, and the emphasis upon pre-service and in-service training of teachers throughout the state. The growth of the audio-visual movement in California was characterized as sound development rather than a "boom".

Mrs. Helen Rachford, President of the State Association and Los Angeles County Audio-Visual Director, explained the advantages of organizing a local section. She stressed the values of the spring and fall audio-visual conferences.

The presidents of each of the other sections of the state association were introduced and spoke briefly: Carl Manner, San Francisco Bay Section; Elizabeth Goudy Noel, Southern Section; Ben King, Sacramento Valley Section; and Lloyd Sweetman, past-president, Sacramento Valley Section. Local educational leaders who extended greetings were: Walter G. Martin, Fresno County Superintendent; Edwin C. Kratt, Fresno City Superintendent; and Dr. Frank W. Thomas, President, Fresno State College. Frank F. Gorow presided at the dinner.

The San Joaquin Valley Section presented its first Audio-Visual Conference at Fresno State College on March 14th and 15th.

Audio-Visual Survey in Toronto

A committee of five professors appointed by President Smith of the University of Toronto is making a survey of Visual Education Programs in colleges and universities in preparation for recommendations with regard to Visual Education at the University.

Members of the committee recently visited several universities in the eastern part of the United States and spent two active days in New York City under the guidance of Visual Education Consultants, Inc. of New York.

Farm Film Foundation

The Farm Film Foundation, 744 Jackson Place, N.W. Washington, D. C. reports that requests for films from the Foundation are far ahead of the supply yet available. The officials in charge of the Foundation work have not felt it advisable up to now to push the formation of film circuits beyond those already functioning or to make public a list of films available. They believe that with the current shortage of prints, such promotion would only tend to disappoint those who desire films for showings, as there necessarily would be some delays involved.

Up to the present, the Board of Consultants has reviewed three hundred and seven films of which only twenty-four were found to meet the high standards required for Foundation endorsement. Negotiations to have sponsors register accepted pictures with the Foundation have taken time.

The great difficulty has been shortage of prints available. Like other postwar shortages, indications are that this one is beginning to ease. As a result, the Foundation is hopeful that it will be able to issue a list of at least ten pictures available on a nation-wide basis within a reasonably short length of time. As soon as prints become available the Foundation will issue films being distributed by them and instructions on how they may be secured.

School-Made Motion Pictures

(Concluded from page 157)

film should last longer than fifteen minutes. This gives the teacher enough time to really complete the first phase of the lesson. (2) The film should be shown again during a second meeting of the class (Film renters, what about your rates? Ed.) to check and evaluate pupil understanding. Principle number 3 is a point this department has repeatedly argued with commercial producers that they are in too much of a hurry to rush into sound, where sound is not indicated. Listen to the N. E. F., "Dutch teachers desire to give their lessons in an atmosphere of quiet. . . . If, therefore, the silent films give sufficient insight into the coherence of a subject treated, then the loud-speaker is entirely superfluous and is just as undesirable as a detailed explanation from the teacher during the showing of a film." Lest some other producers be tempted to offer a rebuttal, may we quote from Jean Benoit-Levy's latest book, *The Art of the Motion Picture?* Speaking of films for primary and secondary instruction, the author states, "The experience I have had leads me to declare that in the vast majority of cases these films should be silent".



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U. S. ECONOMIC GEOGRAPHY MAP SLIDES—This just released set of 20 exquisitely colored 2 x 2 map slides shows the economic resources of the United States. Each slide shows a different economic resource and where it is found in greatest abundance. Government Agencies provided the statistics on which these map slides are based. Slides are titled: Wheat, Corn, Cotton, Sugar, Potatoes, Tobacco, Fruit, Forests, Dairy Products, Hogs, Beef Cattle, Sheep, Iron Ore, Coal, Petroleum, Mineral Deposits, Water Power, Navigable Waterways, Railways, Air Routes. A Teacher's Guide containing explanatory material is included. . . . \$7.50

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Visualizing and Vitalizing Government

(Concluded from page 143)

why legislators follow the opinions of the electorate back home in order to be reelected; how public opinion can prevent black markets or solve the housing shortage or reduce the number of airplane accidents by demanding adequate funds for safety aids.

Finally, they realize that the League of Nations failed, because public opinion was not strong enough. (The lack of power and support of the League is excellently presented in the March of Time documentary film, *The League of Nations*. The film clearly shows that the League had no power to enforce its decisions; that its funds were totally inadequate. The United States spends more in a day or two for defense than the League had to spend in its twenty-one years.) They realize that public opinion must assert itself; that



Classes may practise governmental procedures by forming a Senate or House or Assembly. Young America Films, "Meet Your Federal Government" is a help.

in the Assembly of the United Nations it must make itself felt.

Classes may be resolved into an Assembly or a Senate, introduce and enact their own bills and thus actually experience the process of lawmaking. Sample copies of bills, the Weekly History of the Senate and the Assembly, and charts on the process of law-making should be a regular part of the classroom equipment. If the State Legislature or Congress is in session at the time, a bulletin board of legislative procedures and activities should be kept from day to day. Radio programs should be utilized wherever feasible. The Young America Films production, *Meet Your Federal Government*, (15 min. sd., 16mm) explains the operation of the federal government.

Classes in government should visit their city and county offices. Occasionally officials may be induced to come to the school to talk to the students. Last semester, for instance, the Glendale City Council held one of its regular sessions in the high school auditorium before an assembly of more than 2000 students. The proceedings were broadcast over the radio.

There are a number of good films that should be utilized in the study of city problems. Foremost among these is the documentary film, *The City*, (30 min. sd., 16 mm) which contrasts the conditions of life in a modern industrial center with life in an eighteenth century village. The film presents model communities such as Radburn, New Jersey, and makes a strong plea for adequate planning and housing. The Encyclopaedia Britannica production, the *Growth of Cities*, explains the various factors that determine the location and development of cities. Various types of city plans are presented and trends in city planning are explained. The *City Water Supply* (Encyclopaedia Britannica, 12 min. sd., 16 mm.) presents the sources of water, the methods of water distribution and the need for safeguarding adequate water sources and distribution.

Today we must consider new problems. What, for example, are we going to do in the atomic era in the way of decentralization of our industrial population? How will the atomic era effect city planning and city growth?

Let us so visualize and vitalize our courses in government with the constant use of the press, the best motion pictures, radio programs, bulletin board exhibits, and field trips that youth will better understand and appreciate the responsibilities as well as the privileges of this great democracy and will go forth determined to serve the world in which they live.

AUDIO - VISUAL TRADE REVIEW



Production Activity

Teaching Films Inc., Is Born

A new producing and distributing organization, Teaching Films Inc. (not to be confused with Teaching Film Custodians), has appeared on the audio-visual materials scene during the past month. Master-minded by Louis N. Freedman, formerly with the MacMillan Co., and now president of the new firm, Teaching Films announces the noble aim of producing motion pictures and filmstrips based on fundamental curricular requirements, and that the content of its productions will be selected, organized, and presented in such a way as to make them an essential part of curriculum units. Each offering is to be directed to a specific subject problem; graded to the interest level, learning rate, and comprehension level of a specific age group. That's a big order, gentlemen, and we hope you hew to the line you have cut out for yourselves.

The Educational Director of Teaching Films Inc., and serving also as Vice-President, is Dr. Arthur Stenius, well-known in audio-visual circles as the former Coordinator of Visual, Safety, and Radio Education for the Detroit Schools and Associate Professor of Education at Wayne University.

Dr. Ned L. Reglein is Production Manager of the new organization, coming from Air Age Educational Research, where he was Associate Director. Dr. Reglein has, additionally, several years experience in motion picture production for the Army Air Forces behind him, as well as radio production responsibilities in midwestern stations.

First of a large corps of educational advisors to Teaching Films Inc. are William H. Hartley, Chairman of the Social Studies Committee of the National Education Association, and professor at Maryland State Teachers College, and Paul C. Reed, Director of Visual and Radio Education for the Rochester, N. Y., schools.

Mr. Louis N. Freedman, President, Teaching Films, Inc., announces that at the Board of Directors meeting held at the offices of Teaching Films, Inc., 88 Lexington Avenue, N.Y.C., Dr. Arthur Stenius was elected Vice-President of the organization.

Dr. Stenius, who also serves as Educational Director, has a comprehensive background of knowledge about audio-visual education in Europe, and has applied his observations to the American scene. Prior to his affiliation with Teaching Films, Inc., Dr. Stenius was associated with the Detroit Public Schools as Coordinator of Visual, Safety, and Radio education, and was Associate Professor of Education at Wayne University, where he was responsible for the training of teachers in the use of audio-visual materials. As chairman of the Michigan Audio-Visual Materials Committee, he was responsible for devising a planned visual education program which is recognized as a most comprehensive and far-sighted program.



Louis N. Freedman

British Ministry of Education Sponsors Own Teaching Films

While the British commercial theatre is winning honors at home and abroad, the Government's Ministry of Education, along with the local authorities and associations of teachers, are planning a broad program of educational filmmaking. The work will be carried out in co-operation with the Central Office of Information and British film producers.

The decision of the Ministry to sponsor its own films for showing to schools is important for two reasons: the Ministry will be able to offer films to the local educational authorities, who, until the present, have had to hire films produced by private companies; and the visual education done by local educational authorities and different cultural groups will be much better co-ordinated.

Two committees have been named to guide the production of films and other visual aids for educational purposes. The

ROBERT E. SCHREIBER, Editor
Audio-Visual Center
The University of Chicago

first, established by the associations of local education authorities and teachers, and known as the National Committee, is composed of teachers and educational experts as well as specialists in various subjects. This committee will draw up a production program and recommend educational advisors to be associated with the production of individual films. It will also be able to advise the users of such material.

The second committee, now called the Production Committee, appointed by the Ministry of Education, will be chiefly concerned with carrying out the program recommended by the first. It will arrange for and supervise the production of films, financed by the Exchequer and made through the Central Office of Information. The film industry in this group will be represented by such noted experts as Mr. Paul Rotha. If private producers wish, they will be given technical advice and guidance on the choice and treatment of subjects.

People

East Meets West

Traveling over 8,000 miles to make what he whimsically termed "a little business trip", Mr. A. J. Patel, Ampro's distributor for India and Ceylon, recently made a surprise visit at Ampro offices in Chicago.

Mr. Patel reported that India was entering into a new economic and industrial era which would accelerate the demand for products of the western world. He was particularly enthusiastic about flourishing prospects for photographic and 16 mm. movie projection business in all of India.

Radiant Sons

The Radiant Manufacturing Corporation announces that Mr. Geovil Nereim has been named their new Advertising Manager. Mr. Nereim comes into his new position well prepared to take over the reins of the Advertising Department. His background includes four years with the

Blackstone Manufacturing Company, as their Advertising Director, following which he was associated for two years with Lockheed Aircraft Corporation.

Radiant also welcomes John W. Fox, who takes his place as the new Southern District Manager. Mr. Fox is no stranger to the film world. As an Audio-Visual Aids Specialist for both the government and various educational institutions, and as a naval officer in charge of the distribution of naval training and entertainment films, John Fox comes to his new job with a sound background.

Rose Succeeds Victor In Reorganization

The election of Samuel G. Rose as President and Horace O. Jones as Vice-President of the Victor Animatograph Corporation, a Division of Curtiss-Wright Corporation, has been announced by G. W. Vaughan, President of Curtiss-Wright and Chairman of the Board of the Victor Corporation.

Mr. Alexander F. Victor, in presenting his resignation as President to the Board of Directors, asked that he be relieved of several duties the presidency involved, so that he may devote his entire time to directing the development of new products included in the recently-adopted expansion program.

Mr. Rose who formerly was Executive Vice-President has been continually associated with Mr. Victor and the Victor



Samuel G. Rose

Corporation since its formation in 1910. He has helped guide the company from its infancy until it is now recognized as the world's largest manufacturer devoted exclusively to the production of 16mm projectors and cameras. The Victor Corporation was purchased in July, 1946, by the Curtiss-Wright Corporation.

Mr. H. O. Jones, the new Vice-President, joined the Victor organization in 1932 as director of sales for the Eastern Division. Prior to that time he was branch manager for the National Theatre Supply Company. In 1944 he was elected head of the Allied Non-Theatrical Film Association and was re-elected in 1945.

George Mitchell Regional EBF Manager

George H. Mitchell of Dallas, Texas has been appointed a regional manager of Encyclopaedia Britannica Films Inc., effective March 1, it was announced by H. R. Lissack, vice-president of the classroom films company.

Mitchell as manager of the Southern region of the United States, will have headquarters at 712 North Haskell street, Dallas, supervising the distribution of Encyclopaedia Britannica Films and serving as educational representative for the films company in 11 states from Alabama to Texas and North to Kentucky and Kansas.

Mitchell's appointment completes the overall new distribution organization of the Encyclopaedia Britannica to further its educational films program both for schools and adults. The other three regional managers whose appointments were recently announced are Joseph E. Dickman, Midwest; James Stackhouse, Eastern States, and Paul Cox, Western states. Dennis R. Williams is director of distribution of the company to supervise the new regional operating organization.

Report from EBF

Recent staff changes at EBF include: the appointment of A. F. Frese, manager of the sales service department of Encyclopaedia Britannica, Inc., to the position of operating manager of Encyclopaedia Britannica Films Inc., as announced by C. Scott Fletcher, president. Frese's position in sales service will be filled by Marion N. Rusevic, who has been supervisor of the order handling activities of that department.

Laurin H. Healy has been named director of public relations of Encyclopaedia Britannica, Inc., and has been succeeded as publicity director of Encyclopaedia Britannica, Inc., by James Colvin. The change is occasioned by the expansion of Encyclopaedia Britannica Films, according to Dale O'Brien, director of advertising and public relations.

Robert E. Brubaker of Encyclopaedia Britannica Films sailed for Europe aboard the S. S. America on February 6 to establish Swiss offices of the classroom films company and serve as a consultant with educational administrators on the continent, it has been announced by Dr. Theodore M. Switz, vice-president in charge of overseas sales of the company.

As E.B. Films representative in Europe, Brubaker will consult with school officials

concerning the availability of instructional sound motion pictures and will help build up the war-damaged school systems of Europe, through the use of audio-visual aid materials.

During the next year Brubaker plans to visit government and school officials in Sweden, Norway, Spain, Portugal, Belgium, Holland, France, Switzerland, Czechoslovakia, Great Britain and Ireland. Brubaker's headquarters will be in Zurich, Switzerland, while he will also organize other representatives' offices in most of the major countries of Europe, Dr. Switz announced. Encyclopaedia Britannica Films has 158 of its 500 films translated into one or more of 13 foreign tongues.

NAVED Meet is "Solid" in the South

"One of the most interesting and helpful meetings I've ever attended," commented a leading Southern visual education dealer about the Southeastern NAVED meeting, which closed February 1 at the Biltmore Hotel, Atlanta. Original plans for the meeting, which was headed by Jack Carter of Raleigh, N. C., NAVED regional director, had called for a maximum of 50 persons; more than 100 attended. Dealers and salesmen were present from every Southeastern state. The suppliers—manufacturers, film producers and distributors—were also well represented.

The "serious" part of the meeting began on Saturday morning, February 1. Discussion centered around the growing market for audio-visual items in homes. During the morning session, following an address of welcome by Dr. M. D. Collins, Georgia State Superintendent of Schools, there were reports on the status and future prospects of audio-visual education from each of the Southeastern states. Bernie Cousino, NAVED President, presented a check list to aid each member in planning his business. Dennis Williams, sales manager for Encyclopaedia Britannica Films, spoke on the topic "The Balance Between Salesmanship and Management."

The afternoon session was a 2½-hour open forum, conducted by Wells Alexander of Atlanta, Ga. NAVED's well-known stop light was used to control the discussion which became heated in spots. The problems of both dealers and their suppliers were discussed, and each came away with a better understanding of the



NAVED Meeting in Atlanta.

other's problems and a new resolve to work together to give better service to the consumer.

This first regional NAVED meeting was originally planned as an experiment to determine the extend of need for regional meetings. The outstanding success of the "experiment" has prompted the NAVED officials to go ahead with the planning of other regional meetings, such as the Eastern regional meeting, held at the Senator Hotel, Atlantic City, N. Jersey, on March 3, 1947, during the annual meeting of the American Association of School Administrators. The Western regional meeting will also be arranged as soon as possible. Further details about any of these meetings may be obtained from NAVED, 431 S. Dearborn St., Chicago 5.

8mm, 16mm for Television at SMPE Chicago Meet

The latest developments in the filming and use of 8mm and 16mm motion pictures for television will be presented at the 61st Semi-annual Convention of the Society of Motion Picture Engineers, to be held at the Drake Hotel, in Chicago, April 21 to 25 inclusive.

Major emphasis will be placed on technical papers dealing with various aspects of narrow film motion pictures, including television and other applications, and all phases of studio and stage techniques applicable to both the narrow films and television, according to an announcement by Loren L. Ryder, President of SMPE.

The coming convention will be the first in several years to be held by the society in Chicago, a midway point between the West Coast and East Coast centers of the motion picture industry, it was pointed out by William C. Kunzmann, convention vice president, and a record-breaking attendance is expected. Past conventions of SMPE have been held either in New York or in Hollywood.

The convention will open with a "get-together" luncheon in the Gold Coast Room at the Drake on Monday, April 21, beginning at 12:30 P. M. The society's 61st semi-annual banquet will be held in the Gold Coast Room Wednesday night, April 23, beginning at 8 P. M. Technical sessions are tentatively scheduled Monday afternoon and evening, Tuesday morning and afternoon, Wednesday morning, Thursday afternoon and evening, and Friday morning and afternoon.

Two New Offices for Ideal Pictures

Bertram Willoughby, President of Ideal Pictures Corporation, announces several important personnel additions to the Ideal Pictures Corporation:

Miss Evelyn Baker, formerly with Educational Screen, will have charge of

Ideal's Indianapolis office, which is presently to be opened.

Mr. Scott B. Hillam, formerly of Ross Federal, will have charge of Ideal's new Salt Lake City office.

Mr. Paul Foght, formerly Regional Director of Young America Films, Inc., has been appointed National Educational Director. He will commence his duties March 1st.

Equipment

New Projector Stand

Victor Animatograph, Davenport, Iowa announces a new projector stand of a clean modern design finished in gray enamel. The top shelf accommodates the projector at a height affording over-head projection. Gone are the days of head-obstructed screens, hazardous makeshift tables, and laboriously raised projector stands. Top shelf accommodates the projector; second shelf holds the reels, record player, microphone, or film servicing equipment. The bottom shelf provides storage for the speaker when it is not in use.

* *

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Rocket Cameras

"Not in operating condition, but reasonably intact." Such was the U. S. Navy's official description of two Bell & Howell 16mm magazine-load motion picture cameras which recently soared 102 miles above the earth in the tail of a V-2 rocket. Having weathered the 3600-mile-per-hour trip into the ether, the cameras also survived their 102-mile drop to the New Mexico desert, and brought down with them pictures made from a height of 40 miles, or more than 200,000 feet!

Eight Bell & Howell cameras made the perilous ascent—and equally hazardous descent—with the huge missile, which covered a distance of over 200 miles in 10 minutes. The two cameras amidship, set to run for consecutive two-minute intervals at 16 frames per second, were not recovered. The remaining three pairs, timed similarly for consecutive operation, were mounted in the tail assembly of the rocket, and were set to operate at 16, 32, and 64 frames per second, respectively. Five of the latter six cameras were located subsequently where they had struck the earth with great force, and it was from these that the useable exposed film was removed.

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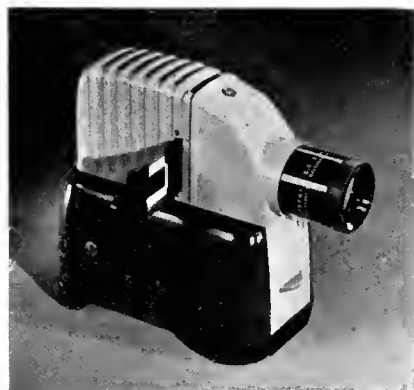
New Master Model Kodaslide Projector

A new slide projector for 2x2 transparencies was previewed recently by the Eastman Kodak Company at the 22nd Annual Photographic Trade Show of the National Photo Dealers and Finishers Association at Cleveland.

Known as the Kodaslide Projector, Master model, the new projector was introduced to the trade as a part of the Kodak exhibit although it will not be available commercially for a period of several weeks.

Suitable for uses ranging all the way from home to theatrical projection, the Master Model is supplied with a 1000-watt projection lamp and may be used with any of four other lamps of from 300 to 750 watts. Five projection lenses are available for use with it.

Interchangeable condenser lenses insure maximum efficiency with whatever type projection lens is used. Condenser and projection lenses are Lumenized—coated with a microscopically thin layer of magnesium fluoride to reduce internal reflection and increase light transmission. The most efficient type heat-absorbing glass available is employed in this optical system.



Kodaslide Projector

In addition to the heat-absorbing glass, pressurized air helps guard transparencies against excessive heat. The fan is designed to send three separate blasts of air past the lamp, the condenser system, and the slide itself. The slide carrier and film gate are so designed that the blast of air directed at the slide passes both sides of the transparency.

Made of die-cast aluminum and attractively finished in two shades of gray, the Master Model is extremely simple to operate. The lens focusing is controlled by turning the barrel and a single knob controls the tilting mechanism. A carrying case is provided with the projector.

Raising Cane for Good Pictures

A unique camera steadying device, the Ambol Kanepod, is now available to movie and still photographers. This accessory, a combination walking stick and camera support, was developed especially for photographers faced with the decision of taking a heavy tripod along on trips or setting it up in places where crowded conditions forbid the spreading of tripod legs, as at outdoor activities.



Kanepod

The Kanepod, made of light-weight, yet sturdy, aluminum alloy, can be carried by its strong buckskin loop or used as a walking cane. Its threaded screw top will fit all standard tripod sockets and, when not in use, it is covered with an aluminum crackle-finished cap, thus being converted back into a sturdy walking stick. The bottom of the unit is fitted with a solid rubber foot for firm stand. The Kanepod measures 36" when closed, 5 feet 8" when fully extended. It is available at all photo shops or can be obtained by writing to The American Bolex Company, Inc., 521 Fifth Avenue, New York 17, N. Y.

Bell & Howell Announces "Picture Master" 8mm Projector

Bell & Howell's brand new Picture Master 8mm projector embodies features never previously offered to movie amateurs. Tests have proven the new model to be unequalled in the 8mm field for picture brilliance, it is claimed. Appearing in the Picture Master for the first time in any movie projector is a base-up projection lamp. This design, it is claimed, results in maximum lasting brilliance. "A blackening deposit is formed during the operation of any tungsten lamp," explains B&H, "and in the base-up design, this substance is carried upward, out of the lens, before reaching the slide. Thus the

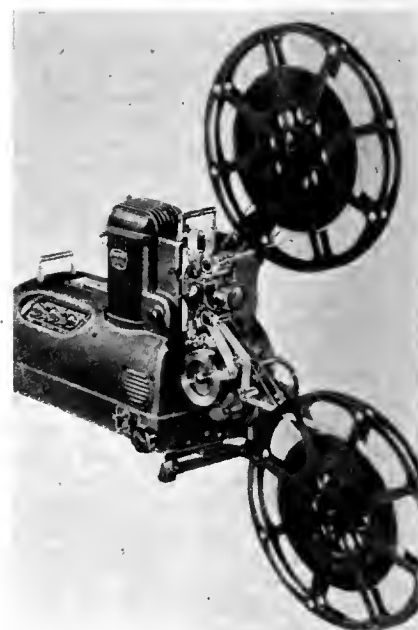
side walls remain clear for the life of the lamp, and the full power of Picture Master's illumination always reaches the screen." Further, B&H states, the base of the lamp remains even cooler during operation than that of the readily-replaceable lamp of present Filmo projectors.

The Filmo Picture Master comes complete with 10-ft. cord, 400-ft. reel, streamlined carrying case, and choice of 750-watt or 500-watt baseup lamp. For further information concerning this revolutionary home-movie projector, write to Bell & Howell Company, 7100 McCormick Rd., Chicago 45, Illinois.

"Premier-20" Is Ampro's Latest 16mm. Sound Projector

A new sound-on-film 16mm. projector, is announced by Ampro Corporation of Chicago, a subsidiary of General Precision Equipment Corporation of New York. It is the "Premier-20", heralded as the finest sound-on-film projector employing an incandescent lamp as a light source to come from Ampro.

One of the exclusive new features singled out for particular emphasis is the new *Swing-out Gate*. It permits easy inspection and cleaning of aperture plate and pressure shoe without disturbing the focus of the projection lens. Other convenient Ampro features incorporated in the extremely simplified design are: Long-wearing roller sprocket shoe assembly... opens and closes automatically



"Premier-20"

with the film gate for easy, quick threading... also can be operated individually without disturbing the film gate... quick-centering tilting control knob... fast automatic rewind.

Ampro "Premier-20" is equipped for both silent and sound film speeds, still picture and reverse operation, coated super 2-inch F1.6 lens, brilliant illumination with standard prefocused lamps, up to and including 1000 watts. Complete

unit includes projector, speaker, lens, lamps, 1600 ft. reel and standard accessories. New luggage type projector case and speaker case are also supplied. For other specifications, see your local Ampro dealer or write Ampro Corporation, 2835 N. Western Avenue, Chicago 18, Illinois.

Victor 16mm. Model "60"

Hailed as a great improvement in the design, performance and economy of 16mm sound motion picture projectors, the new Victor Model "60" has been announced by S. G. Rose, president of the Victor Animatograph Corporation, Davenport, Iowa.

"We are especially proud to announce this projector", commented Mr. Rose, "because we are able to offer greater value in a 16mm sound projector with many mechanical refinements at a price which is only a three per cent increase over prices prevailing at the time of federal decontrol of the photographic industry."

The new projector which Mr. Rose announced is housed in streamlined, aluminum cases and contains many mechanical improvements which are the result of 36 years of precision engineering by Victor. This machine is a multiple-purpose unit for use with either sound or silent film and includes jacks for use with a record player or as a public address system. It includes reverse operation and has the advantage of still picture projection.

Among the many new features is the Instantilt—a device which centers the picture on the screen at the touch of a finger. Replacing the outdated knurled knob, this unique improvement utilizes a counter-balance which causes the front of the projector to rise merely by "pinching" a conveniently-placed lever.

Another outstanding improvement is the new Duotrol. This provides separate controls for both bass and treble tones which permits emphasizing of high and low frequencies independently of each other. This produces full harmonic values of sound and is instantly noticeable in music of extremely high and low pitch.

Of interest to all users will be the new Clutch-Controlled Rewind. This feature permits fast, safe, convenient rewinding of film without the need for shifting belts or reels. Still another new feature is a leveling device which compensates for uneven projection surfaces.

Compact and portable as today's luggage, the Model "60" retains the many features of former Victor 16mm sound projectors: safety film trip, 180-degree swing-out lens mount, exclusive framing screw adjustment, spira-draft lamphouse and duo-flexo pawls. The use of either 750 or 1000 watt projection lamps is optional.

Bausch & Lomb Expands

Opening of a manufacturing plant at Wellsville, N. Y., and arrangements to purchase the modern, four-story Navy Building on Champney Terrace were



Victor Model "60"

announced today by Bausch & Lomb Optical Company as part of the firm's \$6,000,000 plant expansion and equipment modernization program.

"During the past several months," M. Herbert Eisenhart, president, said, "hundreds of thousands of dollars worth of new and improved optical machinery has been purchased. In addition, many new

manufacturing processes have been developed and installed by our research, engineering, and manufacturing divisions to help meet mounting demands for hundreds of ophthalmic products and optical instruments."

Much of the new manufacturing equipment has been installed in the firm's glass plant, lens division, and Navy Building.

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with

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Prompt action will assure you of obtaining a full set of these powerful teaching aids for your visual library and this summers DVBS. All Church-Craft slides are 2 x 2 inches in protective Glass Binders. Bible slides, 60 cents each; Hymnslides, 50 cents each.

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CHURCH-CRAFT PICTURES, St. Louis 3, Mo.

Television

Television Launched in St. Louis

KSD-TV, operated by the St. Louis *Post-Dispatch*, is credited with being the first completely postwar television station to go into operation on a regular schedule, launching its first week's schedule with 21 hours of varied programs. To accomplish this feat, station officials flew much of the critical equipment including RCA Image Orthicon television cameras from the RCA Victor plant at Camden, N. J. to St. Louis by private plane. Skilled television veterans from Chicago were recruited to aid the station in setting up its program.

Public response to television in St. Louis was enthusiastic. Many thousands flocked to the stores which had placed television sets on sale. Daytime programs were presented throughout the first week, permitting dealers to demonstrate the sets to customers during business hours. Programs included sporting events, fashions, dramatic presentations, news, motion pictures, commercials, quizzes and other audience participation shows, and man-on-the-street interviews. Sponsors using KSD-TV during its first week on the air included the Union Electric Company of Missouri, the Southwestern Bell Telephone Co., Shell Oil Co., Monsanto Chemical Co., Bulova Watch Co., Dazey Mfg. Co., Bemis Bros. Bag Co., St. Louis Independent Packing Co., and a number of others.

Television images broadcast by KSD-TV were rated by experts as the best yet achieved. This was accomplished by the incorporation of many warborn and postwar television equipment developments. The Station operates two super-sensitive RCA Image Orthicon television cameras, making unnecessary the extremely brilliant lighting ordinarily required for television subjects.

Following the pattern of distribution worked out in St. Louis, Washington, and elsewhere, RCA Victor introduced its receivers to the Los Angeles area at a two-day dealers meeting at the Ambassador Hotel. To demonstrate the receivers, special broadcasts were made by Paramount Pictures television station KTLA.

Television Newsreel Pact

A television newsreel deal, the first of its kind, in Hollywood, has been worked out between Don Lee's experimental station, W6XAO and Ansco. The arrangement calls for the latter to process reels shot by a special Lee crew and time allowed runs from five to 48 hours, depending on circumstances and material.

A special crew is being set up by Don Lee which will cover public events and record them on silent 16-mm. film. Staff will then be rushed to Ansco for handling and on delivery telecasted on the station's regularly scheduled Monday night program.

Photovision Demonstrated

"A new invention, called photovision, whereby pictures and sound can be transmitted from one point to another over a light beam instead of radio waves was demonstrated in New York recently before the American Institute of Electrical Engineers by Dr. T. T. Goldsmith, director of research, Allen B. DuMont Laboratories, Inc."

Slidefilms and Slides

■ **POPULAR SCIENCE PUBLISHING CO.**, 353 Fourth Ave., N. Y. C. 10 has produced a *World Friendship Kit* for use in the middle grades. The kit is made up of five 35mm Teach-O-Filmstrips in color; four unbreakable Vinylite Teach-O-Disc recordings of the 19 songs, and Irving Caesar's widely praised book, *Sing A Song of Friendship*. The entire kit is based on songwriter Caesar's popular



book. This book, *Sing a Song of Friendship*, consists of 19 songs, inspired by the United Nations and based on the simple ideals of human rights. Included are such provocative titles as "Thomas Jefferski," "Let's Make the World of Tomorrow Today," "Song of the Good Neighbor," and "I Know a Friendly City." If desired, the units of the kit may be purchased separately.

■ **YOUNG AMERICA FILMS, INC.**, 18 East 41st St., New York 17 have released a set of 20 colored 2"x2" slides known as *U. S. Economic Geography Map Slides*. Each slide shows a different economic resource and indicates the main areas in the United States where that



particular resource is found in the greatest abundance. The maps are based on the latest statistical information supplied by government agencies. Titles of individual slides are *Wheat, Corn, Cotton, Sugar, Potatoes, Tobacco, Fruit, Forests, Dairy Products, Hogs, Beef Cattle, Sheep, Iron Ore, Coal, Petroleum, Mineral Deposits, Water Power, Navigable Waterways, Railways, and Air Routes*.

■ **VISUAL SCIENCES**, Suffern N. Y. offer a 35mm, 50 frame slidefilm, called *Microbiology*. This slidefilm will solve at least one of the perplexing problems in health and biology courses. Difficult and dangerous laboratory work in microbiology is shown as well as the methods used by the bacteriologist in his fight to control disease. This film is the next best thing to actual laboratory work with pathogenic organisms. Topics covered include: preparation of sterile media, isolating a single bacterium, growing organisms in quantity, methods of counting bacteria, utilization of growth characteristics in the identification of micro-organisms, special staining procedures, microscopic examinations, bacteriostatic potency of penicillin.

■ **THE SOCIETY FOR VISUAL EDUCATION, INC.** 100 East Ohio Street, Chicago has released a new kind of visual aid for teaching.

Geometry in Third Dimension

Three-dimensional *Descriptive Geometry 2"x2"* slide vectographs are designed to promote quicker learning and firmer, more permanent mastery of the fundamentals of descriptive geometry. The creation of such a three-dimensional slide set as this is a welcome step in the ready adoption of the latest scientific developments. Projected on a *metallic screen* with any standard 2"x2" slide projector and viewed through simple *Polaroid viewing spectacles*, the three-dimensional quality of the picture is so realistic that students feel they are looking directly at a precise wire model placed in front of the screen. Perpendicular planes, which in conventional diagrams are indicated confusingly by lines crossing at an angle all in one plane of the diagram, appear perpendicular and clearly separated in space. The arcs subtended by angles between planes are immediately apparent. Since all relationships of lines and angles are obvious, the understanding of the student is quickened and teaching time shortened. Each S.V.E. *Descriptive Geometry 2"x2"* slide vectograph is composed of the following: a title; a clear concise statement of the principle involved; a two dimensional view of the student's drawing paper placed beside a three-dimensional view of the projection planes involved grouped around the object in space. The device of placing the two- and three-dimensional views side by side on the slide enables the student to see plainly how the planes in the three-dimensional view unfold to produce the two-dimensional view shown. Thus he can follow on his drawing paper the exact relation to the space model.

The S.V.E. *Descriptive Geometry* slide vectographs were drawn by one of the foremost people in this art, John T. Rule, S.B., Associate Professor of Drawing and Descriptive Geometry, and Chairman of the Section of Graphics at Massachusetts Institute of Technology. The Slide Vectograph set is closely correlated with the authoritative new book, "Descriptive Geometry," (Prentice Hall, 1946) by Earl F. Watts, S.B. and John T. Rule, S.B., both of the Massachusetts Institute of Technology. Each of the figures included in the Vectograph set appears on a flat figure in this book. The Society for Visual Education, Inc. will forward a descriptive price list upon request.

Transcriptions and Recordings

■ **RCA VICTOR**, Camden, N. J. has released an album of red seal records devoted entirely to the musical score of the David O. Selznick Technicolor motion picture, *Duel in the Sun*. Very seldom has a company devoted a complete album to a film score. The concert version was recorded by the Boston Pops Orchestra under the direction of Arthur Fiedler. Those interested in the film and in the scoring of a motion picture will find this album very valuable.

Victor Basic Record Library

The Educational Department of RCA Victor has announced a new Basic Record Library for Elementary Schools. The new library consists of 21 albums, all but one of which contains four 10-inch records. These are all newly recorded, especially for school use. Each album includes extensive teaching notes, covering the selections contained within that album and suggested school activities. All the records are of non-breakable plastic. This particular material gives excellent reproduction with a very low surface noise. (In order to maintain this high quality of reproduction, this reviewer suggests that teachers play such records only on modern electric record players in good condition.)

The Educational Department of RCA Victor has pioneered in music appreciation in the schools since 1911. The present series represents a culmination of the experiences of the company in this field. These recordings were in production for two years and show very clearly the results of careful research and the expert performance of the musicians. The Library of Congress was consulted for original interpretations of many of the folk songs included in the collection.

The repertoire, which totals 370 compositions, and their recommended grade levels have been selected by two outstanding authorities in the field of music education—Miss Lilla Belle Pitts, Professor of Music at Teachers College, Columbia

University, and Miss Gladys Tipton, Assistant Professor of Music Education, Illinois State University, both of whom have spent many years in developing acceptable techniques for the use of recordings in the classroom.

Teaching needs are met in such activities as listening, rhythms, singing, toy bands, Christmas, singing games, Indians, and other such topics. Outstanding recording artists were engaged to make these albums. Instrumental music was performed by the RCA Victor Orchestra, which in actuality is composed of members of the NBC Symphony Orchestra and the New York Philharmonic.

The "Notes for Teachers" prepared by Misses Pitts and Tipton discuss such subjects as (1) the music; (2) listening

for orchestral instruments: strings, woodwinds, trumpets, bells; (3) listening for mood; (4) listening for tonal patterns; (5) listening for rhythmic patterns; (6) listening for form.

The contents of Volume VI in the "Basic Rhythms Program for the Upper Grades" includes the following selections:

(1) *Shepherd's Hey*—arr. Grainger; *Country Gardens*—arr. Grainger

(2) March—*Love for Three Oranges*—Prokofieff; March of Pilgrims from *Harold in Italy*—Berlioz; Processions of the Sardan, *Caucasian Sketches*—Ippolitov-Ivanoff.

(3) *La Czarine*, Mazurka—Ganne; *Spanish Serenade*—Bizet

(4) The Juba Dance, *In the Bottoms*—Dett; *From the Canebrake*—S. Gardner

Current Film News

■ **NATIONAL EDUCATIONAL FILMS, INC.**, 165 W. 46th St., New York 19, present the first of their "pre-planned" teaching films for the school curricula, dealing with:

The Duties of a Secretary (21 min.)—portraying the work day of a secretary and the importance of her job in a business organization. The "do's" and "don't's" of office procedure are illustrated as the film follows a recent secretarial course graduate through the first few days of her first job.

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.**, 20 North Wacker Drive, Chicago 6, include among their most recent productions:

The Mailman (1 reel and 10 min.)—aimed especially towards primary grade pupils to show them how the United States post office system operates. The film follows both a city and a rural mailman on their rounds, explaining how postmen sort mail and deliver it and emphasizing the social responsibilities of Uncle Sam's letter carriers. Aside from teaching such facts as the importance of mail in our lives, duties of the mailmen and variety of materials that come through the mail, the picture affords primary pupils rich lessons in increasing their vocabularies and is arranged to encourage special projects. It can be used also in elementary grades in the study of social living and the communication arts. Dr. Paul R. Hanna, Stanford University, collaborated on its production.

Atomic Energy (1 reel)—describing by graphic animation how nuclear synthesis, nuclear fission and the atomic bomb's chain reaction are accomplished. Designed primarily for high school science courses, the motion picture was also produced so that it will be meaningful to general audiences as well. Every effort was taken to make it absolutely authentic and accurate, and the knowledge of the nation's leading scientists concerning atomic structure and reaction was drawn upon.

■ **CORONET INSTRUCTIONAL FILMS**, 919 N. Michigan Ave., Chicago 11 announce three new films:

Air in Action (1 reel, color or black and white)—the fundamentals in aerodynamics presented in an interesting and logical way, for use with general science or physics classes. Simple experiments and animations explain the physical laws. A wind tunnel sequence, produced with the cooperation of the Army Air Forces, is shown.

The Mighty Columbia River (1 reel, color or black and white)—the importance and vitality of the largest river flowing into the Pacific from America's West Coast. The great Bonneville and Grand Coulee Dams are shown, and their importance in the production of hydro-electric power is indicated. Ocean-going vessels can navigate 90 miles up stream, and fishermen find the river an important source of fish for the world.

Improve Your Reading (1 reel, color or black and white)—suggestions for improving the rate and comprehension of reading. Topics treated include eye perception span, reading too rapidly for comprehension, reading with fingers, with lip movement, and similar problems. It is intended for use in the upper elementary and intermediate grade as well as for teacher training.

■ **YOUNG AMERICA FILMS, INC.**, 18 E. 41st St., New York 17, have made another teaching film for elementary school science classes on:

What Makes Day and Night (3/4 reel)—designed to demonstrate and teach the reasons for the alternation of day and night. It is specifically correlated with the science program for Grades 3 and 4. Using a globe and a flashlight, father shows his children where the sun goes at night, and why the sun can only shine on one-half of the earth at a time.

INTERNATIONAL FILM BUREAU, INC.

announces the release of

Purchase
Price

THE GREAT CIRCLE (14 min.)....\$37.50

An elementary film on global aviation. Recommended for all kinds of international programs. Rental \$2.00.

NEAR HOME (25 min.)\$56.25

On good teaching. Study of one's community. Importance of field trip activities. Rental \$3.00.

THE STORY OF MONEY (16 min.) \$37.50

A film for elementary economics and social studies classes. Rental \$2.00.

ENGLISH INNS (9 min.)\$22.00

Growth and development. Correlates with English literature and history. Rental \$1.00.

Order From Your

Nearest Dealer or Film Library
or write

INTERNATIONAL FILM BUREAU, INC.

84 East Randolph St. Chicago, Ill.

■ **UNITED WORLD FILMS, INC.**, Bell & Howell Filmosound Library, Rockefeller Center, New York 20, announces the acquisition of the following two subjects:

Annapolis Salutes the Navy (9 min.)—a glimpse into the past by means of a tour through three historic shrines—the old State House, Carroll House, and Hammond-Harwood House—and a visit to the United States Naval Academy, where tribute is paid to some of its great heroes.

The Spirit of Democracy (9 min.)—a tour through historic Monticello, "Shrine of American Democracy" and home of Thomas Jefferson.

■ **U. S. DEPARTMENT OF AGRICULTURE** has distributed copies of the first film to cooperating film libraries; distribution of the second film is handled by Forest Service regional offices:

Feeding Farm Animals (16 min.)—a carefully prepared mixture of information and entertainment designed to give basic facts on feeding and to stimulate the desire of farmers to learn more from bulletins, magazines, and books. The six classes of nutrients are described by the old farmer: carbohydrates, fats, proteins, vitamins, minerals, and water.

Richer Range Rewards (33 min., color)—practical advice on the improvement of a run-down range. A western cattleman goes to the Jordana

Experimental Range near Las Cruces, New Mexico seeking help. The director tells him the importance of (1) grazing only when the range is ready for use, (2) stocking only the number of animals for which there is abundant grass, and (3) distributing the cattle so that the range is grazed uniformly.

■ **FILMS INCORPORATED**, 330 W. 42nd St., New York 18, have released three new motion pictures based on New Testament texts. The subjects of these films, the first of a series of religious films now in production, are "The Nativity," "The Parable of the Sower" and "The Woman of Samaria." Each runs approximately 20 minutes.

■ **CASTLE FILMS**, Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, provides a new and timely music reel with three well-known Easter carols sung by a mixed choir and accompanied by an organist. The carols are, "Welcome Happy Morning," "Jesus Christ Is Risen," and "Come Ye Faithful, Raise the Strain." The words of the carols are superimposed on the scenes so that audiences may sing with the choir. Available only in 16mm sound from photographic dealers.

Other new releases from Castle Films Division are:

Woody Woodpecker, Lantz's famous cartoon character, in a series of three cartoons: "The Screwdriver," "The Cracked Nut," and "Knock, Knock."

Sport Thrillers of the Year—covering such events as Golden Gloves tournament, championship motorcycle marathon, Hambletonian trotting race, Grand National Steeplechase, Indianapolis auto race, etc.

■ **ACADEMIC FILM COMPANY**, newly re-organized by Milton Salzberg and Harold Baumstone, former heads of Pictorial Films, with offices at 1450 Broadway, New York 18, has started its film distribution program with the release of "Strange As It Seems," a series of eight 16mm one reels in sound, based on John Hix's newspaper feature of the same name. The series offers eight dramatic excursions into the by-ways of recorded history, where strange oddities lure the researcher. Individual titles are:

50 Year Barter—concerning our negotiations with Denmark for the purchase of the Virgin Islands.

Lafayette, Champion of Liberty—presents new insight into celebrated story.

Mark Twain—how Halley's Comet signaled both his birth and death.

Silver Threads—story of the tragic life of the composer of "Silver Threads Among the Gold."

Gold and Man—man's quest of the king of metals.

Emperor Norton—story of the harmless San Francisco madman who "ruled" America for 23 years.

Little Jack Horner—the actual role in history of the nursery-rhyme character.

Star Gazers—story of Galileo, plus visits to observatories.

■ **UNITED SPECIALISTS, INC.**, Pawling, New York, have completed their series of three dog training films based on the book "Training You to Train Your Dog" by Blanche Saunders. This most recent film carries the engaging title:

Puppy Trouble (20 min.) color—a record of the expert training of a puppy between the ages of nine weeks and seven months. Lowell Thomas is the narrator and Helen Hayes' voice speaks for Jimmie, the star of the film, whose adolescent problems are solved through proper training.

According to the producer, Miss Louise Branch, a dog can be a teacher as well as man's best friend. By patiently handling an exuberant puppy, a person learns not only how to cope with the personality of the dog, but also learns fundamentals of human behavior. This theory carries over into the field of psychology.

Additional films of this type on the care and feeding of cats and a series on the judging standards of different breeds of dogs, are planned.

■ **A. F. FILMS, INC.**, 1600 Broadway, New York 19, have prepared for national distribution:

The Passing Hours—a film dealing with the invention of clocks and mankind's attempts to beat time. Explained are the various devices man has invented to keep track of time while at the same time attempting to keep time in check. The film will be available in 16mm with English and French narration.

■ **AIR AGE EDUCATION RESEARCH**, 80 E. 42 St., New York 17 lists for sale:

Geography from the Air—a color film produced in cooperation with the Air Transport Command of the United States, under the supervision of Ned L. Reglein, formerly of the Army Air Forces First Motion Picture Unit. The film shows the scope of postwar aviation and its effects on commerce and international relations. The change in geographical aspects also is emphasized.

■ **BUREAU OF MINES**, Graphic Services Section, 4800 Forbes St., Pittsburgh 13, Pa. offers for free distribution:

How to Braze Aluminum (7 min.)—process of joining thin aluminum sections.

How to Weld Aluminum—Torch Welding (17 min.)—the behavior of aluminum under the welder's torch, showing in detail the progressive steps necessary to make a good torch weld.

How to Weld Aluminum—Arc Welding (10 min.)—use of the metal arc, carbon arc, and atomic hydrogen processes.

How to Weld Aluminum—Resistance Welding (12 min.)—fabrication of aluminum parts under heat and pressure. Through animation, the principle of two types of spot-welding machines are explained. (1) alternating current and (2) condenser stored energy.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, have issued two new 16mm releases:

General Election (2 reels)—tracing the mechanics of an election in Britain from its inception to its final conclusion. The campaign, meetings and what actually happens on Polling Day—the methods of voting, precautions for secrecy, counting of votes and final declaration of the result—are all shown in detail. The film highlights various sections of the public being coaxed and cajoled into voting for the right man.

The Story of Omolo (1 reel)—follows a Bantu family on their trip to Bukura, Kenya, and their life at the Agricultural Center which the British government has set up to teach the rudiments of practical farming to these people. Entire families settle down on one of the small holdings which is allotted to them for the two year period. This free training benefits whole tribes for, when the new farmers return to their village they pass on their knowledge and thus raise the level of community life.

■ **INTERNATIONAL FILM BUREAU**, 84 E. Randolph St., Chicago 1 has exclusive sales rights on the French documentary film:

Letter from Paris (19 min., English or French)—changes in Paris since the days before the War. The sounds of the city are different with cars and busses somewhat displaced by bicycles and horse-drawn vehicles. The Metro or subway is more crowded. There are lines of people in front of food shops. The Latin Quarter still buzzes with intellectual life. Factories are working, turning out new cars, and the flea market, in which second hand treasures of all kinds can be found, flourishes. American soldiers, in from Germany on three-day passes, look up the renown night clubs of Place Pigalle. Produced by Les Actualites Francaises of Paris in 1946.

■ **ADMIRAL PICTURES INC.**, 11561 Ventura Blvd., North Hollywood, Cal., announce their recently completed film:

Christ Is Born—2 reels, 16mm color and sound—a non-denominational film telling the dramatic biblical story of the birth of Jesus, and His first three years in the Holy Land. Portrayed are the plotting of Herod, the Journey of the Three Wise Men, and Mary and Joseph's flight into Egypt. A musical score played by a 50-piece orchestra and sung by a choral group of 30 forms the background to the narration.

■ **VPI AGRICULTURAL EXTENSION SERVICE**, Blacksburg, Va. (for Virginia bookings) and **AGRICULTURAL RELATIONS DEPT.**, TVA, Knoxville, Tenn. are distributing the following:

Building a New Dominion (17 min., color)—produced jointly by the Virginia Agricultural Extension Service and the Tennessee Valley Authority.

■ **FILMS OF THE NATIONS, Inc.**, 18 W. 55th St., New York 19, have acquired the distribution of the 16mm non-theatrical sound version of the post-war documentary:

Seeds of Destiny—produced by the U. S. Army Signal Corps for the United States War Department upon the request of UNRRA. It is a graphic, stark and moving story of the famine, upheaval and disease which haunt children abroad following the war. The film asks how can those more fortunate stand by and let innocent children suffer and starve. It prophesies that if no relief and medical care for these men and women of the future are found, there can be a third world war.

Fiction Features

■ **UNITED WORLD FILMS, INC.**, Rockefeller Center, New York 20 has added to its Filmosound Library:

Lady on a Train (94 min.)—Deanna, an avid reader of mystery stories, sees a murder committed as she is arriving in New York on a train. When the police, believing the death was accidental, refuse to listen to her



story, she enlists the aid of a popular mystery story writer, and together they track down the murderer. (Deanna Durbin, Ralph Bellamy, Dan Duryc.)

The Strange Affair of Uncle Harry (80 min.)—a baffling murder mystery with an obscure but surprising ending. Middle-aged bachelor, who is a textile designer, finds his chance for normal life and belated romance frustrated by hyper-possessive and hypochondriac sister. Chilling suspense maintained to the very end. (Ella Raines and George Sanders.)

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Ave., New York 19, have acquired 16mm distribution rights to:

You Bring the Ducks (2 reels)—a Hal Roach comedy, released by a major company, starring Irvin S. Cobb as a lover of outdoor life, especially duck hunting, and Benny Baker who does not share his taste for the outdoors. Benny accompanies Cobb on a duck hunting expedition and proceeds to make life miserable for him.

The Oregon Trail—a thrilling serial in 15 episodes, starring Johnny Mack Brown and Fuzzy Knight.

12 New HOPALONGS for 1947

**Starring — Wm. Boyd,
"Gabby" Hayes
Russell Hayden**

- * 1—The Frontiersmen
- * 2—In Old Mexico
- * 3—Law Of The Pampas
- 4—Stagecoach War
- 5—Pride Of The West
- 6—Silver On The Sage
- 7—Sante Fe Marshal
- 8—Renegade Trail
- 9—The Showdown
- 10—Hidden Gold
- 11—Range War
- 12—Sunset Trail

The Hopalong Cassidy Westerns formerly released in 35-mm. by Paramount are the top pictures in the field.

On 7 year lease to libraries, with replacements of entire prints when required at actual laboratory cost.

* * *

***These are SPECIALS and should be rented at \$17.50 each**

ASTOR PICTURES CORP.

130 West 46th St., N. Y. 19, N. Y.

A Trade Directory for the Visual Field

FILMS

Association Films

347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation

130 W. 46th St., New York 19, N. Y.
(See advertisement on page 179)

Balley Film Service

P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Bray Studios, Inc.

729 Seventh Ave., New York 19

Bronxville Film Center

23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 168)

Castle Films, Inc.

30 Rockefeller Plaza, New York 20.
(See advertisement on page 167)

Catholic Movies

220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Collina Motion Picture Service

502½ & 506 St. Paul St.,
Baltimore 2, Md.

Community Movies

1426 W. Washington St.
Charleston 2, W. Va.

Cornet Instructional Films

919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 129)

DeVry School Films

1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 138)

Eastin Pictures Co.

Davenport, Iowa
(See advertisement on page 165)

Eastman Kodak Stores, Inc.

356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.

20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 135)

Films, Inc.

330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Fryan Film Service

Film Building, Cleveland, Ohio

Gallagher Film Service

123 S. Washington, Green Bay, Wis.

General Films, Ltd.

1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.

620 Ninth Ave., New York, N. Y.

Horizon Films, Inc.

232 W. 14th St., New York 11, N. Y.
(See advertisement on page 168)

Ideal Pictures Corp.

28 E. Eighth St., Chicago 5, Ill.

Institutional Cinema Service, Inc.

1560 Broadway, New York 19, N. Y.

International Film Bureau

84 East Randolph St., Chicago 1, Ill.
(See advertisement on page 178)

International Film Foundation, Inc.

1600 Broadway, New York 19, N. Y.
(See advertisement on page 163)

Knowledge Builders

625 Madison Ave., New York 22, N. Y.

Kunz Motion Picture Service

1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service

1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 170)

Locke Film Library

120 W. Lovell St., Kalamazoo 9, Mich.

Mogull's Inc.

68 W. 48th St., New York 19, N. Y.

National Film Service

14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

O'Connell Films

822 Penfield Bldg., Philadelphia 7, Pa.

Official Films, Inc.

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

Photont Visual Service

844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films, Inc.

R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 137)

Post Pictures Corporation

723 Seventh Ave., New York 19, N. Y.

The Princeton Film Center

55 Mountain Ave., Princeton, N. J.

Simmel-Meservey

9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 161)

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 160)

Swank's Motion Pictures

620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 168)

Vocational Guidance Films, Inc.

2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.

18 E. 41st, New York 17, N. Y.
(See advertisement on page 169)

Art Zeller Audio-Visual Aids

868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS AND SUPPLIES

The Ampro Corporation

2839 N. Western Ave., Chicago 18
(See advertisement on page 131)

Bell & Howell Co.

1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Calhoun Company

101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service

502½ & 506 St. Paul St., Baltimore 2, Md.

Community Movies

1426 W. Washington St.
Charleston 2, W. Va.

Comprehensive Service Company

245 W. 55th St., New York 19, N. Y.

DeVry Corporation

1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 138)

Eastman Kodak Stores, Inc.

356 Madison Ave., New York 17, N. Y.

Gallagher Film Service

123 S. Washington, Green Bay, Wis.

General Films, Ltd.

1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.

1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 170)

Ideal Pictures Corp.

28 E. Eighth St., Chicago 5, Ill.

Kunz Motion Picture Service

1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.

68 W. 48th St., New York 19, N. Y.

Natco, Inc.

505 N. Sacramento Blvd., Chicago 12
(See advertisement on page 134)

Photont Visual Service

844 N. Plankinton, Milwaukee 3, Wis.

Radio Corporation of America

Educational Dept., Camden, N. J.
(See advertisement on page 133)

Ralke Company

829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service

409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.

449 W. 42nd St., New York 18, N. Y.

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 160)

Victor Animatograph Corp.

Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated

12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

Art Zeller Audio-Visual Aids

868 Broad St., Newark, N. J.

RECORDERS—RECORDINGS

Radio Corporation of America

Educational Dept., Camden, N. J.
(See advertisement on page 133)

The Soundsciber Corporation

New Haven 4, Conn.

(See advertisement on page 171)

Training Aids, Inc.

7414 Beverly Blvd., Los Angeles 36, Cal.

(See advertisement on page 167)

SCREENS

Fryan Film Service

Film Building, Cleveland, Ohio

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.

68 W. 48 St., New York 19, N. Y.

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 11, Ill.

(See advertisement on outside back cover)

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.

(See advertisement on page 160)

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.

(See advertisement on outside back cover)

Visual Sciences, Suffern, New York

(See advertisement on page 170)

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

Young America Films Inc.

18 E. 41st St., New York 17, N. Y.

(See advertisement on page 169)

SLIDES (KODACHROME 2 x 2)

Church-Craft Pictures

St. Louis 3, Mo.

(See advertisement on page 175)

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Klein & Goodman

18 S. 10th St., Philadelphia, Pa.

Sildecraft Company

257 Andley St., South Orange, N. J.

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.

(See advertisement on outside back cover)

SLIDES (Standard 3¼ x 4)

Ideal Pictures Corp.

28 E. Eighth St., Chicago 5, Ill.

Keystone View Co.

Meadville, Pa.

(See advertisement on page 132)

Radio-Mat Slide Co., Inc.

222 Oakridge Blvd.

Daytona Beach, Fla.

(See advertisement on page 168)

Ryan Visual Aids Service

409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

American Optical Co.

Buffalo 15, N. Y.

(See advertisement on page 130)

Hausch & Lomb Optical Co.

Rochester 2, N. Y.

(See advertisement on page 159)

Hurke & James

321 S. Wabash Ave., Chicago 4, Ill.

(See advertisement on page 174)

Chas. Beeler Company

243 E. 23rd St., New York 10, N. Y.

(See advertisement on page 136)

Comprehensive Service Co.

245 W. 55th St., New York 19, N. Y.

DeVry Corporation

1111 Armitage Ave., Chicago 14, Ill.

(See advertisement on page 138)

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Williams, Brown and Earle, Inc.

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Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



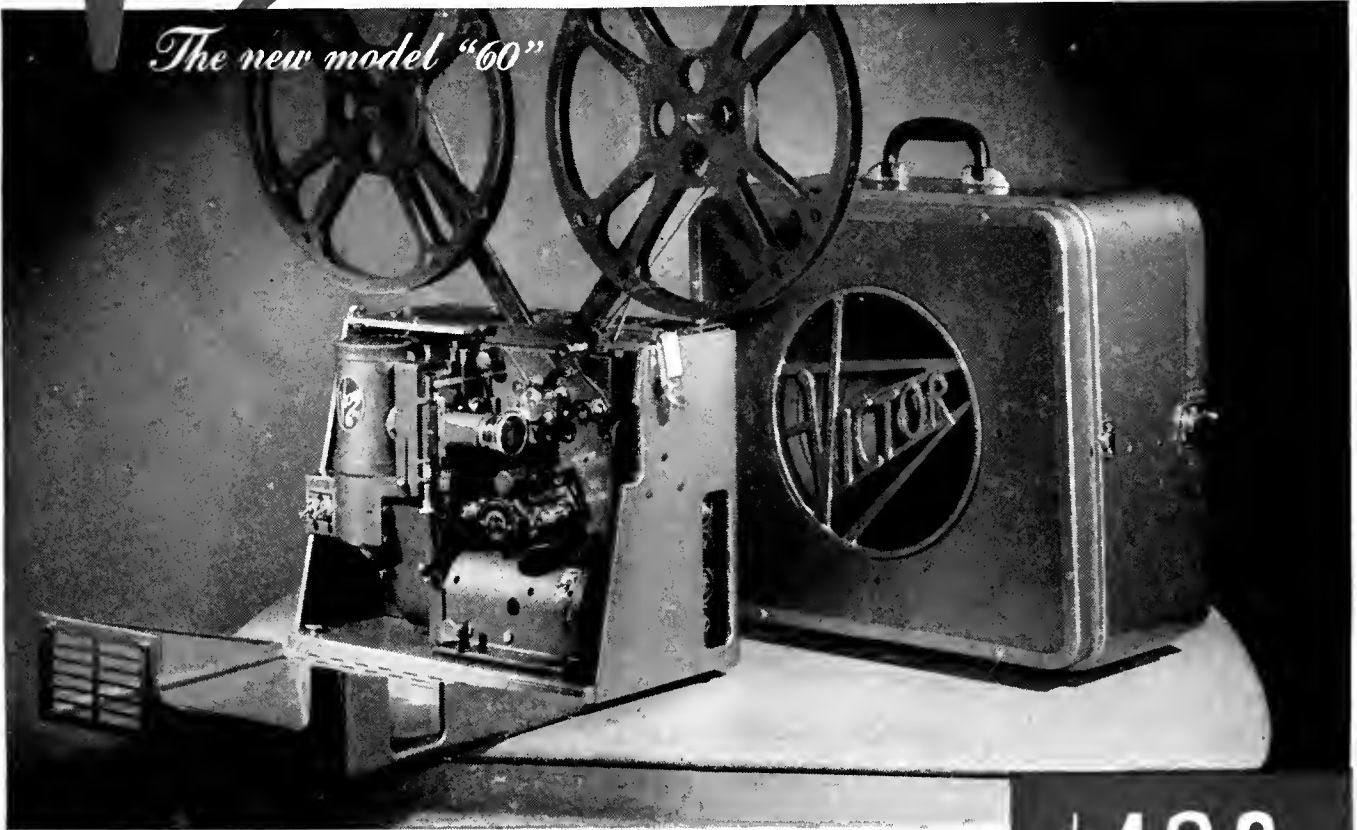
APRIL, 1947
Volume XXVI
Number Four

THREE DOLLARS PER YEAR—35c A COPY

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\$468
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VICTOR 16mm SOUND MOTION PICTURE PROJECTOR

Unmatched in quality—unmatched in price, *the new Victor "60"* stands alone as the best 16mm sound motion picture value in the industry today. Victor's modest price is possible because of volume production required to meet the popular demand. Victor's quality is the result of 36 years of precision engineering.



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Home Office and Factory: Davenport, Iowa

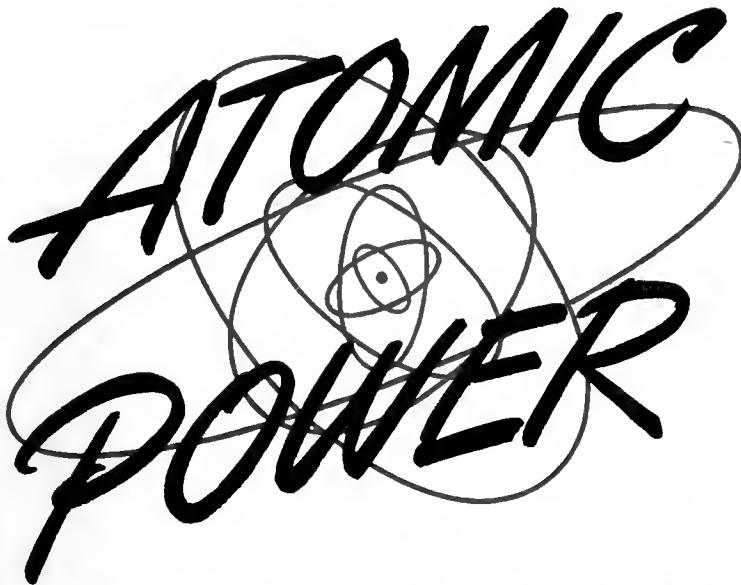
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Distributors Throughout the World

MAKERS OF MOVIE EQUIPMENT SINCE 1910

FIRST ON YOUR LIST OF NEW EDUCATIONAL FILMS:

THE FORUM EDITION RELEASE



This unique motion picture, made with the cooperation of the United States Government, brings to your screen the great atomic scientists of our time—Einstein, Meitner, Urey, Conant, and many others. It explains the nature of atomic energy, traces man's knowledge of it in dramatic scenes of the early laboratory experiments . . . the Bomb itself . . . the facts of atomic power, and its meaning now and for the future.



You can lease this March of Time Forum Edition Film now. And there are 28 other outstanding March of Time releases especially prepared in 16 mm. for forum and classroom study and discussion. Check below the titles not already included in your film library—and order them now from your local film library or write for free descriptive booklet. Address: The March of Time, 369 Lexington Ave., New York 17, N.Y.



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- THE NEW FRANCE
- TOMORROW'S MEXICO
- THE PHILIPPINE REPUBLIC
- THE PACIFIC COAST
- GREECE
- MUSIC IN AMERICA
- PALESTINE
- AIRWAYS OF THE FUTURE
- BRITAIN AND HER EMPIRE

- ITALY
- AMERICANS ALL
- THE NATION'S CAPITAL
- IRELAND
- CHINA
- NEW ENGLAND
- RUSSIA AT WAR
- MEN OF MEDICINE
- LIFE WITH BABY
- FRENCH CAMPAIGN

- SWEDEN
- THE NEW SOUTH
- NEW WAYS IN FARMING
- INDIA
- TEXAS
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School for Screen Writers

by a London Film Correspondent

British Producers Launch Training Scheme

FOUR British film companies recently have inaugurated a new training scheme for young screenwriters to give them the chance of learning their art under expert supervision.

The selection of new talent in the case of film actors and actresses has been comparatively easy for the commercial film industry. The traditional way is still that of talent scouting throughout the theaters of England. In a similar way, the film industry all over the world has always been able to revert to stage designers, musicians, painters, and architects, for recruiting new blood into the ranks of directors, art directors, film musicians, and other technicians.

Most Important Problem

Things are altogether different in the realm of screenwriting. And yet, here lies what is probably the most important problem in the progress of the cinema as an art. After all, a film is as good, or as bad, as its scenario. For the scenario is nothing more than the score, which the director transforms into visual and aural reality. Thus, it seems all the more surprising that next to nothing has been done to explore methodically and to foster this specific talent among young writers.

Now however, the new training scheme appears as a turning point in the history of film writing. Now the potential Shakespeare of the cinema may find his chance of self-realization without dependence upon haphazard circumstance. It is, therefore, an invaluable advantage for the students, that the first year of their training, for example, at Pinewood Studios, will be devoted to intimate contact with the various technical departments of the studio. A film is not the work of one brain or one pair of hands but rather the collective effort of many brains and many pairs of hands, each highly skilled in their respective crafts: lighting, cutting, editing, camera work, sound recording, and similar factors which constitute the final materialization of his script into terms of cinema.

Teamed as Juniors

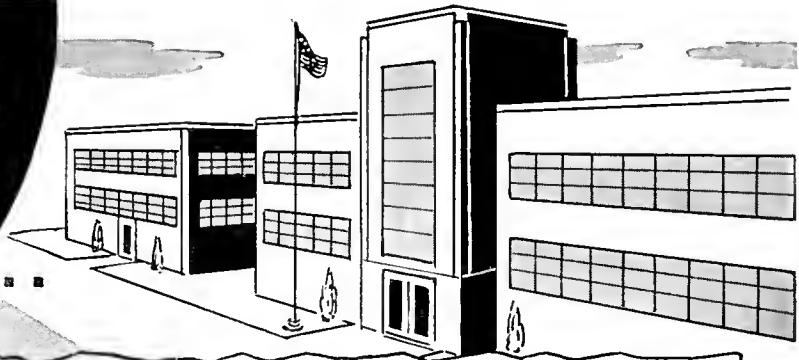
Once these basic points have been mastered, the trainees will for the rest of the course be teamed as juniors to experienced screen-writers. They will learn about the construction of the scenario from its initial phase as a synopsis to the final shooting script. They are fortunate in that the four production units concerned in the scheme rank among the finest in the world. They are the Archers, Cineguild, Wessex, and Individual Pictures.

Work With Masters of the Cinema

But the names of the personalities mean more than mere names of companies. The students will have as their tutors such well-known and accomplished masters as Michael Powell and Emeric Pressburger, responsible for films like *49th Parallel*, *The Life and Death of Colonel Blimp*, *One of Our Aircraft is Miss-*

(Concluded on page 232)

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FCA Constitution Drafted at Atlantic City Meeting

MORE than 50 persons attended the March 4 meeting of the Film Council of America during the American Association of School Administrators conferences in Atlantic City to discuss its permanent constitution and to complete plans for its permanent establishment. Each of the seven constituent members of the Film Council of America was represented at the meeting: American Library Association, Visual Equipment Manufacturers' Council, National Association of Visual Education Dealers, Department of Visual Instruction of the National Education Association, National University Extension Association, Educational Film Library Association, Allied Non-Theatrical Film Association.

The major business of the evening involved the presentation by Paul Howard (American Library Association) of the proposed constitution for the Film Council of America. Extended free discussion and revisions of the document were made and followed by tentative unanimous approval by the voting members present. Howard, as Chairman of the Constitution Committee, has prepared a draft of the constitution as passed for submission to the membership of the seven constituent organizations for final ratification after which the constitution will be in effect.

Dr. George F. Zook, President of the American Council on Education, presented a list of suggested candidates for nomination as members of the FCA Board of Trustees, and a new Trustee-Nominating Committee was appointed by the Executive Committee of FCA. An effort will be made to name as trustees six individuals from among those who held active memberships in constituent organizations and nine individuals who are leaders in fields such as business, labor, industry, agriculture, and the professions. As members of the Board of Trustees they will represent themselves as individuals rather than the organizations with which they are associated.

In order for the program of FCA to work toward the general welfare of all people, it was written into the body of the constitution that no member of the Board of Trustees may have substantial financial interest in any audio-visual media. Under the new constitution, responsibility for administration of the affairs of FCA will be placed in the hands of the Board of Trustees thus selected.

In the interim, groups throughout the country are urged to form local film councils for affiliation with FCA under provisions of the Constituent Agreement.

A limited number of copies of the manual, "Speaking of Films," are still available for distribution to individuals prepared to assume responsibility for such organizational work. Requests for copies should be addressed to the national office of the Film Council of America, Room 1228, Manhattan Building, 431 South Dearborn Street, Chicago 5, Illinois.

The EDUCATIONAL SCREEN

Founded in 1922 by Nelson L. Greene

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COVER PICTURE: A scene from GASPE COD FISHERMEN (1 reel, in English and French versions), National Film Board of Canada. Theophile Plourde is shown mending his herring nets at Riviere aux Renards.

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TOWARD THE FUTURE

by

Paul C. Reed

EDUCATIONAL SCREEN is looking toward the future. We know that the future use of audio-visual materials in education will far exceed in quantity and effectiveness all that has been known up until now. We recognize the important part that this magazine has played in the development of this field and with this knowledge, we accept with a deep sense of responsibility the obligations that we have toward the future development of this field. So let's see where we stand.

First of all, we recognize that progress in the use of audio-visual materials is going to be made by you—our readers. It will be because of what you think about audio-visual materials and what you do about them that will make the great difference in the future. Our first and foremost responsibilities are to serve you, the readers of EDUCATIONAL SCREEN.

Who are you? Well, we know some things about you, and we are going to know more. You are a large and rapidly growing group, and although your interests are in some ways varied, you have one thing in common. You believe in the power of the motion picture, the record, the projected still picture, the radio program, and other audio-visual materials, and you want to know more about them and how to use them.

You are school administrators and school teachers. You are pastors and Sunday School teachers. You are students, club leaders, and community workers. You are *educators* in the broadest meaning of that word. You are the leaders and the future leaders of people, *not only in schools*, but in churches, club rooms, town halls, and wherever people meet for a serious purpose. And you believe that audio-visual materials can help you meet your responsibilities to your groups more effectively.

Some of you have but recently discovered the power of audio-visual means of communication; others are more experienced. No one has all the answers. In the sharing of thoughts and experience, all can grow. You need to know what others are thinking and doing.

What new materials are available and which ones are most likely to suit your needs? What are the new developments in Atlanta or Portland or Fort Worth? How can you get organized in your community so that people with common interests can get together to share experiences? What are the opinions of the recognized leaders in the field about teacher training problems, about the potential place of television as learning experience for a group, and about sponsored films? What are the others thinking and doing?

To bring you the best thinking, the most practical experience, and information of the most significant developments will continue to be the primary function of the EDUCATIONAL SCREEN. This we have done in the past, and this we will do in the future.

There is one more important point to make in stating our stand as we look confidently toward the future. We know that if we are to serve you well, we must serve you honestly and truthfully. We will strive constantly to sort out the sound from the unsound, to discriminate between the sincere and the insincere, between the deceitful and the honest. To find and bring you the truth will be our constant endeavor.

This is a stand that we take positively and confidently. It is simple, direct, and aimed toward you. It

is attuned to today's needs and is in complete harmony with the traditions of service that this magazine established twenty-five years ago and has steadfastly maintained. In fact, in the first editorial to appear on these pages, Nelson Greene wrote: "The purpose of the Educational Screen is single and emphatic . . . to get at the truth about visual education in all its phases and broadest aspects . . . to supply the best in theory, opinion, and experience . . . to present a survey of really significant visual activities."

In fundamental belief and purpose, we have not changed. Within this framework we shall be subject to constant change in whatever way will best serve your interests. We have new ideas; we have new personnel; we have new friends. We are ready not only to carry on, but to lead on toward the future.

An Announcement

BEGINNING with this issue, Paul C. Reed will serve as the Acting Editor of EDUCATIONAL SCREEN. For many years, he has been a member of the Editorial Advisory Board and more recently, its Chairman. He has made numerous contributions to the pages of the SCREEN and since last September has been the Associate Editor.

Paul Reed will bring to EDUCATIONAL SCREEN a rich and well-rounded background of experience in the visual and radio education field. He was Head of the Educational Division of the OWI Bureau of Motion Pictures and was Visual Aids Specialist in the U.S. Office of Education. He has taught courses in several universities and has been President of the DVI, contributing regularly to conference programs and to the periodic literature of the field. He is a member of the Board of Directors and Secretary of the Educational Film Library Association. While serving as Acting Editor of EDUCATIONAL SCREEN, he will maintain his close contact with the practical problems of using audio-visual materials and will continue as Director of Visual and Radio Education in the Rochester Public Schools.—Edward T. Myers, Associate Editor.



Keystone View Company

Words, phrases, and sentences are flashed onto the screen for very brief "exposures." Students attempt to recognize the meaning at a glance. They do not have time to linger over each word.

Improving Adult Reading Through Visual Aids

Motion pictures and short exposure apparatus are valuable tools for improving adult reading.

THE University of Michigan has offered a pre-term refresher course to aid the re-adjustment of veterans upon their return to school. In this four-week refresher program the veterans have been given an opportunity to review certain content subjects and to improve their reading and study habits. The work in reading has created considerable interest and recently provoked the following notice in the local paper:

"Veterans Attend Movies To Improve Reading Ability"

"The movies in this case, however, are a series of specially prepared "reading films" designed to increase reading speed and the ability to understand and retain what has been read. The reading film, when projected on a screen, flashes words and phrases in rapid-fire order forcing the reader to move his eyes quickly along a line in the same manner as though he were reading a book. Tests help the veteran to detect any weaknesses he may have in retaining what he has read.

"The reading instruction and practice is a part of the refresher course now being given to 514 veterans at the University. Also popular is a survey course which helps brush up study habits, techniques of preparing for examinations, and similar problems confronting the student returning to school after service in the armed forces."¹

IRVING H. ANDERSON,
Associate Professor of Education,
University of Michigan, Ann Arbor

The purpose of this article is to describe in more detail what was done to help these veterans improve their reading. In addition to the movies, the Keystone Overhead Tachistoscope² was used for the training. Be-

An Overhead projector converted to a Tachistoscope by means of a Flashmeter placed over the lens. The instructor may set the Flashmeter for the desired length of exposure. This is a valuable device for teaching quick recognition of form, being especially valuable in reading and spelling.



Keystone View Company



LIFE photography by Bernard Hoffman, Copyright TIME, Inc. The eye movements of this reader have been photographed by a special camera. He is a poor reader, stopping at each word and actually looking back several times at the longer words such as "medicine" and "sufferings." The white line is a tracing of his eye movements.

cause of the part that these visual methods played, it was felt that a description of the work might be of interest to readers of this magazine. The program is one that can readily be employed in any college and in the senior high-school.

The movies referred to are the *Harvard Films for the Improvement of Reading*.³ These films are an application of the differences which have been found in the eye-movements of good and poor readers. Good readers require fewer fixations to navigate a line than poor readers, they make fewer regressions, and their pauses are briefer. These differences immediately suggest the possibility of improving reading by training poor readers in the pattern of the eye-movements of the good reader. The Harvard Films were designed with that in mind. Briefly, what these films do is flash the material a phrase at a time across the line in accordance with the practice of a good reader.

The Keystone Tachistoscope is another application of the way the eyes work in reading. The eyes really constitute a small tachistoscope or flash apparatus. By flashing words, phrases, and sentences on the screen, the Keystone device simulates what the eyes might see in a single fixation. The veterans were keenly interested in this method, for the same technique was employed during the war to train men in recognizing aircraft, tanks, and ships.

Orientation Comes First

The first meeting was given over to orientation and the administration of a standardized reading achievement test. The test used was the *Michigan Speed of*

Reading Test,⁴ which requires only seven minutes to administer and is easily scored by the student himself. After the papers were scored, a table of norms was flashed on the screen by means of an opaque projector and each student had an opportunity to look up his score to see how he compared with other students of his classification. The idea behind this procedure was that, if a student discovered that his performance was low, he might be stimulated to do something about it.

Eye Movements in Reading

The second meeting was devoted to an analysis of the eye-movements in reading. The students first observed each other's eye-movements by means of the "peep-hole" method.⁵ The way in which the eye-movements of good and poor readers differ was then explained and illustrated. Plots of the location of the fixations of good and poor readers make excellent illustrative material. This material can be presented by means of an opaque projector. A good source of pictures is Buswell's monograph, *How Adults Read*.⁶

The demonstration and discussion of the eye-movements was followed by a showing of a sample of the Harvard Reading Films. The veterans were quick to see how the film was an application of what they had just learned about eye-movements. Proceeding in this fashion lends authority to the films as a training device and helps the students understand the theory behind the films.

The keeping of records and progress charts is indispensable in the conduct of remedial work in reading. What is needed for this purpose is a series of passages of equal length and difficulty. Strang's *Study Type of Reading Exercises*⁷ is a good source of such material. This little manual consists of twenty chapters dealing with different aspects of reading. Strang's idea is to interest the student in the reading process by reading about reading. The chapters in the book are all one thousand words in length and essentially of the same difficulty.

Near the close of the second meeting, the students read the first chapter in Strang's manual. They all read it together, and, as each student finished, he ascertained his reading rate by glancing quickly at the blackboard where rate was being recorded cumulatively in words per minute at ten-second intervals. After reading the chapter, the students answered ten multiple-choice questions on the content. The answer key was put on the blackboard and they scored their own papers. Each individual plotted his speed and accuracy scores on a graph and a start was thus made on a progress chart.

Remedial Work Begun at Third Meeting

The remedial work proper began with the third meeting. A standard agenda for every training session was as follows: (1) ten or fifteen minutes of quick recognition drill on the Keystone Tachistoscope; (2) viewing two of the Harvard Films; (3) reading the next chapter in Strang's manual; and (4) bringing all records up-to-date.

Comprehension checks consisting of ten multiple-choice questions accompany each film. One of these questions concerns the main idea, five deal with de-

tails, two with words defined in context, and two with the drawing of inferences from the material read. The students kept a record of the individual questions missed on each film test. From the type of questions which were consistently missed, the students were soon able to begin detecting individual weaknesses.

In addition to the standard agenda, something new was introduced at each meeting for interest and variety. Films were used for many of these exercises. These films were of the Harvard type but not of the regular series.

Digest Test

One innovation involved the use of films for exercises in precise reading. The students were told that they would be shown a film the content of which could be summarized or digested in twenty-five words or less without leaving anything essential out. Their job, after viewing the film, was to prepare this digest. Not more than twenty-five words were allowed and nothing essential must be left out. The instructor had



Keystone View Company

A teacher is using the Tachistoscope to increase the speed of word recognition.

already discovered that it could be done. He then read the digest he had previously prepared and called on students who had said the same thing in even fewer words to read their digests. Exercises of this type are useful in the case of students who are weak in reading for the main idea.

Exercises in Direct Reading

Another variation made use of films for exercises in directed reading. For these exercises, the following procedure was employed. The students were first given two questions and told that they could find the answers in the film. After the film was shown, the instructor invited someone to volunteer the correct answers to the questions. As each answer was supplied, he called for a show of hands of all those who had obtained the same answer. For questions asked in advance, it is typical for almost all of the hands to go up. The instructor then asked a surprise question, that is, one which had not been asked beforehand but which could also be answered from the film. Someone was again asked to provide the right answer. Here hardly any of the hands go up when the instructor asks how many obtained the same answer. The experiment never fails and is a neat demonstration of the

fact that it helps to have something definite in mind while reading or to know what one is reading for.

Still another way of introducing variation was to shut off the projector just before the denouement of the story. The students' task was to complete the story or supply the ending. Exercises of this sort encourage the students to anticipate meaning. It is not necessary to use films for these exercises. Any suitable material will do, although the films offer a quick way of getting material before the group.

Sometimes newspapers were brought to class for exercises in skimming, which was described to the students as the type of reading a hound-dog does. An exercise involving the theater guide or directory of the newspaper is typical of what was done here. The students were told that they were going "to read a race." The race consisted of listing the names of all the neighborhood theaters at which a certain movie was playing. When a student had found all the names, concerning the number of which he had been forewarned, he raised his hand. The instructor called the number of the hands raised from one to ten. After the tenth hand had been raised, the race was over,

(Concluded on page 199)

- 1 From the *Ann Arbor News*, September 4, 1946.
- 2 Short-exposure apparatus developed by Keystone View Company, Meadville, Pennsylvania.
- 3 *The Harvard Films for the Improvement of Reading. Teacher's Manual.* Cambridge: Harvard Film Service, 1941.
- 4 Edward B. Green, *Michigan Speed of Reading Test.* New York: Psychological Corporation, 1937 (revised).
- 5 W. R. Miles and David Segel, "Clinical Observation of Eye-Movements in the Rating of Reading Ability," *Journal of Educational Psychology*, XX (October, 1929), 520-529.
- 6 Guy Thomas Buswell, *How Adults Read.* Supplementary Educational Monographs, No. 45. Chicago: University of Chicago Press, 1937, pp. 158.
- 7 Ruth Strang, *Study Type of Reading Exercises.* New York: Bureau of Publications, Teachers College, Columbia University, 1935. Pp. 111.
- 8 Walter F. Dearborn and S. Vincent Wilking, "Improving the Reading of College Freshmen," *The School Review*, XLIX (November, 1941), 668-678.



LIFE photography by Bernard Hoffman, Copyright TIME, Inc.

The Metron-O-Scope with its three shutters attempts to pace the reading of students according to the speed at which it is set to operate. A line of type must be read with three fixations. Picture rolls and word picture rolls may be used for the primary child as an introduction to reading.



Each time a film is returned to the film library, it should be inspected on the rewind for damage; i.e., scratches, bad or torn sprocket holes, broken splices, and loss of leader. Replace leader with special leader stock.

DEPARTMENTS of Visual Instruction are being organized and reorganized in school systems all over the country. Thousands of new films have been purchased for these libraries. What kind of care are these new films receiving? A director of a department of visual aids always can look back and say, "If only I had known more about the proper care of films, our library would be in much better condition today."

There are a few points regarding this care and maintenance that should be passed on to those recently entrusted with the responsibility of a film library. "Care" begins with the receipt of the film from the producer or distributor. This new film should be inspected carefully on the rewind machine. Many films have been ruined on their initial run through the projector. All producers are anxious to replace defective film that happened to escape their inspection. However, no producer wants to be blamed for shipping faulty prints, when the film was damaged by the purchaser. Warped or wavy film should not be accepted.

Following the inspection on the rewind, the film should be projected under normal conditions. At this point, your interest should be directed to the sound reproduction. Your question should be, "Is this sound of the same quality as I heard on the preview print?"

It has been necessary in our experience to return a film because the print sent to us was pitched so low that it was impossible to understand much of the commentary. This fault occurs more often in the case of color film than with black and white. Another fault that occurs but rarely is to have the film jump out of frame at intervals—watch for this.

At least ninety percent of all film damage occurs within the first several feet and at the end of the film.

The Care and Maintenance of Motion Picture Films

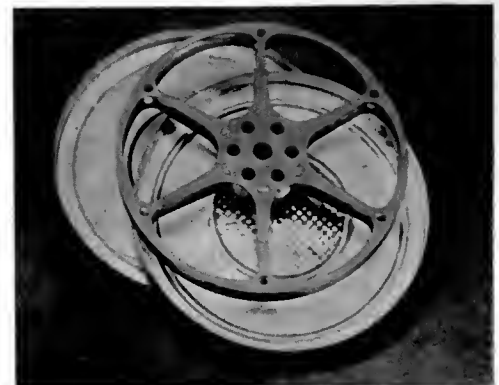
ALBERT J. DOBIE,
Executive Assistant,
Worcester (Mass.) Public Schools

The damage can be eliminated to a large degree by attaching five feet of white customer's leader at the beginning of the film, and two feet at the end. This serves several purposes. It is stronger and heavier than film, and lends itself to easy and accurate threading which lessens damage. When the film has not been properly threaded through the projector, torn sprocket holes are the inevitable result. Ruined leader is no catastrophe, whereas, ruined film is not only an unnecessary expense, but results also in temporary loss of the title or opening scenes of the film, until replacement can be obtained.

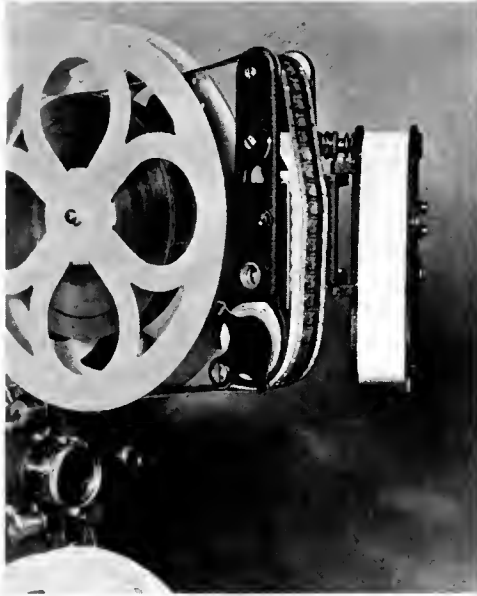
When splicing on leader at the beginning and end of the film, it is good practice to match dull and shiny sides of the leader and film. The dull side makes a better surface on which to write in ink the title of the film, the word **START**, and the phrase, "This side out". On the tail strip, substitute the word **END** for the word **START**.

Neat splicing lengthens the life of the film. Yet most splicing is very poorly done. This is forcefully shown by inspecting almost any old film. Warping, humping and an excess of cement can be found at most splices. When making a splice be sure that all emulsion is removed from the lower film end. Most splicers have a scraping device for removing the emulsion. To remove it more easily and completely, apply water at that section of the film from which the emulsion is to be removed. Be careful to moisten merely

Reel and can, showing humidifying pad at the bottom. Eastman does not recommend continuous humidifying.



the narrow strip of the film. Excess water will run beyond the desired point and will cause the emulsion to flow and the film to warp. The best way to apply the water is with the finger tip which has just a trace of moisture on it. Rub the moistened finger tip across the exposed end, and scrape film clean of all emulsion. Applying the water with a brush usually deposits too



A film cleaner attachment such as this may be purchased for the projector or the re-wind; however, the user may run the film through a soft cloth held in the hand. In either case, the cloth is moistened with a film cleaner such as carbon tetrachloride.

Bell & Howell

much water. After every trace of emulsion has been removed, apply a thin coat of film cement to the cleaned end. Complete the splice. The brush applicator should be wiped off on the side of the cement bottle, otherwise an excess of cement will be applied. This excess cement will ooze out at the edges, warp the film, and result in a bulky, messy-appearing splice. It is a good practice to wipe off with a clean cloth the cement that does ooze out. Wipe off the top side while the film is still in the splicer. The under side may be cleaned after removing the film from the splicer. The cement has partially hardened but can be rubbed off easily with a cloth.

Do not use old cement. Throw it away as soon as it begins to thicken and becomes cloudy in appearance. Cement that resembles water makes a much better

splice than does cement that looks like glue. It is the exposure to air that causes the cement to thicken. To avoid wasting a large portion of every bottle, first purchase a small one ounce bottle. Pour off into another bottle at least two thirds of the cement, leaving just enough so that the applicator brush is partially immersed when the cover is screwed onto the bottle. Replenish to this level when necessary. When the cement in the bottle becomes cloudy and the viscosity high, empty and wipe out the bottle, refilling it to the level mentioned above. After using up the contents of the first bottle it is economical to purchase the larger size from which the level in the small "working" bottle is maintained.

Every film must be inspected each time it is returned to the library. The majority of projectionists seem possessed with the idea that they are helping you by rewinding film. Break them of this habit as soon as possible. Insist that all film be returned unwound. Films can be rewound and inspected in one operation. The most efficient method is to rewind the film allowing the sprocket holes to run between the thumb and forefinger. Place these fingers so that only the sprocket hole edge comes in contact, otherwise a piece of grit may scratch the film from end to beginning. With a little practice the fingers become sensitive to broken or enlarged sprocket holes. Do not allow even one torn hole to remain in the film; one soon becomes many.

Films get dirty. Finger marks, oil from the projectors, and just ordinary dirt will accumulate on the films with use. Do not make a fetish of this cleaning. However, it is a good practice to clean films after twenty showings, or at least once a year. There is no necessity for purchasing expensive trade name film cleaners. Run film through a clean, soft cloth moistened with carbon-tetrachloride. Re-run the film through a dry, clean, soft cloth to polish it. Avoid prolonged breathing of the fumes of carbon-tetrachloride as they are not only unpleasant, but harmful. Adequate ventilation is essential. The liquid is volatile, so keep the supply bottle tightly capped.

Several of our films have been projected at least two hundred times. With reasonably good care, your films will give clear, bright pictures for years to come.

Improving Adult Reading

(Concluded from page 197)

and the rest of the students lost. The want-ad section and stock-market quotations provided material for other exercises of the same sort.

Some of the other things which were done to round out the course were as follows: Vocabulary exercises based on Latin and Greek roots, prefixes and suffixes were distributed for use outside of class. If a student was observed vocalizing, while reading a chapter in Strang, for example, a few suggestions were given as to how this habit could be broken. No tricks were missed in the effort to motivate the veterans and keep their interest alive. They were interested, for example, in a report that Mr. William Benton, Assistant Secretary of State, had taken a similar reading course

at the University in Chicago. An article about remedial reading which appeared in *Life* magazine was brought to their attention.

How much do the students improve? We have been unable so far at the University of Michigan to carry out a controlled experiment to answer this question. The practical difficulty has been in finding a suitable control group of subjects. The reading course is open to all veterans who enroll for the refresher course, and most of them elect the course in reading. While there are some who do not take the reading course, the very fact that they do not take it introduces an uncontrolled element and makes them unfit for a control group. The ideal experiment would require dividing the veterans who elect the reading course into two matched groups and then letting one group take the course and denying it to the other group.

Educational Projects

The Motion Picture Association of America supports four major educational projects of importance to the school and to the citizen.

THE promotion of visual education was one of the five points on the initial program which Mr. Eric Johnston adopted when he was elected President of the Motion Picture Association in 1945. At that time the motion picture industry was already supporting two projects in this field: (1) Teaching Film Custodians and (2) the Commission on Motion Pictures of the American Council on Education. Since that time, two more have been added: the Motion Picture Research Project of the Institute of Human Relations, Yale University, and the Pilot Film Project. In many persons' minds there has been considerable confusion as to the function and interrelationship of these projects. This article has been written to clarify the picture by outlining briefly their nature and the relationship between them.

I. TEACHING FILM CUSTODIANS, INC.:

*A non-profit organization for making available to schools non-current theatrical films which, in the opinion of educators, have educational value.**

Teaching Film Custodians was organized on the recommendation of an educational advisory committee to the motion picture industry. Teaching Film Custodians is not merely a distributing agency; it edits full-length features (film classics, biographical, and historical films), reducing them to a length readily usable in the classroom. From the beginning, it has endeavored in many ways to promote visual education by consultation with directors of educational film libraries, directors of visual education, teachers, and teacher-training institutions.

None of the funds accruing from rental charges are returned either to the producers of the film or to the motion picture industry. These funds, aside from operating expenses, are used to support activities in the field of visual education. Teaching Film Custodians is now supporting a state-wide project sponsored by the State Department of Public Instruction in Nebraska, designed to enrich the curriculum of rural high schools through the use of films. This organization is also contributing to an ex-

perimental research program at Yale University, described later in this article.

The service rendered by Teaching Film Custodians to schools and to education generally has been quite successful and greatly appreciated. By December 31, 1945 over 10,300 reels of 16-mm. film were in active use through 423 film libraries across the nation, serving thousands of schools located in every state. The officers of Teaching Film Custodians are Mark A. May, Chairman and Director of Research; Carl E. Milliken, General Business and Financial Manager; and Roger Albright, Director of Educational Services.

II. COMMISSION ON MOTION PICTURES,

The American Council on Education: organized to study the needs of schools for motion pictures which would help meet the postwar challenge to education and to prepare educational specifications and treatments for such films.

The Commission on Motion Pictures was organized early in 1944 under a grant of \$25,000 a year for five years from the Motion Picture Association. The Commission is quite independent of Teaching Film Custodians in function, although three of its members are also members of the Board of Directors of TFC.

In locating areas in which films are most needed and in developing educa-

tional specifications or film treatments in these areas, the Commission adopted two major points of policy: (1) In determining the areas of need, the Commission was guided neither by the analysis of existing texts nor by questionnaires circulated to teachers, but rather by a general philosophy of education, the central feature of which being the training for democratic citizenship in a free society. (2) In each of the chosen areas, materials for an integrated series of films are to be prepared, which materials would be adequate for one or more courses that are commonly taught.

Educational Projects

Supported by the Motion Picture Association

1. **TEACHING FILM CUSTODIANS, INC.:** A non-profit organization for making available to schools non-current theatrical films which, in the opinion of educators, have educational value.
2. **COMMISSION ON MOTION PICTURES,** The American Council on Education: Organized to study the needs of schools for motion pictures which would help meet the postwar challenge to education, and to prepare educational specifications and treatments for such films.
3. **MOTION PICTURE RESEARCH PROJECT:** A program to discover, through controlled experimental studies, methods of improving the teaching effectiveness of educational films.
4. **PILOT FILM PROJECT:** Organized to produce several experimental films to gain additional information on procedures, processes, and costs of producing effective teaching films.

The four areas that have been chosen are: (1) global geography for the junior high school, (2) problems of democracy for the senior high school, (3) art for the elementary school, and (4) mathematics for the elementary and secondary schools.

As materials are completed in the areas outlined above, they will be made available without cost to educational film producers whether they are members of the Motion Picture Association or not. In some cases it may be desirable to attempt to interest one company in producing an entire series of films where careful correlation of films is required. It should be made clear, however, that the Commission is set up to serve all education and not a particular company or group of companies. The responsibility of the Commission ends with the preparation of the educational specifications and treatments, and it assumes no responsibility for seeing these materials through production. The geography series is now completed.** Producers interested in seeing these materials should apply to the director of the Commission. The director and staff are located at Yale University. They are: Gardner L. Hart, Director; George F. Kneller, Editor-in-chief; and A. E. Knepler, Research Assistant.

III. MOTION PICTURE RESEARCH PROJECT: *A program to discover, through controlled experimental studies, methods of improving the teaching effectiveness of educational films.*

It is generally agreed that existing educational films fall far short of attaining maximum effectiveness as teaching devices. More specific, incisive, and better-established principles than are available at present are needed to furnish practical guidance to producers and users of films. The major aim of this research program is to develop such principles by studying experimentally the influence of critical factors which seem likely to affect the educational effectiveness of a film.



Teaching Film Custodians, Inc.

"The Story of Alfred Nobel" (MGM) tells how the inventor of dynamite discovered that the road to peace leads from the council table.

This is done by controlled experiments either comparing the effects produced on school children by alternative versions of a film, or by comparing the effects of alternative ways of utilizing a finished film product. Depending on the type of film being studied, the effects measured may include learning of factual information,



Teaching Film Custodians, Inc.

"The Boss Didn't Say Good Morning" (MGM) demonstrates the unhappy psychological effect on an employee when the boss fails to say, "Good Morning."

acquisition of a skill, or modification of interests, attitudes, and opinions.

This research program is supported jointly by grants directly from the Motion Picture Association and from Teaching Film Custodians. One center for carrying out this program, called the Motion Picture Research Project, has been set up at the Institute of Human Relations, Yale University. Other centers may be established later. Results of completed studies will be reported in EDUCATIONAL SCREEN. The members of the research staff of this project are: Mark A. May; Reign S. Hadsell; Gardner L. Hart, and Arthur A. Lumsdaine.

IV. PILOT FILM PROJECT: *This was organized to produce several experimental films to gain additional information on procedures, processes, and costs of producing effective teaching films.*

In March, 1946, the Board of Directors of the Motion Picture Association appropriated \$100,000 for the production of several experimental educational films. This project is under the general management of Mr. Arthur L. Mayer of New York City, and while administratively independent of the other three mentioned above, it is interrelated with all of them in the following ways: (1) It is understood that the titles, scripts, and finished products of these pictures must be approved by the Commission on Motion Pictures in Education. (2) In the production of some of these pictures, alternate versions will be made and tried out in schools by the Motion Picture Research Project. (3) It is understood that the finished products will be distributed to schools by Teaching Film Custodians.

In addition to the above-mentioned four projects, the Motion Picture Association on September 29, 1946, announced the establishment of a Division of Educa-

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*Directors of university rental libraries and directors of visual education may secure a copy of the catalog of Teaching Film Custodians by writing this organization at 28 West 44th Street, New York 18, N. Y. (Unfortunately the supply of catalogs is so limited that copies can not be sent to individual teachers.)

**Editorial Note: Refer to the "Audio-Visual Trade Review" section for details of the arrangement whereby Louis de Rochemont will produce this or a similar series of 86 films for United World Films, Inc.



Juvenile Delinquency On Film

A Graphic Film Review by
EDWARD T. MYERS

“Children on Trial,” a new British Information film, is especially appropriate for National Boys & Girls Week—April 26 to May 3.

THE latest film on juvenile delinquency, *Children on Trial*, (62 minutes), comes from England and tells the story of Britain's Approved Schools for the rehabilitation of youthful offenders, dramatically pointing out the sources of infection which are present in modern society. Since the Approved School idea is fairly new and since there is a universality about this problem, the film has great value for use in America. A list of American produced films on this subject is appended to the end of this article. One of these short films might be used with *Children on Trial*, on a forum program. Authenticity has been characteristic of British documentary production, and the tradition is continued in this film even though there is some fictionalization, though a professional actress was used for the role of Shirley, and though studio sets were built for the slum interiors. On the other hand, John Vardy, who plays the part of the Headmaster of the Boy's Approved School is actually Headmaster of the Liverpool Farm School. He has 24 years service in such schools and is the author of a factual book, entitled *Their Side of the Story*. School sequences were taken at the Leicester Home School for Girls and the Liverpool Farm School.

The Youths' Side

The youths' side of the story is not forgotten in the film which shows clearly the depraved conditions in some homes. For purposes of getting the material across, two boys and a girl, all constant offenders, were chosen. One of the boys, Fred, is sullen and intractable. He is the leader

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From a gutter card game to crime is an easy step for these slum boys whose adventurous instincts are thwarted.

Fred's home is a sordid place. His mother, upon returning from the public house, is apathetic about her son's absence.



Fred, after breaking into the warehouse, is caught by a policeman.

Taken before “the bench,” Fred is sent to an “Approved School.” There he is surly and apathetic, at first.





Shirley, a girl of 15 having violated her probation, is brought before the Juvenile Court and sent to an Approved School.

Shirley escapes from the Probation Officer and is "adopted" by a prostitute. Not liking crime, she returns voluntarily to the Officer.

At the School, Shirley is trained in domestic science, for the constructive use of her leisure time, and for motherhood.



Fred, disliking the School, persuades a new boy to leave with him. There are no bars—only the honor system.

Disgusted with his home, Fred steals some food. Again, he is faced with prosecution. Headmaster of the school defends him.

At School, the headmaster puts Fred at hard farm work. To his surprise Fred likes this work and is happy.

BELOW: At length, Fred earns a vacation at home. His old gang tempts him to "slip back" into old bad habits.

BELOW: Headmaster and his wife wait up for Fred who has overstayed his leave. Shortly after midnight, Fred returns.

BELOW: After two years, Fred leaves. His surly disposition is gone. His outlook is healthy . . . no more back sliding.



of a gang, accused of robbing a warehouse. He has appeared three times before the magistrates. His mother is a drunkard; he has no father; and his home conditions are dreadful. The role of Fred is actually played by a boy from the slums of Birmingham.

Shirley Reynolds is a sex delinquent, aged 15. She stopped school and frequently runs away from her poverty stricken home. Her hard working mother is unable to control her. Shirley likes nice clothes and good times. She knows only one way to obtain them.

Walter Wilkins, a weak character, who commits many petty crimes, comes from a good home. His prideful father and his stepmother fail to understand him. He has adequate pocket money and has been raised well; however, he is maladjusted.

Before the Court

Children on Trial shows how the court and the judges deal with these offenders. After giving each an opportunity to reform and to cooperate with the probation officer, the court commits them to an Approved School. The story is told clearly in the accompanying stills, although the third character, Walter Wilkins, has been omitted. The British government claims that about 60% of the children sent to the Approved Schools become so firmly set in the path of good citizenship that once they leave the school, they never give any indication of backsliding.

Production

Children on Trial was produced by the Crown Film Unit for the Central Office of Information in England. Basil Wright (*Song of Ceylon*) was the producer, and Jack Lee (*Close Quarters*) was the director. Music was written by Clifton Parker and conducted by Muir Mathieson with the London Symphony Orchestra.

Approved Schools

The Approved Schools do not conform to one narrow pattern. Each has worked out its own system of rehabilitation within the confines permitted by the Home Office. A great deal of attention is given to the classifying of a child, in order to determine to which type of school he should be sent . . . formal, progressive, strict, or liberal. If a poor choice is made, the mistake is rectified by transferring the child to a more suitable School. No child may be committed for more than three years, and he may be released on recommendation of the Headmaster after a period of twelve months. Whatever the difference in administration may be, the Schools are unanimous in their main objective; namely, to impress upon the children their obligation to the community and to instill in them a strong enough feeling of responsibility to combat the undesirable influences which they are bound to meet when they attain full freedom.

The reasons for the success of the Approved Schools are not difficult to find. The sense of security which the children gradually acquire there is a tremendous factor in their improved conduct. The uncertainty of their lives at home aggravated their

already unstable behaviour. At the Schools, they get for the first time in their lives the even routine which is so necessary to every child. The hours are regular; the meals are good; their clothes are clean; their daily lives are orderly. Although it is a very simple matter to run away, very few do so. The great majority settle down in several months and learn the satisfaction which comes from contributing to the life of a community.

Children of the City

It is interesting to compare this film with the slightly earlier Paul Rotha Film, *Children of the City* (30 minutes), also a British Information film. The latter indicated how the problem was handled in Scotland. Three boys, all members of a gang of housekeepers, were seized and brought before the court. Each, though accused of the same crime, was handled differently. One boy, a first offender, was paroled. A second boy needed the services of a psychologist. The third boy was an incorrigible. He was sent to an Approved School.

Films on Juvenile Delinquency in America

Berkshire Industrial Farm (1 reel)—Methods of institutional treatment of delinquent boys.

Boy in Court (1 reel) — How family, city government, and probation officials can cooperate to remedy juvenile delinquency.

Boys' Gang (1 reel)—An ever present social problem.

The Building of Boys (1 reel)—How boys' clubs can develop recreational programs to exert beneficial influences over the boys' lives.

Challenge to Crime (1 reel)—Moline, Illinois developed a clean-up campaign to eliminate juvenile delinquency. Ruth Clifton, originator of the plan, and Warden Lawes of Sing Sing tell what the plan can do. Recommended for young people as well as for parent-teacher groups, and law-enforcement agencies.

Children of the City (3 reels)—Scottish approach. Mentioned above.

Children of Mars (2 reels)—The rise of juvenile delinquency during recent years and especially in homes where the parents work. Remedies are suggested.

A Criminal Is Born (2 reels)—The story of four boys whose parents show little interest in them. They turn to crime, but one is saved by chance when his father begins to take an interest in him.

The Disinherited (2 reels)—Rehabilitation program of New York Children's Aid Society.

Juvenile Delinquency (1 reel)—The development of a delinquent from his boyhood in tenements to his imprisonment.

That Boy Joe (2 reels)—Causes of juvenile delinquency and preventative means.

Youth in a Crisis (2 reels)—A March of Time film showing how the excitement of war has resulted in a breaking of parental authority and in greater indulgence of youth in demoralizing pastimes. This film still has value.

Note: For sources of the above films, refer to "1000 and One" or your local film distributor.

The Curriculum Clinic

Utilization Can Be Democratic

TO me the most important, the most significant, the most exciting part of the whole audio-visual cycle—from production through administration and distribution to utilization—is the point of contact between the visual material and the learner. That's the point of "payoff". That's the final test of the product: what happens to the individual when he sees and hears the motion picture. That's the important point.

One day recently, I had the opportunity of visiting three different classes in two schools where in the ordinary course of instruction they were using motion pictures. There were visitors in town, so we had selected three classes where we expected we might see good teaching; but there was no staged demonstration. These teachers had already planned to use pictures on this day. We saw a twelfth grade English class using *You and Your Family*; we saw a ninth grade group using *The City*; and we saw a first grade class using *The Fireman*. But first let me tell you about our visitors.

The press release from the War Department put it this way:

Dr. Hylla, German Educator, Studies American Program

"Dr. Erich J. Hylla, outstanding German educator, has just arrived in this country for a period of study and conference with American educators as the guest of the Rockefeller Foundation.

"While here, Dr. Hylla will be concerned chiefly with developments in audio-visual education in the United States. He will also assist in the screening and selection of American instructional and documentary films for use in German schools and in the general reorientation and re-education program of Military Government.

"Dismissed in 1933 as a staff member of the Berlin Education Ministry because of anti-Nazism, Dr. Hylla lived in comparative seclusion until the fall of the Hitler regime in 1945. His professional career had included positions as an elementary and secondary school teacher, principal, superintendent, professor of education, and in 1922 he was appointed to the Education Ministry. Until 1933 he was in charge of curriculum, textbooks and teaching aids, including films and radio."

Dr. Henry Ehrman and Boyd Wolff of the Civil Affairs Division of the War Department accompanied Dr. Hylla. Although his principal mission in this country was the screening of dozens of pictures to find those most suitable for bringing an understanding of democracy and the United States to the German people, Dr. Hylla's primary interest in Rochester was to observe the regular classroom use of motion pic-

PAUL C. REED, Editor
Director, Visual and Radio Education
Rochester Public Schools

tures. He knows that a film, in itself, is unimportant; it's what happens to people as a result of seeing a picture that's important.

Classroom Films in Germany

I had spent several days with Dr. Hylla in Washington prior to his coming to Rochester. I was impressed with the importance of what he was trying to do and the tremendous educational task that faces the Military Government in Germany and the German educators. They recognize full well the power of the motion picture as a means for helping to get that job done. In fact prior to the war, every school in Germany was equipped to use motion pictures, and no school was farther than ten miles from a well-stocked educational film library.

One of the significant differences between instruction in American and in the traditional German schools that we discussed with Dr. Hylla was the difference in relationships between teachers and pupils. As I got the picture, the instructor in German schools dominates the learning situation. The flow of communication is all from instructor to learners. Educational pictures as they conceived them were simply "raw" visual experiences to be used by the teachers, and they preferred silent pictures. Student response in learning situations was upon demand and with the permission of the instructor.

In American schools (how many, I don't know), there is a much freer relationship. There is greater respect for the learner as a learner. Communication is considered a two-way process. Discussion among the learners with the skilled teacher as a guide is a fundamentally democratic learning procedure. Probably the most challenging thing we saw on this visiting

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Museum of Modern Art

A ninth grade class was using "The City."

TEACHER-COMMITTEE EVALUATION of NEW FILMS



L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

Assisted by CAROLYN GUSS, Instructor
BETTY STOOPS, Film Librarian
School of Education
Indiana University, Bloomington

Let's Give a Tea

(Simmel-Meservey, 9538 Brighton Way, Beverly Hills, California) 20 minutes, 16mm., sound, color, \$187.50.

Description of Contents:

Four high-school girls are faced with the problem of arranging a mother-daughter tea. Barbara is the only one in favor of it, since the other girls, not having had any experience with teas, think that they are dull. Barbara supervises the writing of formal invitations, after consulting an etiquette book for the proper form. She points out that legible handwriting well spaced is as important as correct form. While the girls are planning the entertainment, which must be suitable for both the girls and their mothers, Corrine comes in very overdressed. A discussion of dress follows, emphasizing simplicity and appropriateness. Ann practices serving from the tea table and learns that efficiency and grace are most important. Barbara shows how a guest should raise her veil, remove her gloves, put her handbag under or on her arm, pick up her napkin, and take the food which her hostess offers her.

At the tea, the girls make introductions correctly and are soon having a pleasant time. Corrine learns from a stylist guest that naturalness is much more attractive than affectation. For entertainment, the girls present a style show in which the use of line, color, and fabric to bring out one's best features is emphasized. The success of the tea convinces the girls that the purpose of a tea is sociability and that such an affair can be simple and enjoyable.

Committee Appraisal:

Problems which many girls face during their high school careers are solved or simplified in this film. It emphasizes constantly that naturalness, good sense, and consideration for others form the basis for proper etiquette and that there



Simmel-Meservey

"Let's Give a Tea" indicates how the high school girl should dress and act at a tea party.

are only a few set rules to be mastered. The girls are types which offer contrast and add interest because of their varied reactions to the problems confronting them. The specific information about teas is valuable, but the chief value of the picture would probably be its applicability to social situations of all types. Emphasizing a proper viewpoint, it makes rules and specific information secondary. The color photography is generally attractive. The settings, in both the homes and the hall, are somewhat above average. The Barbara. Should be of interest to all junior and senior incidental humor furnished by the athletic Ann should overbalance the slight condescension sometimes apparent in high school girls.

Brotherhood of Man

(Brandon Films, Inc., 1600 Broadway, New York City 19) 10 min., sound, kodachrome, \$80.00. Produced by United Productions of America for UAW-CIO and released by Film Alliance of America. Both teachers' guide and community discussion guide available.

Description of Contents:

Through animated color cartoons and music, the film *Brotherhood of Man* treats the problems involved in developing one world and suggests partial solutions. Based upon the Public Affairs pamphlet, *Races of Mankind*, by Ruth Benedict and Gene Weltfish, the film begins with a sequence showing that all races and nationalities have really been drawn very close together. This idea is presented figuratively by showing the Caucasian, Negroid, and Mongoloid nationalities living together in one backyard. Each is restrained in his attempt at brotherliness by a green monster within him which emerges and pulls him back from all efforts at getting along with the others. The green monster in the Caucasian causes him to ask a series of such questions as what about the differences in our hair, skin, noses, and sizes; what about the comparative size of brains; is our blood alike; can we get along when we live so differently. All questions are answered to the satisfaction of each of the nationalities, and the film ends with them shaking hands and marching forward together to equal opportunities in health, medicine, education, and work.

Committee Appraisal:

Highly recommended as an effective means of presenting the problems of interracial cooperation and understanding from intermediate level through adult. Music, animation, art work, and color are skillfully combined to present the facets of the problem, the basic scientific facts bearing upon the problem, and suggestions for solving it. The use of the green monster which prevents interracial and intercultural cooperation and which is never specifically identified in the films was commended, since it permits a variety of interpretations and connotations such as jealousy, ignorance, suspicion, isolationism, or prejudices. What appears, at first, to be a simple conventionalized art pattern and treatment may prove to be really very sophisticated and complex. Should be an excellent film for provoking group discussion.

Atomic Energy

(Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago, Illinois) 10 minutes, 16mm, sound, black and white. \$50.00 less 10% discount to educational organizations. Discussion guide available.

Description of Contents:

THE shell of a bubble contains millions of small particles called molecules, which in turn contain many atoms. The negative charge, which is very light in weight, is called an electron. The positive charge, which is 2,000 times as heavy as an electron, is called a proton. A neutral charge, which is about as heavy as a proton, is called a neutron. The hydrogen atom is shown as the simplest in construction, with one electron and one proton. Helium, with its two electrons, two protons, and two neutrons, can be formed by the combination of four hydrogen atoms, with two protons and two electrons unchanged and two protons and two electrons combined to form two neutrons. When this combination takes place, some weight is lost. The loss during the process of combination is called nuclear synthesis, which is one way of releasing atomic energy.

The sun loses five million tons of matter every second as radiant energy. It is the source of virtually all energy on earth. Solar energy is changed to chemical energy in plants by photosynthesis. In plants, only the electron orbits can be changed, not affecting the nuclei. The heat of the sun increases the orbits of the electron and thus raises its energy level. This energy is also released in combustion.

Radium, which gives off energy spontaneously, is changed in its nucleus through natural radioactivity. Uranium has the most complex nucleus found in nature. When bombarded by a single neutron, the uranium nucleus splits, producing two free neutrons which in turn split other uranium atoms, thus releasing a relatively large amount of energy by nuclear fission. This chain reaction continues in geometric progression until the energy is burned out; however, the whole process takes less than a millionth of a second.

These principles are used in the atomic bomb, which creates extreme heat causing the air to expand rapidly, which in turn causes an explosion. This process of nuclear fission is much newer to science than is natural radio-activity. The picture ends with a scene of the explosion of an atomic bomb and the raising of the question of the future uses of atomic energy.

Committee Appraisal:

The motion picture is an ideal medium for the description of atomic behavior, and this treatment of the subject is exceptionally lucid. Its animated diagrams progress from the simple to the complex, with the latter still kept in the simplest possible form. Each point discussed by the narrator is very well illustrated, and terms commonly used in reference to atomic energy are explained. One statement, however, that "uranium has the most complex nucleus found in nature," could well be qualified by the words "up to the present time." The spectacular application of these principles in the atomic bomb is mentioned briefly, and the question of the future use of atomic energy could well serve as a springboard for discussion groups. The narration complements and reinforces the visual presentation especially well, making labels on the diagrams unnecessary. Recommended for high school science classes and adult discussion groups.

Pudge

(Children's Productions, Box 1313, Palo Alto, California) 10 minutes, 16mm., sound, color, \$75.00.

Description of Contents:

When his master moves away, Pudge, a beautiful red cocker spaniel, is destined to be taken to the dog pound. However, he escapes from the dog catcher's truck and sets out to find a new home. He soon meets Billy, a small boy who is trying to escape an irate neighbor whose window has just been broken by Billy's baseball. Billy takes Pudge home with him and succeeds in convincing his mother that he should be allowed to keep the dog until someone claims him. He builds a dog house, gets a suitable bed and feeding dish, and learns to care for him properly. He is responsible

"Pudge" is the story of a dog and his young master.



Children's Productions

for feeding and bathing Pudge and uses his own savings to buy the necessary dog license. When the man whose window had been broken comes to the house, Billy is embarrassed to find that he does not have any money left, and so his mother has to advance the money. Faced with the problem of repaying his mother, he gets jobs cutting grass and cleaning yards. However, he is amply repaid by Pudge's constant company. When the money is finally accumulated, Billy and Pudge are free to go fishing, their favorite pastime.

Committee Appraisal:

This story, told by Pudge himself, should appeal to all ages. Attractive color, natural characters, and appropriate background music all contribute to a delightful aesthetic experience which could be used to stimulate expression in the elementary grades or for general assembly programs on the elementary and junior high school levels. Billy's care of Pudge should make the film appropriate for a unit on the care of pets, while his earning the money to pay for the broken window is a good illustration of how all people, including children, should be responsible for their actions. The type of work he does could suggest to other boys and girls that they can often earn the money for things they want or need. The only weakness in the plot is the improbability that anyone would abandon a dog like Pudge.



Children's Productions

Billy is responsible for the care of Pudge who is a beautiful red cocker spaniel.

Educational Film Library Meets at Columbus, May 1 to 5

THE annual conference of the Educational Film Library Association will be held concurrently with the Institute for Education by Radio on May 1 to 5 at Columbus, Ohio. Many EFLA members are expected to participate in the radio sessions on May 3, 4, and 5.

The EFLA conference will not only survey the most recent developments and trends in the audio-visual field but will also provide material of great importance to the newer persons in the field. Such topics will be covered as "Organizing and Administering State and local programs of Audio-Visual Materials," "Community-wide Programs," "Training of Teachers and Adult Leaders in Utilization of Audio-Visual Materials," "Proposed Activities of the Film Council of America," "Meeting Problems Involved in the Operation of an Audio-Visual Center," "Selection, Purchase, and Preparation of Audio-Visual Materials for Use," "Circulation Procedures," and "Audio, Photographic, and Art Production Services."

Members of the conference committee are L. C. Larson, Chairman; J. R. Bingham, Director, Association Films; I. C. Boerlin, Supervisor of Audio-Visual Aids, Pennsylvania State College; Dr. Edgar Dale, Professor of Education, Ohio State University; Paul Reed, Director, Visual and Radio Education, Rochester City Schools; and Norman Woelfel, Director, Teaching Materials Laboratory, Ohio State University. Others who helped work out the program include James Brown, Vernon Dameron, Dave Strom, Don White, and Thurman White. Suggestions received from members were carefully considered in making out the final program. These suggestions were received in reply to a questionnaire circulated by Mr. Larson.

Thursday, May 1. Theme: *Organizing and Administering State and Local Programs of Audio-Visual Materials.* There will be two morning sections under this heading. Sections will emphasize both the individual and the complementary functions of various agencies in the state and local program. The section on state programs will consider the responsibilities of state departments of education, health, conservation, agri-

culture, and colleges, state universities, state libraries, historical associations, and labor groups. The section on community programs will include discussions on county and city schools, county and city departments of health, public libraries, county agricultural agents, religious workers, youth organizations, recreational agencies, and other groups. Later in the day, there will be a brief presentation on trends in production, distribution, utilization, professional training, and technological developments.

Friday, May 2. Theme: *Meeting Problems Involved in Developing the Use of Audio-Visual Materials.* Emphasis will be placed on principles, procedures, and practices involved in directing a program of audio-visual materials. This theme will be developed in several different sections. A new theme will be featured in the afternoon: *More effective production, distribution, and utilization of films and other aids for school and community use.* Some aspects of most of these topics are of concern to the elementary, secondary, and college levels and to adult programs of civic, cultural, and religious organizations as well as to farm, labor, and business groups. Again there will be concurrent sections discussing the various phases of the theme. Saturday will involve a joint general session with the Institute for Education by Radio and with the Junior Town Meeting League.

THE PROGRAM

Thursday, May 1—9:00 Registration at Deshler-Wallick Hotel 9:45-11:45 Section 1. State-Wide Use of Audio-Visual Materials; Section 2. Community Use. 1:30—3:15 "Training Teachers and Adult Leaders in Utilization," Chairman: Charles F. Hoban, Jr. 3:30—5:00 "Contributions of Federal Agencies to School and Community Programs," Chairman: Paul Howard. 7:30—9:00 "Significant Developments and Trends in the Use of Audio-Visual Materials," Chairman: Mildred Batchelder. 9:00—10:00 "Work of the International Film Foundation," Chairman: J. R. Bingham; Julian Bryan, speaker.

Friday, May 2—9:00 "Film Council of America," C. R. Reagan with I. C. Boerlin, presiding. 10:00—11:45 Sectional Meetings: (1) Administration; (2) Evaluation, Selection, and Circulation; (3) Utilization; (4) Production. 12:00 Luncheon with Edgar Dale, presiding; speaker Charles F. Hoban, Jr.; 2:00—3:45 Sectional Meetings: (1) Religion; (2) Film Forums; (3) Citizenship; (4) International Understanding; (5) Inter-group Education. 3:45 "EFLA's Project for 1947-48."

Saturday, May 3—9:30 "UNESCO's Role in Radio and Films." 2:00 "Varied Media as Discussion Resources."



Film Council of America Governing Council and nearly 50 additional interested persons met at the Hotel Senator, Atlantic City, March 5, to discuss and revise the new FCA constitution. Paul Howard, American Library Association (standing at the far end of the table) presents the work of his committee on the constitution.



Visual Aids for the Extended Session

ONE of the best ways to get more time for religious education is to use *all* of Sunday morning. More and more churches are joining the ranks of those who follow the regular church school with a "church-hour program" or "extended session," and many of these churches are finding that visual aids are useful in the total curriculum of these extra hours of teaching.

In the photograph, a group of primary children are seeing a filmstrip, *Forward All Together*. It is but one of many visual aids used by the leaders of this group. The leader is operating the projector, and her helper is sitting directly in front of it. One of the ministers of the church has dropped in to see how things are going. These thirteen children are taught by being shown.

In another room, this group was prepared by directed study and adult-led discussion for this particular experience. Each one is learning according to his prior information and understanding, his increment of interest and purpose, and his general readiness. As they sit here, seeing this filmstrip, frame by frame, and listening to the "script" which the leader is speaking off slowly and in the vocabulary of the first, second, and third graders, they are mentally participating in the totality of this educative situation. Here their participation is primarily intellectual.

While they are in this quiet room, they will talk about the ideas and questions which arise in their minds. The leader will not only pay attention to the questions which are asked at the end of the showing, but she will be especially alert for the hints and references which will enable her to tap the experience of the group.

Some of them will know that their grandfathers were Irish, English, German, Dutch, Syrian. Several of them will tell of experiences they have had with those of a different color or race. Some of them may contrast their ideas on race with those of their parents, and the leader will need to be very careful of her comments and reactions when this occurs. Some child may remember that Jesus was a Jew and that lead will be followed in a short and fruitful way.

These children will be encouraged to tell their parents all about what they learned in church school today, and in this way, the home will be stimulated to further the learning of the child at mealtime, at prayer

time, and for a few of the more alert and concerned parents, at other times such as when the newspaper is read.

On the following Sunday, the leader will briefly review this unit in the learning schedule to see if any wrinkles got into the rapidly woven cloth of learning or if it frizzled on the edges any during the week.

It is by using this extra hour and a half that these children are getting more than double the religious education of those attending only the regular session of the church school. Here is Sunday time, church time, God's time which the church is not using by and large. While the churches ask for "released time" from the public school, they would do well to reappraise Sunday time now unused.

A new curriculum is not necessarily desired for these extension sessions of the various departments. The regular unit of study can be further explored. It can be deepened, broadened, and generally enriched by the well-planned use of visual materials. Visual materials add variety to such extended sessions and prevent them from hogging down.

Is the extended session the neglected opportunity of your church?



John C. Van Der Velde, Jr.
A primary group watches the filmstrip, "Forward All Together."

Film Notes

■ The 10-minute color cartoon sound film, *Brotherhood of Man* (Brandon Films, N. Y. C.) begins with the idea that the world has shrunk to the point wherein all nations and races live in each others' backyards. In

this situation, the spirit of brotherhood is a necessity; not an optional luxury for a few ethically motivated people. In this film brotherhood is based on the principle that each man accepts the other as inherently equal.

The film does a fair job of dramatizing and generalizing certain scientific facts. If this film has a weakness, it is that its point of reference is weak. What *compels* men to accept the principle of equality? Their minds may be confronted by a mountain of facts without changing one iota their behavior. The film does not assault successfully the citadel of bigotry and prejudice. That must be an inside job, the result of stronger convictions and feelings than this film has the power to arouse.

However, the churches will do well to use this film, strengthening it by reference to undergirding religious concepts, principles, and convictions.

Slides Promote the Camp

By VIRGIL E. FOSTER
Director of Religious Education
Congregational-Christian Churches of Iowa

A MODEST amount of equipment and an average amount of imagination can make possible some original uses of audio and visual materials.

The Congregational Christian Conference of Iowa has had some success with such equipment. A Presto-K model record cutting and playing machine, a borrowed mike, bugle and marimba, a group of boys and girls, and the churches of this conference have a synchronized record and slide story of its Junior High Camp to acquaint prospective campers and their parents with the opportunities of the camp.



A church group preparing to record the sound accompaniment for a slide story, using a small disc recorder.

During the Junior High Camp last summer, the director took Kodachrome pictures of the activities. Later he selected thirty of the best of these slides, arranged them in a sequence, and wrote a script telling the story they portrayed.

Four of the camp staff and some junior high young people from one of the churches gathered in the home of the director one day and put the story on records. The records, slides, and cue script are now being used by the churches for an interesting presentation of the conference camp.

As the opening slide shows the bugler announcing the beginning of the day, the sound of the bugle comes from the record. When another slide shows the

marimba player calling the camp to worship, the music of the marimba is heard. There is singing by the group of young people when the slides show the camp in morning worship and at vespers. Here and there, as the director tells the story presented by the slides, a boy's voice is heard adding a bit of realism to a baseball game or boating.

The set is popular with the churches. The conference is planning to make synchronized slide and record sets to tell the story of such works as that of the larger parishes, the young peoples conferences, workshops, and training schools.

Setting Up Projection Equipment

THIS discussion assumes the use of portable projection equipment in the average church situation. It will attempt to indicate how the projection apparatus should be set up and why.

There are five factors to be dealt with: the screen, the projector, the loudspeaker, and the power and speaker cords. The placement of each one of these is controlled by certain considerations, which will be identified.

The screen: In any set-up, the location of the screen comes first. A portable screen is located with respect to, and is controlled by, the following conditions:

1. *The usual use of the room.* If the furniture is immovable, there may be little choice in the placement of the screen. If there is a platform at one end and extra height is needed for the screen, the platform should be used.

2. *The required use of the room.* What the room itself requires for best utilization will determine the placement of the screen. Color projection on a beaded screen indicates its location in the end of the room and not on the side. A larger percentage of the audience can be kept within favorable viewing angles than when the screen is placed on the side of the room. In a square room, having movable seating (all other factors being equal), it is sometimes advantageous to put the screen in one corner and the projector in the opposite corner.

3. *The source of daylight or artificial light.* Place the screen so that the least amount of light falls on it, and so that light will not fall into the eyes of the audience. It is best to place it so that what light there is comes in on one side of the group.

4. *The audience requirements.* It should be two of its widths away from the nearest row of seats. It should be high enough so that the bottom of the image can be seen over the heads of those sitting in front.

The projector: Every projector should have its stand. Any odd table will not do. The stand has a specific job to do and it should be designed to do it. First, it must be strong and light. It must stand solidly on the floor. To do this it must have only three legs, not four, because four are not self-leveling. (There are four-legged stands with adjustable legs.)

Second, it must be the right height—high enough to get the projection beam over the heads of a six footer when he is seated. This means 53 to 56 inches. Most stands on the market are too low. Forty-inch tables don't get most projection beams high enough to clear all heads.

Location of the Projector

Much has been written about the location of the projector. Its placement is controlled by three basic considerations: the screen, the size of the image desired (or required), and the audience.

1. *The projection beam must be perpendicular to the screen.* However, several degrees either way are allowable. There are several ways to line up screen and projector so that the axis of projection is at right angles with the screen. First, adjust screen so that it is at right angles with an imaginary line running through the center of the audience. Now, if in a carpeted room, note the relation of the center of the screen to a certain seam in the carpet, and place the projector so that its lense is the same distance from this same seam. If the floor is bare, use a particular piece of flooring as you would the carpet seam. If neither is available, locate the projector and the screen an equal distance from the same sidewall, and adjust the screen so that the focus is sharp on both right and left sides.

2. *Image size, with a given objective lense, is determined by the distance of the projector from the screen.* Locate the projector back from the screen just far enough to give you an image large enough for comfortable seeing. Keep the group compactly seated. The rule-of-thumb is that the image in its width should be $1/6$ the distance to the last row of occupied seats. Thus, in a room $24' \times 36'$, and fully occupied, the image should be $6'$ wide. If you have a smaller group in the same room, and fill the seats half way back, an image $3'$ wide will be sufficient. Why all this bother? There are two reasons: The larger the image the less brilliant it is. This is very important in color projection. Also, there is a certain amount of eye strain in looking at an image larger than is needed. Despite these considerations, the theatrical rule-of thumb (fill the screen under all circumstances) is often given. For the large auditorium, a special lens of a longer than standard focal length may be helpful. Refer to your manufacturer's catalog, or see your audio-visual dealer for suggestions.

3. *The third factor controlling the placement of the projector is the audience.* There are those who say that it must be back of the group and never in its midst. In many church situations this will not be possible unless you have a special lens as mentioned above. Is projector noise a factor here? The answer is "No." The noise from a film projector is monotonous in pitch and the mind adjusts itself to it. The click of a slide projector will disturb more than the hum of a quiet film projector or cooling fan in a slide projector. This does not mean that noise should not be reduced to a minimum in all projection equipment. It should. However, the objective attitude of the operator makes him more conscious of noise than the audience.

The speaker: Speaker placement is controlled by

two factors: the audience and the acoustical qualities of the room.

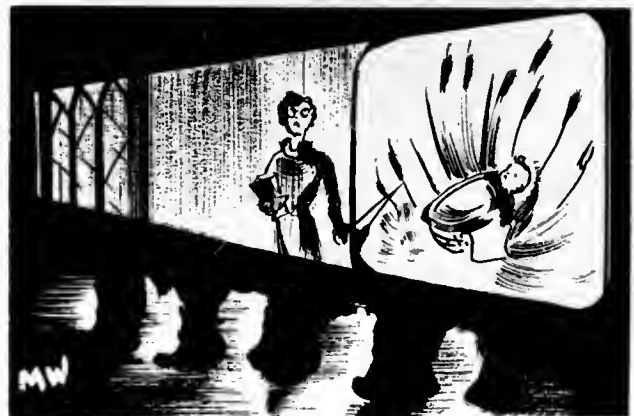
1. Some experts claim that the speaker can be located any where in the room—in the back, in the front, at the projector, or even over the audience. Since the ears have been put on the head to face in the same general direction as the eyes, why not *place the speaker in front of the audience?*

The need for a suitable stand for the speaker has been generally overlooked. In improvising, many projectionists have cut down speaker effectiveness. A three-legged stand of light weight materials can be designed and made by any one possessing a little ingenuity. Still another solution lies in hanging the speaker at a suitable height by means of a cord placed through the speaker handle and hooked over a wall hook.

2. The acoustical qualities of the room determine, in the second place, the placement of the speaker. By trial and error, find the best location. Generally, it should not be close to a flat smooth surface. *It should be a little above the heads of the group and pointed toward the middle of the last few rows.*

Speaker and power cords: With portable equipment, they are a necessary bother. *The power cord will be located with reference to (a) the power outlet and (b) the lines of traffic.* If possible, keep the power cord on the side of the room having the least traffic. If either the speaker or power cord must cross lines of foot traffic, place a carpet or rubber rug over them. When the group is small, the speaker cord may go around it. If the group is large, it may need to go up the aisle. If possible, have power cords of optional lengths for reaching near and distant power outlets. Avoid splicing power cords. Arrange speaker cords so that there is some slack. Some projectionists claim that the power and speaker cord should not lie close to and parallel with each other because the induction thus set up will interfere with speaker performance. Good quality extension cords may be purchased to extend the lengths of the regular cords. These are available with the proper plugs from the manufacturer of your projector. Where projectors are used a great deal in a given location, speaker wiring and power outlets may be permanently installed in the building.

In conclusion: Use common sense. Don't follow any idea out the window! Learn from your own experience. Think out the reasons for doing things. Improve on the other fellow's ideas.



Which Comes First?

MRS. C. L. Zink, of Cuyahoga Falls, Ohio, wants to know if the nine churches of her community should undertake a conference on visual methods before they have a preview or two of materials. She indicates that there is considerable interest among the clergy and some of the church school leaders.

A cooperative preview conference should come before the methods conference. It will be easier to arrange. Your objective will be to *show* materials of various kinds. They will be presented as typical of what is now available to the church. The accent will be on seeing. There can be some discussion about the quality of the material or its usability if you desire. You will find it easy to succeed with the preview conference.

The methods conference presupposes the availability of some very competent leaders—people able to demonstrate *how* to use material. This is not easy. It is a better second or third step than a first one. Too, your people will be more interested in *seeing* materials than in learning how to use them. Start where they are. After they have seen materials, they will be partially motivated in seeking to know how to use them.

You might start your preview in the early afternoon, adjourn for supper, and come back for an evening session. Set up your schedule, and tell people to come for part, if not all, of the preview. Keep a record of who comes. That's your promotion committee for the next one.

Nothing is more fundamental to making a start in such a community than the preview conference. People should see what the visual aids look like. Many of them do not know. Promote visual aids visually. Show them to the people. It's fundamental.

News Notes

A preliminary announcement indicates that Rev. Howard E. Tower, of the Methodist headquarters in Nashville, will be chairman of the Fourth International Workshop in Visual Education which is to be held at Green Lake, Wisconsin, September 1 to 6, 1947. Miss Pearl Rosser, of the International Council staff, will serve as the Workshop Director. A descriptive folder giving complete information, including room rates and transportation, is available from Miss Rosser, ICRE, 203 N. Wabash Ave., Chicago 1, Ill.

Dr. Luther E. Stein, formerly Secretary of the Division of Church Relations of the Presbyterian Board of Christian Education, became the pastor of the First Presbyterian Church, Oak Park, Ill., the first of last month. While with the Board, he supervised the production of the sound film, *The Church Related College*, and two filmstrips: *The Church's Basic Business*, and *World Order and You*. Those interested in these materials should write to 825 Witherspoon Building, Philadelphia 7, Pa.

Denominational V.A. Directors

While the following list of denominational directors of visual aids is probably not complete, it is given for your information and files. These are the people to whom you should write concerning all visual education matters that have a denominational reference.

CONGREGATIONAL CHRISTIAN, Alexander B. Ferguson, Missions Council, 287 Fourth Avenue, New York 10.

BAPTIST (North), Edmund C. Shaw, Northern Baptist Convention, 152 Madison Avenue, New York 16.

BAPTIST (South), Earl Waldrup, Southern Baptist Convention, 161 Eighth Ave., N., Nashville 3.

DISCIPLES (Position vacant).

EPISCOPAL, Charlotte C. Tompkins, National Council Protestant Episcopal Church, 281 Fourth Ave., New York 10.

EVANGELICAL and REFORMED, Oscar J. Rumpf, Bd. of Christian Education and Publication, 1505 Race Street, Philadelphia 2.

LATTER DAY SAINTS, Marvin M. McDole, Herald Publishing House, 103 S. Osage St., Independence, Mo.

LUTHERAN (Missouri), Melvin F. Schlake, Evangelical Lutheran Synod, 3558 South Jefferson St., St. Louis 18.

LUTHERAN (United), George B. Ammon, United Lutheran Publication House, 1228 Spruce Street, Philadelphia 7.

METHODIST, Howard E. Tower, The Board of Education, Room 600, Medical Arts Bldg., Nashville 3.

and
Harry C. Spencer, The Board of Missions, 156 Fifth Avenue, New York 11.

PRESBYTERIAN (U.S.), Alex R. Batchelor, Committee of Religious Education and Publication, Presbyterian Building, Richmond 9.

PRESBYTERIAN (U.S.A.), Frederick R. Thorne, Board of National Missions, 156 Fifth Avenue, New York 10.

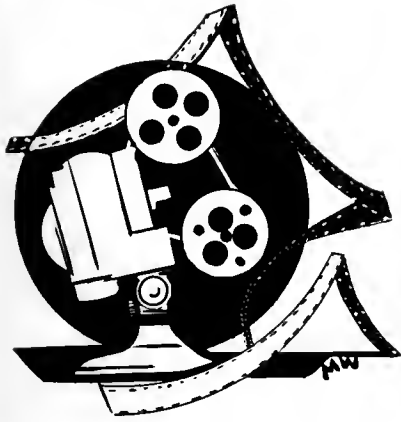
and
S. Franklin Mack, Board of Foreign Missions, 156 Fifth Avenue, New York 10.

Interdenominational Agencies

AMERICAN BIBLE SOCIETY, H. H. Ragatz, Department of Visual Materials, 45 Astor Place, New York 3.

PROTESTANT FILM COMMISSION, Paul E. Heard, Executive Secretary, 45 Astor Place, New York 3.

RELIGIOUS FILM ASSOCIATION, William L. Rogers, Executive Secretary, 45 Astor Place, New York 3.



School-Made Motion Pictures

DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

Oscars for Dr. Wheat

IN that excellent book put out by the Educational Policies Commission of the N. E. A., *Learning the Ways of Democracy*, the authors list among other identifying hallmarks of democratic education, the "right to share in determining the purposes and policies of educational activities," the "use of democratic methods in the classroom as well as in the school club," the "efficient use of personnel," and "respect for competence." If I were asked to nominate the one person who best exemplifies in practice all these hallmarks, I would, without hesitation name Dr. Frank M. Wheat of George Washington High School, N. Y. C.

Dr. Wheat is one of the pioneers in the field of audio-visual education whose influence has been felt nation-wide. Dr. Wheat was never afraid to experiment with any new materials or methods in visual education. More important than that, he is the first to encourage any one with a novel approach to a problem, be that person a teacher or a student. When the authors of that famous case book in Civic Education decide it's time for a revised edition, let me recommend them to Dr. Wheat.

The very able account of Film Production at George Washington High School was prepared by Mr. David R. Estlow, the faculty adviser of the school's Arista. Mr. Estlow's Arista and Dr. Wheat's Motion Picture Squad have turned out some prize winning films—democratically conceived and democratically completed.

—D. S.

Film Production at George Washington

by DAVID R. ESTLOW

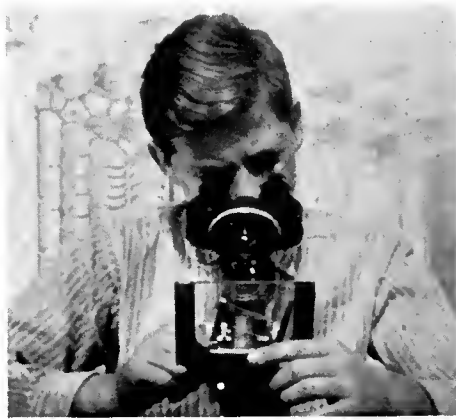
THE production of films at the George Washington High School is due largely to the inspiration and initiative of Dr. Frank Wheat, Chairman of the Biology Department, also for several years chairman of New York City's Committee on Visual Aids. Our biology laboratory has always been a place of many activities, and it was only natural that Dr. Wheat's enthusiasm for his personal hobby of motion pictures should be communicated to the students in his classes and laboratory. Field trips and experiments provided opportunities for our first attempts to produce our own films. School assemblies gave students the chance to show their work, and it was soon suggested that we make a thirty-minute silent guidance film which would acquaint freshmen entering high school with the school, its activities, and opportunities.

At this point, the Arista, the student service and honor organization, was invited to participate in film production. An Arista Film Committee was created to suggest ideas and to write scripts for the Biology Department's Motion Picture Squad. Equipment and film were supplied by New York City and the school's General Organization, although not as liberally as our photographers wished. Our camera men, like Oliver Twist, always wanted more—more lenses, more

"Emphasis on Science," produced by the Arista Film Committee of George Washington High School, won the American Museum of Natural History's bronze eagle.



The need for young scientists was the theme for "Emphasis on Science."



lights, more film, and even a new camera. We finally purchased a titling machine, and for several months, we have been trying to purchase a wide-angle lens for our motion picture camera.

Planning the production of a film requires several long afternoon committee meetings. Usually, each student has some favorite idea to explain, and new members on the committee make their criticisms of our older masterpieces. Much time is given to considering how different school subjects and activities may contribute scenes to our work. Many ideas have to be discarded, because we do not have the equipment or the techniques to execute them. It is always difficult to persuade novices that motion is the special characteristic of motion pictures. This is particularly true for school-produced silent films. Thus, many admirable features of our school activities, particularly in English and the Social Studies, have to be discarded. One of our films, *Introduction to Poetry*, illustrates the basic difficulty of using verbal experiences for a motion picture. The next step by the Committee after choosing a theme for the film are the selection of titles and the preparation of a "shooting script" for the camera men. We try to make these directions as definite as possible.

The photographers now attempt to carry out our plans. This is quite a problem in a large school, be-

cause students must be excused from classes and the room with the proper facilities may be in use when we desire to take certain scenes. In addition, we have often had the lack of sunlight or an insufficient number of electric outlets disrupt our plans. We have also discovered that a forty minute period is too short for taking a good scene because we must get our equipment, transport it to the set, rehearse actors, check lighting, and finally take our pictures. One of the most effective series of scenes we ever made in a classroom required ninety minutes. A recent two-minute film of our Cheering Squad required an hour. We have found it absolutely necessary to have several rehearsals of each scene, because our actors are too self-conscious at first. We are not too satisfied with our pictures of classrooms in action, because we are unable to show an entire class. We believe a wide-angle lens would overcome this problem. Auditorium scenes have not always been successful because of poor lighting and our inability to photograph a large group at one time. Some scenes, attempted in color, should have been done only with high-speed black and white film.

After the films have been developed, the Committee looks over the results; then two or three of the more

(Concluded on page 224)

The best color scenes from an earlier student production on guidance were cut out and used in "Emphasis on Science."



A SPECIAL PLEA

To All Producers of School Made Motion Pictures

We are almost ready to go to press with the up-to-date list of ALL School-made Motion Pictures. We want to make sure that all your school made films will be included in that list. Please do not be too modest about your achievements. If your school did not return the Questionnaire printed in these pages more than a year ago, will you please take a few moments to fill out the following information and return immediately to DAVID SCHNEIDER, EVANDER CHILDS HIGH SCHOOL, NEW YORK 67, N. Y. The various educational agencies who have been awaiting such official list will be very much indebted to you for your cooperation.

Name of School.....

City State

Title of Film (1)

.....8 or 16mm..... No. of Ft.....

Other titles (2)

(3)

Brief description and purpose of making each film (1)

(2)

Name of Person in charge of School Film Production:.....

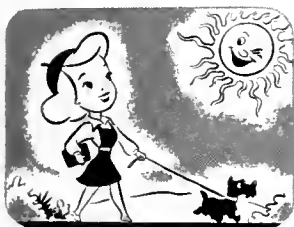
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New Biology Film Helps Girls

The film is an ideal medium for teaching "hard-to-handle" areas in human biology.

BIOLOGY has long been taught in schools, often under some such euphemistic heading as "healthy living," "hygiene," or "physiology." Human biology was covered to a given point in such courses. But available teaching tools and materials were inadequate to permit teachers to proceed further. Thus, it was difficult to keep such instruction impersonal—difficult, even, to make it clear.

One subject in the hard-to-handle classification has been menstruation. Teachers of adolescent girls know well the problems resulting from lack of information, misinformation, and a wrong mental attitude toward this normal bodily function.



This cheerful girl typifies the film.

Many mothers give their daughters no information, either because they feel unable to explain the function or because they shrink from frank discussion. Others merely pass on inherited superstitions or set up limitations on activity during the menstrual period, which activities medical science has proved are unnecessary or even harmful. These misconceptions often become responsible for serious psychoses in the adult woman.

A Film Can Teach a Difficult Subject

Teachers have persisted in their efforts to wipe out the evil influence of ignorance on the subject of menstruation. They have welcomed every teaching tool that has been made available to help them.

Today, the motion picture is proving the ideal medium to impart sound information and to develop a wholesome mental attitude toward this function. The film, as a medium, has outstanding advantages. It is impersonal. It is run in a darkened room which prevents embarrassment on the part of the students. Furthermore, a trained commentator speaks from the screen without self-consciousness. Thus, no factor is present which might



She radiates health as she takes her daily shower.

cause students to feel that this is a subject which should not be discussed openly.

All of these advantages have been incorporated in a carefully prepared film, entitled *The Story of Menstruation*, produced by

Walt Disney Productions for the International Cellulose Cotton Products Company. The film is for teen-age girls and will reach them through classes in high schools, junior colleges and 4-H Clubs.

This film has been built around the reasoning that substituting accurate knowledge for fear and mystery will help to create a healthy attitude toward menstruation. It should help to banish girl-to-girl superstitions and misconceptions. It should serve to minimize the mental handicap which hampers many girls during their periods.



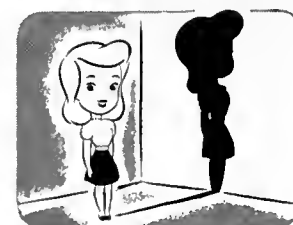
"Don't be droopy," she warns.

A Pleasant, Direct and Scientific Approach

The initial plan of the sponsor called for a frank, pleasant directness that has proved to be the essence of wholesome good taste. The tone was to be straight-forward, matter-of-fact, and casual. Any apparent "delicacy" would be an obvious signal that there is something to be delicate about. The whole approach was keyed by the frank title, *The Story of Menstruation*. No coy or sugar-coated, no fluttery or clever title was employed, because it might suggest that the producers didn't dare call things by their right names. There is no suggestion of a "bees and flowers" approach. But don't think that the film is stuffy. It isn't. It couldn't be with the Disney colorful and striking animations.

Two years were spent in making this film, during which time thousands of drawings were created and hundreds discarded. Subject matter, in story-board form, was checked repeatedly in various parts of the country by teachers, girls at various age levels, and medical authorities. The constant effort to refine and to revise resulted in a high standard for the picture. The investment in this one-reel film runs to a sum which few producers of educational pictures could afford to spend.

No mention of the sponsor's product appears anywhere, only the name of Kotex on the title cards at the beginning and end, putting responsibility for subject matter directly upon the sponsor.

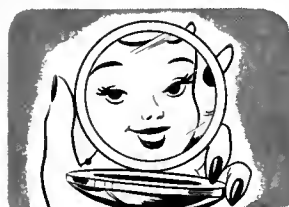


She says that good posture is important.

Difficult Production Problems

The making of this film posed many difficult problems. Animation was, of course, a happy solution

(Concluded on page 218)



She gives helpful hints on appearance.

THE LITERATURE IN



A Monthly Digest

VISUAL INSTRUCTION

BOOK REVIEWS

- **Freedom of the Movies**—Ruth A. Inglis, University of Washington—Report from the Commission on Freedom of the Press., Chicago: Univ. of Chicago Press, 241 pp. 1947 \$3.00.

Note: The Commission on Freedom of the Press, under the chairmanship of Dr. Robert M. Hutchins, was begun in 1943, with the aid of grants of \$200,000 from Time, Inc. and \$15,000 from Encyclopaedia Britannica. The Commission was made up of 13 outstanding educators, economists, professors, philosophers, and a business man.

A thorough inquiry into present trends and practices in the mass communication fields (newspapers, radio, motion pictures, magazines, and books). The Commission published its general report with the following very significant recommendations:

1. "We recommend that the constitutional guarantee of the freedom of the press be recognized as including the radio and motion pictures.
2. "We recommend that government facilitate new ventures in the communications industry, that it foster the introduction of new techniques, that it maintain competition among large units through the anti-trust laws . . .
3. "As an alternative to the present remedy for libel, we recommend legislation by which the injured party might obtain a retraction or a statement of the facts by the offender or an opportunity to reply.
4. "We recommend the repeal of legislation prohibiting expressions in favor of revolutionary changes in our institutions where there is no clear and present danger that violence will result from the expressions.
5. "We recommend that the government, thru the media of mass communication, inform the public of the facts with respect to its policies and of the purposes underlying those policies and, that, to the extent that private agencies are unable or unwilling to supply such media, the government itself may employ media of its own."

Other significant recommendations are made to the press and to the public, all of which should be read in the summary report, which appears as the April, 1947 supplement to *Fortune Magazine*, and is available in reprint form through the University of Chicago Press.

Among the volumes to be published on the basis of this inquiry are:

Freedom of the Press: A Framework of Principle by William Ernest Hocking.

Government and Mass Communications by Zechariah Chafee, Jr.

Freedom of the Movies by Ruth A. Inglis.

Peoples Speaking to Peoples by Llewellyn White and Robert D. Leigh.

The American Radio by Llewellyn White.

The American Press and The San Francisco Conference by Milton D. Stewart; introduction by Harold D. Lasswell.

In *Freedom of the Movies*, Dr. Inglis has examined the motion picture in relation to all other media of mass communication, e.g., press, magazines, radio, and the like. The motion picture industry, as in all previous studies, stands out as a tightly organized monopoly with complete control of the world's production, distribution, and the exhibition of motion pictures. All films that we see are those which the Hollywood producers permit us to see, and for the most part represent their political, social and economic attitudes. Is this freedom of the screen? Obviously not, and Dr.

ETTA SCHNEIDER RESS, Editor

Inglis devotes most of the volume to a discussion of the economic development of the industry, with a review of efforts by the public to curb industry practices, and the results of the industry's own attempts at self-regulation. The recommendations for expanding the screen's mission to include greater public enlightenment and a more significant interpretation of everyday life would appear to be clear and logical:

1. The constitutional guarantees of freedom of the press be recognized as including motion pictures.
2. The government should use its anti-trust powers to destroy monopolistic control of production, distribution, and exhibition.
3. The motion picture industry, by its own action, should place increasing stress on its role as civic and informational agency . . . to promote an intelligent understanding of domestic and international affairs, guard against misrepresentation of social groups and foreign peoples . . . promote newsreels and documentary films for popular enlightenment;
4. The industry be constantly alert to opportunities to experiment with films that would further the screen's artistic and intellectual possibilities, using part of its profits . . . to promote such experimentation;
5. The public itself insist upon the highest attainable accomplishment by the movies, through the press and through local groups . . . that the public set up centers of advanced study and research, whose investigations and reports would incite both public and producers to higher standards.
6. The public sponsor a national advisory board to review and propose changes in the Motion Picture Production and Advertising Codes.

Educators and workers in the documentary and educational film movement can surely find no quarrel with such a long-range point of view. This inquiry reaffirms the great danger which has been borne out by all previous inquiries over the past two decades, that the Hollywood film industry has woven an intricate web of control over the screens of this country and the rest of the world, and that under such a system freedom of the screen could never exist. As usual, spokesmen for the industry will ridicule the report, as did the trusty Motion Picture Herald of Feb. 22, 1947:

"The author of the report . . . decides on what to do about everything and everybody in the picture business . . . She would open the screen to discussions of white slavery, venereal disease, and miscegenation. She is also in favor of not giving 'judges or the clergy protection against indirect censure or ridicule.' She would have, in behalf of freedom, mind you, 'a national advisory board, made up of distinguished and responsible citizens.'

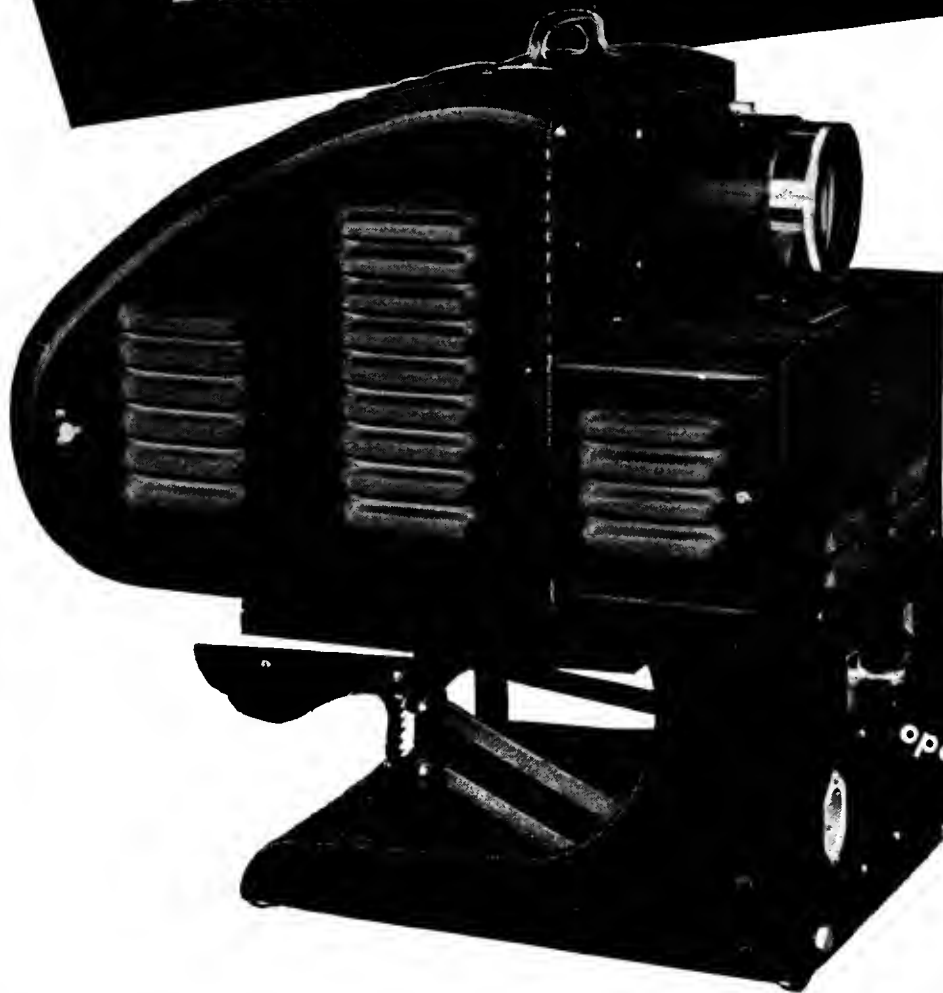
"What Dr. Inglis is asking is a set of national censors to tell the picture business what to do . . .

"Why Time, Inc. and Britannica should underwrite a prescription for the conduct of this industry is not disclosed. Who asked them?"

That the motion picture business, like the newspaper and radio business must accept "the responsibilities of common carriers of information and discussion" with all the social duties that this implies will not readily be accepted by these industries, except in annual reports and after-dinner speeches.

(Concluded on page 218)

FREE DEMONSTRATION



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amazing
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**BESELER
MODEL
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first and only projector to project FULL PAGE MATERIAL

Now you can see for yourself . . . without cost or obligation . . . how the Beseler Model OA3 clearly projects full pages in magazines and books, as well as maps and other large size material. We are prepared to have this fine opaque projector demonstrated anywhere in the United States in your own office, classroom or church.

The Beseler Model OA3 has met with enthusiastic response wherever it has been shown. Modern in design, compact and quiet, it delivers brilliant screen illumination, outstanding in an opaque projector. The Model OA3 accommodates an 8½" x 11" page, the actual projection area being 7½" x 10".

Mail the coupon today for Free Demonstration of the Beseler Model OA3 Opaque Projector.

Added features of the Model OA3 are self leveling platen with ratchet handle, permitting the use of both hands while inserting copy, and concealed elevating legs. Air cooling system assures adequate cooling of the two 500 watt medium pefocus lamps.

The BEST Projector is the BESELER Projector

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I would like to have a free demonstration of the Beseler Model OA3 Opaque Projector.

Most convenient time

Your name

Your position

(Firm, School, Church)

Address

(Concluded from page 216)

If only the motion picture industry would heed the long-range recommendations of the Commission, it could achieve greatness on a world basis to compare with the fame, the notoriety, and the technical skill that it already has. But then, on whose side are you?

* * *

Recommendations by Llewellyn White in *The American Radio* include:

1. The FCC should make the separation of programming and advertising compulsory; program standards should be considered when licensing stations;
2. Broadcasters must cut themselves free from the "strangle hold" of advertisers;
3. Broadcasting should come within the meaning of "press" as protected by the Constitution's first amendment;
4. The FCC should license more self-supporting, non-commercial stations run by educational institutions and state and local governments;
5. An independent agency should be established to inquire into radio practices, to appraise government actions effecting communication, and the like.

TRENDS

- **Going to School with the Movies**—Hubert A. Kenny—*American Mercury*, 64:36, January, 1947. (Reprints available.)

A popular appeal for the greater use of films in education, emphasizing the fact that only one-fifth of our public schools have sound projectors. "Here is a means of making them (students) think, and they love it," the author writes as he sets out to prove by citing experimental studies that children gained more knowledge and retained it over a longer period of time with the aid of educational films. Should serve a useful purpose as documentation for local school boards.

TEACHER TRAINING

- **Developing Standards of Teacher Competency in Audio-Visual Education**—A Committee Report for the American Council on Education—*California Schools*, 18:3, January, 1947.

A footnote explains that this report is to be incorporated in a report by the Committee on Content in Audio-Visual Education of the American Council on Education. The 26 educators from colleges, universities, and school systems of California were asked to find out what teacher-education institutions should do in order to comply with the state regulation in California (effective July, 1947) that they give a course in audio-visual education to all prospective teachers.

The outline of criteria for evaluation should be helpful where teacher-training institutions want a guide for their own program. This report supplements the details given in the Western Illinois Teachers College survey described above.

FILM GUIDES

- **Look and Talk**—National Institute of Social Relations, Inc., 1029 17th St., N.W., Washington 6, D. C. 5c ea.

Three guides have been published to date, viz. *Man in the Cage*, *It's Your America*, and *Brotherhood of Man*. They contain significant information on each topic, leading questions for discussion, and a reading list.

Talk It Over, from the same source, is a clever, attractive and stimulating pamphlet reviewing America's race problem, under the sub-title, *Red, White, Blue—and Black*. There are suggestions for visual aids and sources of information, together with a summary of pertinent facts.

PHOTOGRAPHY

- **So You Want to Make Lantern Slides**—B. A. Aughinbaugh—*Film and Radio Guide*, 13:10, December, 1946.

Describes simply and clearly how photographic slides are made.

New Biology Film Helps Girls

(Concluded from page 215)

to most of these. With this medium of expression, "glass-figure" technique could be employed to show the internal organs. A half-real and half-diagrammatic rendering of these was developed in order to avoid any unpleasantness. Thus, the technical clarity of straight diagrams was maintained, and the ghastly effect of a realistic rendering was avoided. No nude figures were shown. Medical language was simplified, and unnecessary terms eliminated without a loss of essential accuracy. A gynecologist of the highest reputation checked the story in detail at every stage of its development: words, pictorial representations, animations, and implications. For example, the bridegroom was removed from the marriage scene which occurs near the end of the film. The succeeding shot shows a young mother with her baby, suggesting the natural course of life. This idea of a natural and normal cycle of life is constantly stressed in the film. In her final words, the commentator states, "There is nothing strange or mysterious about menstruation. All life is built on cycles. And the menstrual cycle is one normal and natural part of Nature's eternal plan for passing on the gift of life."

Woman Narrator

While most films are narrated by men, a woman was chosen for this one. "This narration presents a peculiar problem," reads the neat bit of understatement in one of the dialogue director's reports. "To project, unobtrusively, our theme that menstruation is a natural and normal routine and nothing to get excited about, our voice must project the acme of matter-of-fact sincerity. . . . The voice must not call attention to itself by being too good, or too bad; too glib, or too amateurish."

Teachers who have used the film are deeply impressed by the reaction of girls. They enter into discussion readily and ask questions with sincere, simple frankness. Some schools have arranged to have the films reviewed by P.T.A. groups before it is shown to students. Parents reflect eagerness to have the picture shown to their daughters.

One surprising development from teachers' meetings was the recommendation that the film be shown to boys. It was argued that girls would be saved a lot of embarrassment if boys were given this healthy accurate information. Many groups of boys have now seen the film. Teachers comment upon their courteous, attentive interest. Boys frequently express gratitude for the opportunity to see the film. Some even express the opinion that all boys should see it.

Distribution

Bookings for *The Story of Menstruation* will be handled by the International Cellucotton Products Co., 919 N. Michigan Avenue, Chicago 11, Illinois. It is 16mm. 10 minutes long, sound, and in color. Use of the film opens the way for a frank discussion of problems after the showing.

Teaching Films, Inc.



PRESENTS

MOTION PICTURES

- **Behind the Scenes at the Airport**

Presents airport operations with the dramatic clarity of first-hand observations. For primary grades. Running time, 10 minutes. Price, \$50.00.

- **Animals of the Farm**

A reading readiness film. It provides the child an intimate introduction to the common farm animals. Running time, 10 minutes. Price, \$50.00.

- **What is a Map?**

An introduction to map concepts that will help the teacher of primary grades translate map symbols into a child's reality. Running time, 10 minutes. Price, \$50.00.

- **Bowling Fundamentals**

A skill film designed to teach the basic fundamentals of bowling. Running time, 16 minutes. Price \$75.00.

MAY RELEASES

- It's YOUR Library
- Communication and Our Town
- A Lesson in French
- How Animals Defend Themselves

FILMSTRIPS

- **The Holiday Series**

For your reading program — a gay and fanciful series of filmstrips of the stories behind the holidays. Illustrated in original color art work by well-known children's artists. Primary grades.

APRIL RELEASE

- St. Valentine's Day
- Lincoln's Birthday

FUTURE RELEASES TO BE ANNOUNCED

Price, \$6.00 per filmstrip; \$43.00 for entire series of eight.

- **Food, Clothing, and Shelter Series**

A series that tells how man has fed, clothed and sheltered himself through the ages. Primary grades.

APRIL RELEASE

- How Man Learned to Shelter Himself
- Man's Shelter Today
- How We Get Our Food
- Preserving Food
- How Man Learned to Feed Himself

MAY RELEASE

- How We Get Our Clothes
- How Man Learned to Make Cloth

Price, \$2.50 per filmstrip; \$15.75 for entire series.

- **International Date Line**

A needed teaching tool on a complex subject. Illustrated with original black and white drawings. Junior and Senior High School. Price, \$2.50.

MAY RELEASES

- How To Tell Time
- Problems in Sports—Basketball
- Use of Fire (series)
- Ancient History (series)

Teachers' Guides accompany all Productions
Catalogue available upon request

This symbol assures the teacher the best materials in visual education, as set forth by these standards:

1. Our motion pictures, filmstrips and slides are planned for use in the classroom.
2. Each production is designed to cover a specific curriculum area at a particular grade level.
3. These teaching tools are produced to assist the teacher in giving the best presentation of the subject.

These standards are maintained by the combined efforts of an editorial board of experienced educators and expert film technicians. All of our efforts are concentrated on a single objective: **THE PRODUCTION OF GOOD EDUCATIONAL FILMS.**

Significant Conclusions at DVI Atlantic City Conference

THE Department of Visual Instruction of the National Education Association held a conference concurrently with the AASA Convention at Atlantic City March 3 through the 5th. Nine group sessions with a panel of specialists for each of the conference topics were held. The 150 members present added their opinions to those of the experts, resulting in the following conclusions and suggestions:

What is the superintendent's responsibility in regard to the audio-visual program?—William B. Hartley, Chairman. An attempt was made to identify those aspects of the audio-visual program for which the superintendent is directly responsible, should assist in supervising, or should actively encourage. These were designated as including:

1. Provision for adequate budget and personnel.
2. Establishment of a well-balanced program, consisting of many various types of audio-visual materials.
3. Evaluation of audio-visual materials in terms of specific curriculum needs and desirable pupil attitudes and behavior.
4. Recognition of audio-visual materials as an integral and essential part of formal instructional materials.
5. Provision for in-service teacher training in audio-visual instruction.
6. Encouragement of greater appreciation for audio-visual materials.

How can the distribution of audio-visual materials over large geographical areas be improved? It was recommended:

1. That the Department of Visual Instruction confer with the U.S. Postmaster General relative to obtaining parcel post rates for film shipments comparable to the present rates for the shipment of books.
2. That film libraries experiment with the use of such supplementary transportation facilities as independently established trucking services, general commercial truck-

ing agencies, 35-mm entertainment film trucking agencies, and passenger bus companies.

What are the trends in production of audio-visual materials?—Charles F. Hoban, Chairman.

1. More films are now in production than during any previous time period, a large proportion of which are being designed for use in the elementary grades, especially to meet important curriculum needs in the fields of science, social studies, reading, and arithmetic.
2. An increasingly large number of films are also being planned for secondary and adult education.
3. Producers are taking definite steps to improve the teaching qualities of films, and educators are working more directly with producers to insure that curriculum needs are more adequately fulfilled.
4. Textbook publishers are producing films to correlate with their textbooks and to present material which can be covered better in films than in books.

How can the problems of evaluation of audio-visual materials be met?—Lee Cochran and Stephen Corey, Chairmen.

1. The need was recognized for distinguishing between appraisals—rapidly derived ratings based upon rather subjective judgment, primarily for immediate selection needs—and true evaluations, which include consideration of the actual effect upon the learner.
2. Emphasis was placed upon the desirability of extending the evaluation process into the planning stage of production through direct channels of communication between producers and users.
3. The validity of appraisal by parents and pupils was discussed.

What constitutes adequate budgets for audio-visual instruction?—Margaret Hudson, Chairman.

1. Small school systems need proportionately more funds than large systems to maintain adequate programs.
2. Various methods of determining the funds needed to finance an audio-visual program were discussed, including:
 - a. A survey to determine what equipment and materials are already available.
 - b. Determining the funds necessary for the purchase of needed additional equipment and materials, rental of materials, staff salaries, and operation and maintenance expenses.
 - c. The relative merits of basing the financial needs upon a per-pupil or per-teacher formula.

It was emphasized that there are two basic factors which should always be considered in determining financial needs: Quantitative—including provision for adequate equipment and materials—and qualitative—including provision for good utilization, administration, and supervision.

What is the status of present and proposed statewide audio-visual programs?—Morland Kopka and Lee Cochran. Following a resume of the status of the audio-visual programs in Iowa, Michigan, Nebraska, New York, Ohio, South Carolina, and Virginia, the group discussed some basic questions, resulting in the following recommendations:

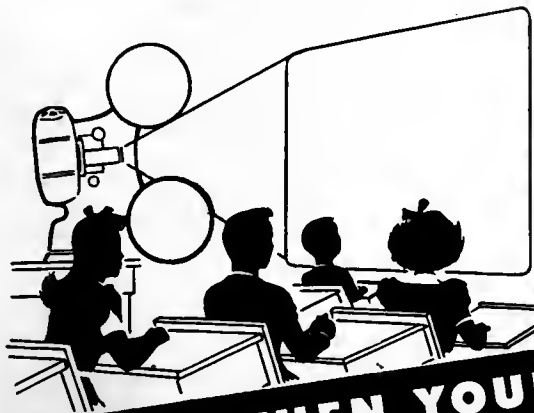
1. There should be an organization, responsible for the audio-visual program, in each and every state.
2. The primary consideration with reference to the placement of the audio-visual organization should be that

(Concluded on page 232)



RCA

"Seeing themselves in television" was the unique experience of educators from all parts of the country who participated in the special television demonstration staged by RCA Victor at the American Association of School Administrators Convention at Atlantic City. Watching their own pictures in the receiver screen while being televised are (right) Dr. Richard S. Pollock, Superintendent of Schools, Sayerville, N.J., and George F. Roberts of Garrett-Buchanan Co.



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FILM TITLES listed under their subject matter areas	COLLABORATOR and the educational institution with which he is affiliated
General Science Films	
Atomic Energy	Willard F. Libby, Ph. D., The University of Chicago
The Water Cycle.....	S. Ralph Powers, Ph. D., Teachers College, Columbia University
Fire.....	Charles K. Arey, Ed. D., University of Alabama
Petroleum.....	Lester E. Klimm, Ph. D., University of Pennsylvania
Production of Foods } Distribution of Foods } Consumption of Foods }	.....O. E. Baker, Ph. D., University of Maryland
Elementary Social Studies Films	
Paper.....	C. E. Libby, New York State College of Forestry
Eggs.....	G. F. Stewart, Ph. D., Iowa State College
Making Cotton Clothing.....	Isabel B. Wingate, New York University
Making Shoes	A. S. Knowles, Ph. D., Rhode Island State College
Milk	K. G. Weckel, Ph. D., University of Wisconsin
Bus Driver } Mailman }	.....Paul R. Hanna, Ph. D., Stanford University
Cotton	Harriet L. Herring, M. A., University of North Carolina
Athletics	
Hitting in Baseball } Catching in Baseball } Throwing in Baseball }	.....Jimmy Dykes, Major League Manager; Hallis Thurston, Coach, Hollywood Baseball Team; Supervised by Norman Sper.
American History	
Immigration	Henry S. Commager, Ph. D., Columbia University
Mathematics	
Property Taxation.....	H. F. Alderfer, Ph. D., Pennsylvania State College
General Social Studies Films	
Building America's Houses.....	Miles Colean and the Twentieth Century Fund
Distributing America's Goods..	J. Frederic Dewhurst, Ph. D., The Twentieth Century Fund
Democracy } Despotism } Public Opinion }	.....Harold D. Lasswell, Ph. D., Yale University
Home Economics Films	
Home Cookery of Fish.....	Rose G. Kerr, Division of Commercial Fisheries, U. S. Fish and Wildlife Service

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Write for complete description of "Children of Many Lands" and "Regional Geography—the United States," new slidefilms (filmstrips) based on Encyclopaedia Britannica *Classroom Films*.

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FILMS INC.**

Summer Courses in Audio-Visual Education, 1947-Part 1

The following courses have been reported to date. Title, number of course, dates of summer session and name of instructor are given insofar as data was provided. Figures in parenthesis show credits (semester if quarter is not indicated). An additional list will appear in May.

Alabama

University of Alabama, University June 13-Aug. 29
 Audio-Visual Instruction, 123s (3 qr.) E. E. Sechrist
 Planning and Production of Radio Programs in Schools
 Leo Martin

Arkansas

State Normal School, Conway June 2-July 5
 Visual Education, Ed 333 (3) Graham Nixon
University of Arkansas, Fayetteville July 23-Aug. 29
 Audio-Visual Education, Ed Admin 423 (2) C. H. Cross

Arizona

Arizona State College, Tempe June 9-July 12
 Audio-Visual Aids, 233gs (2); Production of Audio-Visual
 Aids, 237gs (2); Administration of Audio-Visual Aids Program,
 239gs (2)
 Problems in Visual Aids, 276gs (2) 2nd term July 14-Aug. 16
 Joel A. Benedict, Director of Audio-Visual Education

Colorado

Colorado State College of Education, Greeley June 9-20
 Audio-Visual Aids in Education, Ed 108a-208a (3)
 J. D. Finn
 Regular Session June 21-Aug. 15
 Ed 108—Unit 1: Operation of Audio-Visual Equipment, Unit
 2: Selection and Purchase of Audio-Visual Equipment (no
 credit) Staff. Audio-Visual Aids in Education, Ed 108a-208a
 (4); Communications, Education and Propaganda, Ed 108c-
 208c (4); Audio-Visual Aids in the Social Studies, SS 218
 (1) J. D. Finn
 The Radio in Education, Ed 108b-208b (4); Workshop in
 Radio Production, Ed 108f-208f (4) C. L. Forsdale
 Workshop in the Production of A-V Materials, Ed 108g-
 208g (4) Forsdale and Staff

Western State College of Colorado, Gunnison June 23-Aug. 8
 Visual Education Methods and Materials (3 qr.) J. J. Dynes

Florida

Florida State College for Women, Tallahassee
 June 16-July 24 and also July 24-August 30
 Audio-Visual Materials, Library Service 466
 Audio-Visual Workshop July 7-24
 Sara Malcolm Krentzman and Amo DeBernardis
 Also a special project
 Sara Malcolm Krentzman and Charles F. Hoban, Jr.

Illinois

Northern Ill. State Teachers College, DeKalb June 16-Aug. 8
 Visual Education, 430 (4 qr.) O. J. Gabel
Northwestern University, Evanston June 23-Aug. 1
 Audio-Visual Teaching Aids in the Classroom (3 qr.)
 C. R. Crakes
State Normal University, Normal June 28-Aug. 22
 Audio-Visual Education, S240 (3) C. L. Cross
The University of Chicago, Chicago June 24-July 25
 Audio-Visual Instruction Materials, 390 (3½)
 S. M. Corey and others
 Audio-Visual Instruction Materials—Individual Problems
 390X (3½) Stephen M. Corey
University of Illinois, Champaign June 9-Aug. 2
 Audio-Visual Materials and Problems, Ed 72 (2)
 L. V. Peterson
Western Ill. State Teachers College, Macomb (write for dates)
 Visual Education, 320-21 A. B. Roberts
 Visual Education, 219 W. K. Shake
 Second Term—Visual Education, 320-21 W. K. Shake

Wheaton College, Wheaton June 10-20
 Visual Aids in Church and School, 317 (2)
 Donald Boardman

Indiana

Ball State Teachers College, Muncie
 June 9-July 11; July 14-Aug. 15
 Audio-Visual Education (4) Evelyn Hoke
Butler University, Indianapolis June 16-Aug. 8
 Visual Education, S488 (3) Blair Sparks
State Teachers College, Terre Haute 2 terms
 Organization and Administration of Audio-Visual Education,
 4-541 (4 qr.) June 16-July 18
 Motion Pictures in Education, 4-542 (4 qr.) July 21-Aug. 22
 Both courses given by V. L. Tatlock

Iowa

Iowa State College, Ames July 23-Aug. 29
 Audio-Visual Methods in Education, 550 (3 qr.)
 H. L. Kooser-A. P. Twogood
The State University of Iowa, Iowa City June 11-Aug. 6
 Introduction to Audio-Visual Teaching Aids, 7:125 (3); Ad-
 vance Audio-Visual Problems, 7:225 (2)
 James B. Stroud and Staff

Kansas

State Teachers College, Pittsburg June 2-Aug. 1
 The Use of Visual Aids in Instruction (2)
 O. A. Hankammer
University of Kansas, Lawrence June 19-Aug. 16
 Visual Education in Elementary and Secondary Schools,
 A158 (2) Fred Montgomery

Kentucky

Nazareth College, Louisville June 23-Aug. 1
 Selection of Non-Book Materials: Visual Aids, 55 (?)
 Emma C. Warren

Maryland

Morgan State College, Baltimore June 23-Aug. 1
 Resource Material and Visual Aids, Ed 364 (2)

Massachusetts

Harvard University Grad. School of Education, Cambridge
 July 7-Aug. 16
 Audio-Visual Aids, S1 (2) James F. Barclay

Michigan

Central Mich. College of Education, Mt. Pleasant
 June 23-Aug. 1
 Visual Education: Seminar in Audio-Visual Education (5)
 Mary Aceti-Verne Stockman

Minnesota

State Teachers College, Moorhead June 9-Aug. 15
 Perceptual Aids to Learning, Ed 386 (4 qr.)
 A. M. Christensen-Harold Addicott

Montana

Eastern State Normal School, Billings June 16-Aug. 14
 Audio-Visual Education, Ed 411 (3 qr.) Richard Mitchell

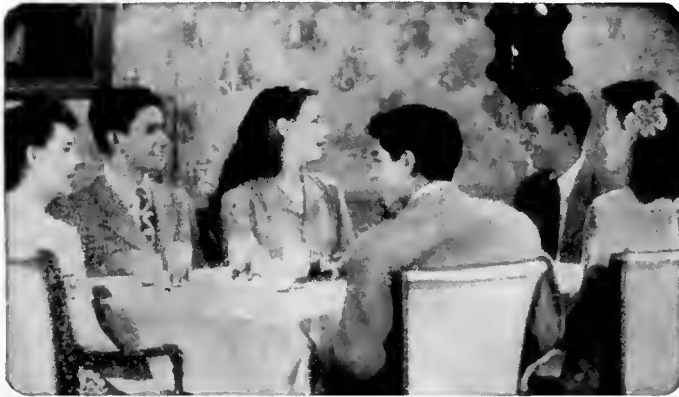
New Jersey

Rutgers University, New Brunswick July 1-Aug. 8
 Visual Education, H161 (3) Mr. Novello

Nebraska

The University of Omaha, Omaha June 2-July 5
 Audio-Visual Aids in Education, 400S (3) Mary Connor

Tailored TEACHING



"DINNER PARTY"...a personal yet practical approach to the problem of table etiquette instruction. Subtle contrasts are employed to emphasize the reasons for, and the advantages of correct table manners. By its personal approach, the film motivates self-analysis of individual development. A valuable addition to every domestic science curriculum. High school and college level ... color and sound ... 2 reels ... complete with study guide.



Photo, EWING GALLOWAY

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No particular "pattern" can be employed in producing educational films, because no one production style can present all educational subjects effectively. The treatment of each individual subject must be tailored to the existing curriculum and tuned to the tempo of the minds it is designed to instruct.

These two films in the Social Science and Geography Series are convincing testimony of the skill exercised in the execution of that philosophy.

Order them for preview today.

(We are deeply gratified by the response to our recent "Pledge to the Educators of America." In answer to numerous requests we are making available a limited number of reprints suitable for framing. Just send us a note on your letter head or fill in the attached coupon. A copy will be mailed to you without charge.)

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New York

Syracuse University, Syracuse July 7-Aug. 16
Visual Aids Workshop, Ed 113 (3) Sandra George

North Carolina

University of North Carolina, Chapel Hill July 23-Aug. 29
Audio-Visual Instruction—Techniques & Materials, s135 (3
qr.) Paul S. Miller

North Dakota

State Teachers College, Dickinson June 9-July 31
Visual Education, 310 (4 qr.) Instructor not named

Ohio

Kent State University, Kent June 16-July 25
Use of Visual Aids in Instruction, 337 (3 qr.) Mr. Carroll
University of Cincinnati, Cincinnati June 17-July 23
Audio-Visual Aids in the Classroom, Ed 3146 (2) Victor Coles

Oklahoma

East Central State College, Ada May 26-July 25
Audio-Visual Education, 3163 (3) J. W. Zimmerman

Pennsylvania

Duquesne University, Pittsburgh June 30-Aug. 8
Sensory Aids (2) Michael Ference
Geneva College, Beaver Falls June 9-July 9
Visual Education, 360 (3) John S. McIsaac
Lehigh University, Bethlehem July 1-Aug. 13
Visual Instruction, Ed 190 (3) R. A. Houseman
Mercyhurst College, Erie June 23-Aug. 1
Visual Aids (3) Sister M. Clotilda
State Teachers College, East Stroudsburg June 23-Aug. 1
Visual Education (1) F. B. McGarry
State Teachers College, Edinboro June 23-Aug. 1
Audio-Visual Education (1, 2 or 3) Ernest R. LaFollette
(same course given August 4-22)
University of Pennsylvania, Philadelphia June 30-Aug. 9
Visual and Sensory Technique, 526 (2) J. H. Minnick
University of Scranton, Scranton July 5-Aug. 29
Techniques of Visual and Other Sensory Aids, 61 (3) Paul L. Miller
Waynesburg College, Waynesburg June 9-July 18
Visual Education, Ed 9 (3) Harry Gardner

Rhode Island

R. I. College of Education, Providence June 26-Aug. 1
Audio-Visual Aids (1½) Russell Meinhold

South Carolina

University of South Carolina, Columbia June 9-Aug. 2
Audio-Visual Aids, Ed 155 (3) S. C. Hawkins

South Dakota

Eastern State Normal School, Madison June 9-July 18
Auditory and Visual Instruction, Ed 230 (2 qr.) Ruth Habecor
University of South Dakota, Vermillion June 2-July 11
Audio-Visual Education, 172s (2) Ray Cash

Texas

Baylor University, Waco June 9-Aug. 22
Audio-Visual Education (3¼) M. L. Goetting

Utah

Utah State Agricultural College, Logan June 11-July 19
Audio-Visual Aids in Education, 161 (2½ qr.) L. G. Noble

Virginia

Lynchburg College, Lynchburg June 16-July 19
Audio-Visual Education, Ed 261 (3) Oline Woodruff

Washington

Central Washington College of Education, Ellensburg
First Term, June 16-July 16; Second, July 16-Aug. 16
Visual Instruction, 139 (5) Instructor not named

University of Washington, Seattle July 7-Aug. 7
Auditory and Visual Aids in Teaching, Ed 145Sa (2½ qr.) Alice H. Hayden
Visual Aids for Vocational Education, Ed 128Vb (3 qr.) H. N. Miller
(Special course July 24-Aug. 7)

West Virginia

Morris Harvey College, Charleston June 2-Aug. 21
Audio-Visual Education, 341 (2-3) Harry M. Brawley
New River State School, Montgomery June 2-July 5
Audio-Visual Aids in Education, 308 (2-3) Lavada Ratliff

Wisconsin

Central State Teachers College, Stevens Point June 16-July 25
Audio-Visual Education, 231 (3) Gertie L. Hanson
St. Norbert College, West De Pere June 23-Aug. 1
Audio-Visual Education, 105s (3) May Roach
State Teachers College, Eau Claire June 16-July 25
Audio-Visual Education, 207 (3 qr.) Louis Slack
State Teachers College, Milwaukee June 23-Aug. 1
Audio-Visual Education, 390s (3) Mr. Petrie
The Stout Institute, Menomonie June 23-Aug. 1
Visual Education, Ed 360; Problems in Visual Education, Ed 560 (2 each) David Barnard
(Additional listings will appear next month.)

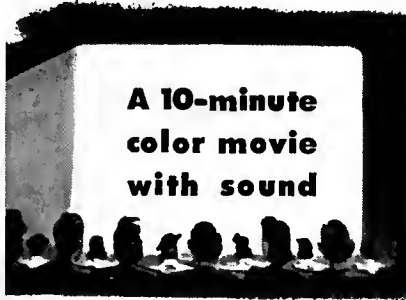
Film Production at George Washington

(Concluded from page 214)

experienced members do the editing and attempt to fit the narration to the several scenes. The process of editing is slow, the more so because of the necessity of having a narration to explain the different scenes. The time spent on this phase of production is, however, well spent because the final work, spliced together, is ready to be shown without too many last minute adjustments. All of our films are silent so that a narration seems necessary; moreover, audiences today, particularly those of adolescents, seem to demand a vocal accompaniment. This requirement means that we spend much time fitting our silent film to a narration.

Film Wins Museum "Oscar"

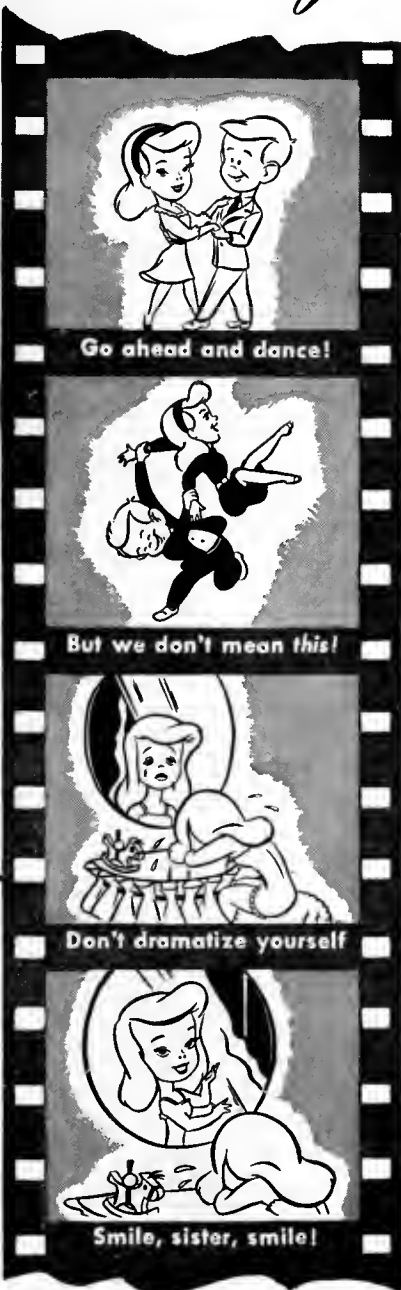
The Film Committee prepared *Introduction to Poetry* in the Spring Term of 1946 for the Audio-Visual Institute Contest, but after the Summer vacation, the committee decided to prepare a second entry. It was felt that we could make a film which would seem more vital to those who would attend the Institute meetings. The publicity given to the need for training young scientists offered us a theme which would permit us to use some of the best science scenes from our thirty-minute guidance film as a background for a strong editorial. We cut out our best color scenes, selecting those which were self-explanatory. Discovering a student who owned recording equipment, we spent several afternoons preparing records of our narration. Unfortunately, however, we were unable to coordinate the recorded narration with the film. One of our artists prepared some titles which were photographed in color; the actual title, *Emphasis on Science*, was simply typed in red. Refer to "Third Annual Museum Audio-Visual Aids Institute," *Educational Screen*, February, 1947, p. 95 for details of the American Museum of Natural History award. The Committee, in talking over the award which our film received, felt that our success was due to a combination of good color photography and an important theme, which was narrated by a girl with an excellent dramatic voice.



Preview it this Summer!

The Story of Menstruation

By Walt Disney Productions



This new movie — planned for teen-age students — is now available for review by teachers and students attending summer schools. Here is a thoroughly researched film . . . designed to save you time and work. One teacher said, "This picture covers more in ten short minutes than a teacher could deal with in forty, even with careful preparation."

Teachers can obtain prints for classroom use during the school year. Reviewing the "Story of Menstruation" this summer will enable you to set up a schedule for next term's work.

The movie does a two-fold job. Superstitions are replaced with scientific facts . . . and easily understood diagrams clarify the physiological background. Attractive cartoons cover such phases as the do's and don't's of "those days" . . . and encourage a healthy, normal attitude. The cartoon treatment in the film has met with enthusiastic approval wherever it has been shown. It not only adds to the interest, but also dispells embarrassment.

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Washington Film Council Elects Officers

The Washington (D. C.) Film Council elected new officers at its March 5 luncheon meeting. The executive committee now consists of William H. Wells, UNRRA; Herbert T. Edwards, State Dept., Floyd E. Brooker, Office of Education; Lilius Savage, Canadian Embassy; and John Bradley, Library of Congress. J. Walter V. Evans, Navy, and W. Gayle Starnes, Library of Congress, were made vice chairmen. Mrs. Marian Jarnagin, USDA, was elected secretary-treasurer, and Chester A. Lindstrom, USDA, was chosen chairman.

Program committee: Robert Konikow, Public Health Service; Vernon G. Dameron, National Education Association; and Mrs. DeForest Anthony, consultant. Publicity committee: Alice Lichtenstein, Office of War Mobilization and Reconversion; Ernest Bryan, Navy; and Joel E. Ferris, Motion Picture Association.

New Atlanta Council Officers

Rev. S. L. Laird, Emory Christian Association, Emory University, is the newly-elected chairman of the Atlanta Film Council. Program chairman is Sam Linch of the Audio-Visual Education Dept., Atlanta Board of Education; secretary-treasurer, Mrs. Jessie G. Harris, University System of Georgia. Division of General Extension.

Film Council Organized in Idaho

The Idaho Film Council was organized in Boise, March 10. O. D. Cole, Assistant State Superintendent of Public Instruction, was elected President; Neil F. Blair, Assistant Extension Editor of the University of Idaho Extension Service, Vice President; Rita Hanson, State Supervisor of Elementary Education, Secretary. The Board of Directors elected by the group to represent membership in the Council includes: S. R. Meadows, Pocatello, film libraries; Howard P. Evans, Boise dealers; Rev. Forrest Werts, Boise Religious education; A. H. Chatburn, Boise, schools and educators; W. Dehlin, information groups.

The Curriculum Clinic

(Concluded from page 205)

day was the relationship between motion pictures and discussion when pictures are used well. We saw it not once, but three times, in three different teaching situations. With each of these classes, an intelligent and skillful teacher had provided an opportunity for the pictures to have a maximal impact upon the students.

Films Used in Context

First of all, each picture was used in the context of an on-going learning situation. The pictures weren't dragged in as an extraneous experience. They were an integral part of the instruction. The twelfth-grade group had been spending two or three weeks concentrating on human relationships and a consideration of their own personalities in relation to other people. *You and Your Family* was a "natural" for that class at that time. The ninth graders in an experi-

mental "general education" group, were studying about the modern community, and they had arrived at a point for considering the machine and its effect upon community living with particular reference to their own community. It was imperative that they see *The City*. The first graders were also studying the community and those in the community who help us. Previously they had visited the firehouse across the street from the school. They had written reading charts about their firehouse visit, and they had read stories about firemen. They were ready to widen their experiences with firemen.

Secondly, there was evidence that each of these teachers was thoroughly familiar with the picture he was using. Mr. Jenkins had previewed the "family" picture the day before. Mr. DeZafra had used *The City* many times in the past half dozen years. And Miss Colligan not only previewed the picture but had used the teacher's handbook.

In the third place, before each group saw its picture, each pupil in the group knew why he was seeing the picture. With the two high-school groups, a rather simple but clear cut introduction by the teacher did the trick. In the first grade, a fifteen-minute or so discussion recalling the visit to the firehouse and recalling other experiences with fires and firemen motivated an interest in seeing the picture and served to help them discover the things they didn't know.

In all three cases, the mechanics of projection were smoothly handled in a way that caused no distraction. The groups went to the visual room, and in all cases including the elementary school, student operators handled the projection.

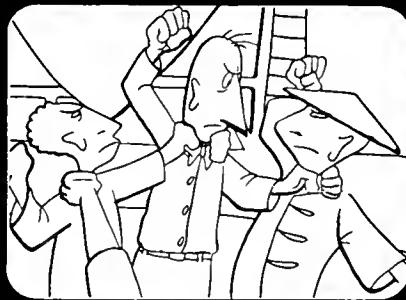
Films Motivate Discussion

Then, what happened when the picture ended? Did the picture have an effect? There was discussion, and it was clearly evident that the pictures had provided rich and vivid experiences that motivated discussion. The twelfth graders were opened up and freed to talk about themselves and their own problems. They were alert to the fact that the picture had placed all the responsibility on the adolescents and that the grown-ups really had some responsibilities too. They were aware of the fact that the same answer wouldn't work in all cases. They realized the importance of their own personalities in their relationships with other human beings.

From Rochester, Dr. Hylla went to New York, where he was to review a list of a hundred or more American motion pictures to aid in the selection of those most important for immediate educational use in Germany. By now he is back in Germany serving as an educational adviser to the American Military Government. We hope that he found many pictures that will help the German people to understand what we mean by a democratic "way". We hope, too, that optimal learning situations can be provided, with teachers who can appreciate the importance of permitting the free and enthusiastic discussion that good motion pictures can stimulate. We hope that Dr. Hylla recognizes that the way the pictures are used may be as important as the pictures themselves in developing understandings of democracy.

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BROTHERHOOD OF MAN is a magnificent example of the art of the motion picture at its best. In gay colors with brilliant new animation, writing, and music technique it tells the *important* story all men and women of good will have dreamed of putting into popular and intelligent form: the true story of the Races of Mankind.

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LOOK & TALK — 4 page Community Discussion Guide. Prepared by National Institute of Social Relations, Inc. Washington, D. C.

TEACHERS' GUIDE—Classroom Guide. Prepared by Violet Edwards and Gene Weltfish.

(One of Each LOANED With Rental Copies, . . . GIVEN With Each Copy Purchased.)

THE PURPOSE of this film is to help young and older people realize that all the peoples of the world belong to one race — the human race. It presents the basic facts in a warm, human, captivating fashion.

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BASED ON the notable RACES OF MANKIND pamphlet by Ruth Benedict and Gene Weltfish, Public Affairs Committee, Inc., New York. Produced by United Productions of America. Script by Ring Lardner, Jr.

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Commission on Motion Pictures In Adult Education Established

Announcement has just been made at the offices of the American Association for adult Education of the establishment of a Commission on Motion Pictures in Adult Education to facilitate the distribution and utilization of films useful in the educational programs of adult groups. The work of the new Commission is to be sponsored by the American Association for Adult Education and its activities financed by Teaching Film Custodians, Inc. The Commission consists of 18 members representing a cross section of adult educational activities in various parts of the country, and has been organized under the chairmanship of Morse A. Cartwright, Director of the American Association for Adult Education. Its Executive Secretary is L. Harry Strauss, formerly Consultant on Audio-Visual Services of the National Council of the Y.M.C.A. and the central office of the Commission has been established at 19 S. La Salle St., Chicago 3, Illinois.

The Commission first will be concerned with the educational utilization of films commercially produced—in the form of short subjects and of excerpted longer theatrical films. The distribution of such films for several years has been limited to elementary and secondary schools. For several years such distribution has taken place under the auspices of Teaching Film Custodians. The distribution of films hitherto rigidly restricted has been broadened so that selected films can now be used in the educational programs of adult groups. President Eric Johnston of the Motion Picture Association of America has requested the Commission to determine the basis upon which appropriate films may be selected and to determine effective distribution channels.

Mr. Cartwright, as Chairman of the Commission, stated, "While there has been considerable activity in the production and distribution of film materials there has been relatively little done in the field of utilization with respect to adult education."

The immediate objectives of the Commission include the development of principals and procedures under which films will be selected, evaluated, annotated and distributed to adult groups. The long-term objectives include widening the area of search for potentially valuable adult education films. Adult education areas will be studied in relation to film needs and where film coverage is found to be inadequate, production will be recommended.

It is anticipated that several film organizations now operating in the field of adult education will be used to select and evaluate films for the project. The Chicago Film Workshop and the Institute of Adult Education at Teachers College, Columbia University, have already indicated willingness to

Notes

cooperate with the Commission and to make available suitable reviewing groups. Films selected, evaluated and annotated will eventually become available through Teaching Film Custodians, Inc.

New Distribution Policy for USDA Films

As soon as any film library buys ten or more of a group of twenty "general interest" motion pictures now being selected, that library will be considered a cooperator on a non-depository basis and will be so listed in literature issued by the Motion Picture Service of the Department of Agriculture. The new policy also permits cooperating libraries to make their regular charge, but not in excess of \$1.00 per reel per day or a maximum of \$5.00 per booking for black-and-white prints.

The first ten of the twenty films designated are: *Freezing Fruits and Vegetables*, *The Golden Secret*, *Guardians of the Wild*, *The Home Place*, *In the Beginning*, *Learn to Swim*, *The Man Who Missed His Breakfast*, *Mosquito—Public Enemy*, *Realm of the Wild*, *The River*.

These pictures were chosen with the cooperation of the Film Council of America. All are recommended for showing before any age group except *The Golden Secret*, which is for children. Descriptions are in the USDA Motion Picture Catalog. Publication No. 574.

Ball State Audio-Visual Conference

Mr. Floyd Brooker of the United States Office of Education will highlight the second annual Audio-Visual Conference at Ball State Teachers College, Muncie, Indiana, April 25 and 26. The State School Library Association of Indiana is sharing the program as a guest organization.

Topics under discussion on April 25 include "Audio-Visual Developments," "Architectural Flexibility," "School Librarianship in Review," and "The Role of the Educational Motion Picture." The second day will involve lectures and demonstrations of audio-visual materials. Request screening of films and auditioning of records will be a feature of the afternoon session on that day.

University of Tennessee Branch Libraries

The Extension Division of the University of Tennessee has established two branches of its film library to give film users in the state better service. One new branch is located at the Agricultural Extension office in Nashville, and the other at the Junior College in Martin. The main library remains at the University in Knoxville.

Booking figures, namely 7,000 bookings for 18,000 showings before audiences totaling two million, indicate the need for these branches. J. E. Arnold is in charge of the film library at Knoxville.

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Audio-Visual Programs in Washington

Frequent conferences, sponsored by the Bureau of Visual Teaching, State College of Washington, Pullman, keep Washington educators abreast of latest developments in trends, techniques and equipment in the audio-visual field.

At a North Central Washington group meeting on March 15, Mr. William G. Gnaedinger, Head of the Bureau of Visual Teaching, delivered "Some Help in Teacher-Training for Visual Aids," while D. L. Kruzner, deputy supt of King County Schools, discussed "Setting Up an Instructional Materials Center." Amo DeBerardis of Portland Schools talked on

"Learning Concepts with Visual Aids."

Guest speaker at a conference in Walla Walla on February 20 was Glenn Jones, Director, General College Extension, State College. He described a "Teaching Film Program for This Community."

Board of Review Reorganization and Conference

The National Board of Review of Motion Pictures announced completion of its plan to reorganize the structure of the Board to include representation for twenty-two organizations of national scope at its 38th Anniversary Conference. The plan, first projected at the 1946 Conference, was described by Quincy Howe, CBS commentator who is President of the National Board of Review.

Organizations which have accepted the Board's invitation to join in its work, Mr. Howe said, include: American Association for Adult Education, American Association of University Women, American Bar Association, American Federation of Arts, American Jewish Committee, American Library Association, Association of American Colleges, Association of Better Business Bureau Inc., Boy Scouts of America, Boys' Clubs of America, Camp Fire Girls, Inc., Cooperative League of the U. S. A., East and West Association, General Federation of Women's Clubs, National Council of Women of the U. S., National Council on Freedom from Censorship, National Federation of Business and Professional Women's Clubs Inc., National Society D. A. R., Protestant Film Commission, Society for the Americas, Young Men's and Young Women's Hebrew Association, Young Women's Christian Association. Delegates from the twenty-two organizations were among the Conference audience of 500, which also represented Motion Picture Councils and other community groups throughout the country.

Children's Film Library

The Conference also cited for special praise the Children's Film Library, created by the Motion Picture Association of America in 1946 for the purpose of making widely available films specially suitable for children.

The Conference, which consisted of a morning and afternoon session, was featured by the appearance of Jean Benoit-Levy, director of such noted French films as *La Maternelle* and *Ballerina* and now Director of Films and Visual Information for the United Nations who described the plans of his department for filming the work of the United Nations in all its branches and for the world distribution of these films.

"Cleaned Up" for Export

Orton H. Hicks of Loew's International Corporation told approvingly how such films as *Grapes of Wrath* and *Mr. Smith Goes to Washington* were "cleaned up" before they were allowed to be exported, in order that foreign audiences might not get any unfavorable impressions of democratic processes. Louis de Rochemont, who followed, countered this statement with a report on the foreign reception of American films which told the truth about the evil as well as about the good in American life. Such pictures as his *Boomerang* were given a welcome because of their



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honesty. He discussed the techniques which he employed in making *House on 92nd Street*, *13 Rue Madeleine*, and *Boomerang*. De Rochement mentioned the possible application of the technique to both fiction and documentary films.

During the morning sessions, Mildred L. Batchelder, of the Department of Information and Advisory Service of the American Library Association, described the work of the Association in aiding public libraries to serve as community centers for 16mm educational films. The Children's Film Library was discussed by a panel consisting of Marjorie Dawson, assistant director of community service of the Motion Picture Association of America; Lucille Hein, of the Camp Fire Girls; and Bettina Gmeczy, Secretary of the National Board of Review.

Librarians and Teachers Meet

Audio-visual aids in the classroom were discussed at the third annual Secondary School Library Institute held by Marywood College's department of librarianship on Friday and Saturday, Feb. 21 and 22. Nearly 200 librarians and educators from six states and the District of Columbia were present for the two-day conference, which emphasized co-operation between librarians and teachers.

"Should the time come when we are willing to pay for education what we pay for entertainment, we can enjoy the same high quality of educational films and projection equipment for both, but at present we cannot, or should not, compare the two," stated Dr. Charles F. Hoban, director of audio-visual edu-

cation for the Philadelphia (Pa.) public schools. Dr. Hoban, speaking from his experience as an officer in charge of distribution of training films for the Army during the war, told of the importance and value of films in the classroom, as proved by Army and Navy tests.

In a materials center, films, filmstrips, recordings, and printed material on the United Nations and racialism were assembled and demonstrated to librarians and teachers as examples of what can be done in specific areas.

Perhaps of most importance to the librarians present was the general agreement that the library itself is a strategic center for the distribution of information and materials in an audio-visual program for the school.

Iowa Teaching Conferences

Practical use of audio-visual teaching aids in the classroom and the place of these aids in the school program and the community were covered by talks and demonstrations in five Iowa cities from March 17 to 21. The conferences were conducted by a staff of eight experts under direction of the University of Iowa's bureau of visual instruction of the extension division.

Director Bruce E. Mahan of the university's extension division said the daily programs included demonstration of use of maps, filmstrips, and motion pictures in the classroom; radio and recordings, laboratories on operation and maintenance of projection

equipment; and radio, disc, and wire-recording equipment.

In addition to Director Mahan, the staff consisted of Lee W. Cochran, executive assistant; John R. Hedges, director of the bureau of visual instruction; Dr. James B. Stroud of the college of education; and Robert E. de Kieffer, graduate assistant in education.

Included will be three visiting authorities in the visual education field: Roger Albright, director of educational services, Motion Picture Association of America, Washington D. C.; Dean E. Douglas, regional manager, RCA educational department, Chicago; and Joseph E. Dickman, regional manager, Encyclopaedia Britannica Films, Inc., Chicago.

Chicago Preview of "Children on Trial"

John Hamilton, Chicago Film officer of the British Information Services, has announced that a preview showing of *Children on Trial* will be held May 7, Woodrow Wilson Room, 81 East Randolph Street, Chicago at 2:30 and again at 8 p.m. This screening will give club program chairman, teachers, and civic leaders an opportunity of seeing this feature-length documentary at first hand.

Loan Exhibits

An exhibit covering Approved Schools and juvenile delinquency is available on a loan basis upon request to the nearest office of the British Information Services. For the address, refer to "A Trade Directory for the Visual Field" on the last page of this issue.

School for Screen Writers

(Concluded from page 184)

ing, *I Know Where I'm Going* and *A Matter of Life and Death*; Anthony Havelock-Allen, David Lean and Ronald Neame, who made *Blithe Spirit*, *In Which We Serve*, *This Happy Breed*, *Brief Encounter*, and *Great Expectations*; Frank Launder and Sidney Gilliat, who distinguished themselves in productions like *Millions Like Us*, *Notorious Gentleman*, *The Rake's Progress*, *I See a Dark Stranger*.

Almost all these men began their brilliant film careers with script writing, and up to the present day still continue the practice of working out their own scenarios. Their names can be found on the list of the committee members of the Screenwriters' Association, the president of which is the famous J. B. Priestley. Another prominent member of the Screenwriters' Association, Gordon Wellesley, will also play an important part in the development of the young writers.

The four production companies which are organizing the scheme as a combined effort constitute the Independent Producers, Ltd. This progressive film is headed by George Archibald, J.P. as its managing director. During the war he held one of the most important posts with the Films Division of the Ministry of Information.

Educational Projects

(Concluded from page 200)

tional Services under the direction of Mr. Roger Albright. Mr. Albright is also the Director of Educational Services of Teaching Film Custodians, and one of his duties is to coordinate all projects supported by the industry. He is working with Mr. Johnston in

organizing a program of expanded educational services.

Mr. Johnston, in his last annual report to the Motion Picture Association, titled *The Motion Picture on the Threshold of a Decisive Decade*, says "There has been much talk about motion pictures for the classroom. The need has been only partially met. . . . What has been done so far, at best, dimly foreshadows the accomplishments of the future."

Significant Conclusions at DVI Conference

(Concluded from page 220)

of facilitating coordination with the school officials responsible for curriculum construction, instructional methods, and instructional materials.

3. The functions of the department should include:
 - a. Guidance in the selection and utilization of audio-visual materials.
 - b. Promotion of audio-visual instruction.
 - c. Provision of leadership for inservice teacher training.
 - d. Statewide research on audio-visual problems.
 - e. Coordination of production, and, in some instances, engaging in the production.

How can teacher-efficiency in the use of audio-visual materials be increased?—L. C. Larson, Chairman.

1. Objectives for teacher-education in audio-visual instruction should be established on a functional basis, in terms of specific knowledge and abilities.
2. Effective use of audio-visual materials should be exemplified throughout the curriculum of the teacher-education institution, in both the general and professional education courses.
3. One or more special courses in audio-visual instruction also should be included.
4. An audio-visual center with a well-qualified staff and an adequate supply of materials and equipment should be provided. This is a responsibility of college administrators.
5. The service provided by the college audio-visual center should include keeping the faculty members informed on the availability of materials, supplying materials and equipment for use in the classrooms, and assisting faculty members to use and evaluate materials effectively.
6. Training through conferences, institutes, and workshops must be provided for teachers now in service. This is a responsibility of superintendents, principals, supervisors, and directors of audio-visual instruction.

How can a typical city or county establish an audio-visual program?—James Brown, Chairman.

1. All "first steps" in planning a program should be made on a cooperative basis which encourages the widest possible participation of interested school personnel.
2. A survey should be made to determine the present status of audio-visual instruction within the school unit as a basis for determining additional needs.
3. Subsequent steps should include:
 - a. Determining how audio-visual materials can contribute best to the on-going program of instruction.
 - b. Determining the budget, based upon needs and cooperatively developed.
 - c. Selection of qualified personnel to serve as coordinators in each school.
 - d. Provision for inservice training.
 - e. Establishment of an instructional materials center easily accessible to all schools within the unit, to provide distribution of materials too expensive to be purchased by the individual schools and to provide consultative services for teachers.
 - f. Provision for the individual school to own and circulate within the building the many less-expensive types of materials.

It was also emphasized that funds for the audio-visual program should be a regular item of the school budget and not regarded as an "extra" to be financed by voluntary contributions.

AUDIO - VISUAL TRADE REVIEW



Production Activity

Academy Films in Production

From Hollywood comes the announcement of the formation of the Academy Films organization under the leadership of James A. Larsen, who was associated with Coronet Films for several years in the capacity of cinematographer, producer and director. The new company expects to specialize in the production of the finest educational films of a type which should be readily welcomed and much sought for instructional purposes.

Academy Films are being released through an organization of franchised dealers and will be supported by a comprehensive national advertising program, running currently throughout the school year. The first three films, each 1-reel 16mm sound, of eleven-minutes' duration, include *Circus People* and *Circus Animals* designed for lower grades, and *Water Supply* for upper grades and junior high science classes. Recorded in Hollywood on the latest Western Electric Sound system, these films are available in natural-color Kodachrome and black-and-white. The same subjects are also offered in 35 mm filmstrip and 2x2 slides. Script writing and editing were done in collaboration with prominent educators to assure a high degree of academic value.

United World to Distribute Geography Film Series

Louis de Rochemont is organizing an educational film company which will produce a series of 86 short color films on geography. These films will be released through United World Films, formerly Bell & Howell Filmosound Library. United World is said to have budgeted \$3,500,000 toward this undertaking. Cameramen will be organized to shoot film in the various countries of the world. Approximately, two years will be spent making the films. Louis de Rochemont was at one time the producer of the *March of Time*. He is now under a part-time contract with 20th Century-Fox.

Textfilms for Publishers

The Society for Visual Education, Inc. announces that the first Textfilms are available in the new textbook-filmstrip program undertaken in cooperation with leading publishers. Both S.V.E. and the particular publishers involved in the program will market these completed filmstrips through their regular distribution channels. The same academic specialists who have for years channeled their efforts into textbook developments are now thinking in terms of presenting appropriate concepts by a powerful additional means of communication—the filmstrip. The procedure for preparing these films involves an analysis of the subject-matter area presented by the textbook. The filmstrip is then prepared so that an integrated teaching-learning experience will be gained by the student through the use of the two media.

Row, Peterson, and Company have correlated the Textfilm, *Simple Machines* with two books: *Doing Work* (third and fourth grades) and *Machines* (junior high). The film will carry that part of the teaching load impossible to the textbook because of the book's limitations as to size and cost. "Book and film together are aimed at the same goal," according to Eric Bender, Visual Education Editor.

Silver Burdett Company have correlated the filmstrip *From Australia to the Arctic* with the chapter of the same title in the textbook, *In Our Big World*. Pictures have an especially important place in geography text such as the *Man in His World* series of which the above is a part. Clarence Woodrow Sorensen, co-author of the series states that the filmstrip presents a unique opportunity for students to think geographically and become aware of the tremendous diversity of detail in regions which are fundamentally much alike.

American Book Co. Correlated Aids

The American Book Company has announced a correlated program of visual aids to accompany their new post-war high school Physics Book by Whitman and Peck.

The Visual Aids program to accompany this text has been developed by the authors working in collaboration with Visual Education Consultants, Inc. of New York City. The filmslides and other materials that will be recommended for use in connection with the text

ROBERT E. SCHREIBER, Editor
Audio-Visual Center
The University of Chicago

have been carefully selected after reviewing a great field of subjects.

Among other services to the users of the Whitman-Peck text is a set of selected motion pictures and slides prepared by and for the U. S. Government and now offered to schools at special prices. The American Book Company will sell these selected films along with the texts. A special teachers manual dealing with Visual Aids in Physics and organized to supplement the teaching units in the text will be furnished teachers.

People

Loew's In Latin America

Sixteen millimeter operations in Latin America are developing slowly but soundly according to expectations, reports Seymour Mayer, 16mm sales chief for Loew's International Corp. Mayer, who recently returned from a two months' inspection tour of all MGM offices in South America, stated that the future of commercial 16mm is bright and lucrative.

He indicated that the first year of business has revealed a definite preference on the part of 16mm patrons for Spanish synchronized films. This is particularly true in the back-woods areas, where titles are not acceptable and there is unfamiliarity with the English language. Mayer said that it was these provincial areas which were proving themselves the most fertile spots for 16mm operations, and that there was nothing unexpected in their preference for all-in Spanish films. The flow of 16mm equipment during the past six months has put business on a sound basis, well into the operational stage.

Levy to Midwest

Appointment of Alfred Kahn Levy as production manager was announced this week by Midwest Film Studios, 1740 Greenleaf avenue, Chicago's newest producer of motion pictures and slidefilms for commercial and television use.

Mr. Levy, formerly with the motion picture department of the Reynolds Metals Company, Louisville, brings to his new post a background of years of experience in commercial and documentary film-making. While with the State of New York, he pioneered in the making of documentary film subjects on public health education for theatrical release, and while assigned to the Pacific Theater, he filmed sequences for such widely-distributed films as "Brought to Action," "The Fleet That Came to Stay," "Fury in the Pacific," "Action on Anguar," and others.

Morgan to Mitchell

George H. Mitchell Company, Dallas, Texas, announces the appointment of R. S. Morgan to the position of General Manager.

University of Illinois Prexy an EBF Director

George D. Stoddard, president of the University of Illinois, has been named a member of the Board of Directors of Encyclopaedia Britannica Films Inc., it was announced by E. H. Powell, chairman of the board of the educational motion picture producing concern. Long interested in visual education, President Stoddard has written and done research work in the field.

On the board of directors of Encyclopaedia Britannica Films he joins two other chief executives of colleges, Chancellor Robert M. Hutchins of the University of Chicago, and President Emeritus Ernest M. Hopkins of Dartmouth College.

RCA 16mm Sales Con'tacts

A week-long planning meeting to discuss distribution and product plans was held by RCA's 16mm Equipment Section at the home office in Camden, N. J., April 14 to 18.

O. V. Swisher, Manager of the 16mm Equipment Section, revealed first details of the new line of 16mm equipment to be announced soon. W. H. Knowles, Manager of the Educational Department, described the Section's plans for working with schools across the country.

A series of follow-up meetings to announce plans made at the Camden meeting to RCA 16mm Equipment dealers, will be held in New York, Cleveland, Chicago, New Orleans, and Los Angeles in May.

Victor Training Program

In line with policy of providing efficiently-trained service men throughout their entire distributor system, the Victor Animatograph Corporation recently completed the training of 24 men. Another class is now in training at the Victor factory in Davenport, Iowa.

These servicemen are provided with a free two-week course in the Service and Repair Department. This factory training under the supervision of Victor's

own representatives provides Victor distributors with men who can efficiently service their 16mm sound motion picture equipment.

Although many Victor distributors took advantage of this opportunity prior to World War II, the expansion of the distributor system and the number of enlarged service departments in the system, has given added impetus to the program during the past few months.

NAVED Meetings

The Western Regional Meeting of the National Association of Visual Education Dealers will take place at the Hollywood-Roosevelt Hotel, Hollywood, California, on April 24, 25 and 26, it was announced today by Merriman H. Holtz, President of the Screen Adette Equipment Corporation and NAVED Western Regional Director. Better than 100 persons are expected to attend the meeting, including dealers, film librarians, and salesmen.

The third in the NAVED series of four regional meetings was held in Chicago on March 29. C. R. Reagan explained to members the newly-enlarged program of the Film Council of America. Mr. Reagan, who was a charter member and first president of NAVED, told the group of a recent UNESCO decision to give "strong consideration" to the Film Council as the American non-theatrical film body of UNESCO. The meeting was called to order by Olson Anderson of Bay City, Michigan, NAVED Vice President. E. C. Waggoner, Director, Audio-Visual Education, Illinois State Department of Education gave the welcoming address. Bernie Cousino of Toledo, President of NAVED then spoke on "1947, Your Year of Opportunity."

The second regional meeting had been held previously in Atlantic City. Art Zeiller, NAVED Regional Director, was in charge of the program. Dennis Williams, sales manager for Encyclopaedia Britannica Films, talked on "The Balance Between Salesmanship and Management." The Association's Board of Directors approved a pro-

posal that NAVED work with the Federal Trade Commission in a proposed Trade Practice Conference, leading to the establishment of a set of Trade Practice Rules for the visual education industry. An item of discussion was the NAVED 1947 convention, which is scheduled for August 4-6 at the Sherman Hotel in Chicago.

DeVry Offers Administration Pamphlet

Suggestions For Organizing a Functioning Audio-Visual Teaching Aids Department is the title of a new DeVry School Service Bulletin now available, without charge, to readers of this publication.

Written by Mr. Charles R. Crakes, DeVry Educational Consultant and famous authority on audio-visual teaching aids, the bulletin covers in concise form, fourteen basic steps involved in setting up a well organized, functioning audio-visual teaching aids department.

You may obtain a free copy of this pamphlet by writing to the DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois, and requesting the DeVry School Service Bulletin Number 3.

Stanton Joins Florez, Inc.

Norman B. Stanton, formerly Assistant Publication Manager of the McGraw-Hill publications *American Machinist* and *Product Engineering*, has joined the staff of Florez, Incorporated, Detroit.

As Editorial Manager, Stanton will supervise all creative work on films, printed material and other media used in the promotion and training programs which the firm develops.

Harry E. LeRoy Moved Up at RCA

Harry E. LeRoy, who started as a 60-cent-an-hour electrician, has been appointed to the newly created position of Director of Manufacturing for the RCA Victor Division, Radio Corporation of America, it has been announced by J. G. Wilson, Operating Vice President of the Division.



NAVED members at the association's midwestern regional meeting in Chicago.

Prior to this appointment, Mr. LeRoy was General Plant Manager of the RCA Engineering Products Department, a unit of the Division. In his new position he will coordinate and direct the manufacturing activities of the company's ten plants throughout the country.

Mr. LeRoy first became associated with RCA in 1923 as an electrician at Harrison, N.J., and in 1932 had risen to manager of test equipment design and electron tube manufacturing. Four years later he was named manager of the RCA Victor plant at Indianapolis, a position which he held until 1938 when he was appointed executive assistant to the Vice President in Charge of Engineering in Camden, N. J.

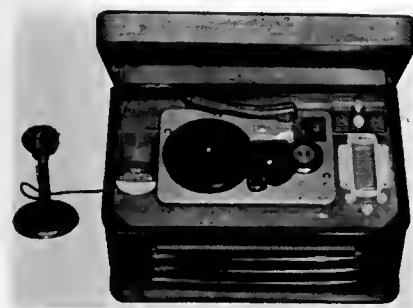
Equipment

Perflex Magazine Loading 8mm Camera

Camera Corporation of America is now making available through dealers the new Perflex 8mm cine camera that brings many of the conveniences found only in high-priced cameras: magazine loading, three-lens turret front, and five operating speeds ranging from eight to thirty frames per second. A 64-page booklet entitled "Perfect Movies and How to Make Them" is available free to interested readers. Write Camera Corporation of America, 844 W. Adams Street, Chicago 7 for your free copy.

Sears Introduces a Wire Recorder

The introduction by Sears, Roebuck, and Company of a low-priced wire recorder, radio, and phonograph combination confirms rumors which have been sweeping the radio industry that Sears would be the first distributor to offer a wire recorder in the low-priced field.



Sears wire recorder, radio, and phonograph.

According to T. V. Houser, Sears' vice president in charge of merchandising, the sale of this new recorder is at present being restricted to the company's Chicago area stores. Large-scale factory production is just beginning to get underway. Hence, the company is hopeful of being able to achieve national distribution through its stores at an early date.

The recorder being introduced by Sears carries the distributor's brand name of Silvertone. It was developed by Sears in conjunction with several of its manufacturing sources.

The first Silvertone wire recorder combination is a table model which includes a radio and a phonograph. Recordings are made on a 3½ inch spool of stainless steel wire which is capable of recording a one hour's continuous program. The wire may be played back an unlimited number of times. A method of electrical erasure removes the recording when desired, and this makes it possible to use the wire over and over again. Music or speech on this wire is said to have unusually high fidelity.

Natco Projectors Go Abroad

The U. S. Army has contracted with Natco, Inc., of Chicago for 1500 sound film projectors to be used in the German de-nazification program and for general educational purposes in Japan and Korea. Announcement of the order was made by Gerald Gidwitz, president of Natco, Inc.

New Test Chart Set Checks Photo Equipment

The Spencer Company of Mount Vernon, New York, announces the introduction of the Spencer Test Chart Set. This new set will enable photographers to check their photographic equipment and techniques without complicated and expensive equipment. Some of the tests that can be made with this set are:



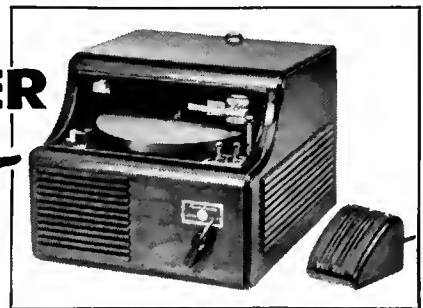
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Audio-Visual Check List

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Check the attached list. Information about the products checked will be mailed to you. All information is free except the last two items on the list.

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| <input type="checkbox"/> Motion picture projectors | <input type="checkbox"/> Records and transcriptions (school use) |
| <input type="checkbox"/> Screens | <input type="checkbox"/> Motion picture cameras |
| <input type="checkbox"/> Slide projectors filmstrip and 2" x 2" | <input type="checkbox"/> Splicers and film editing equipment |
| <input type="checkbox"/> Slide projectors (standard 3 1/4" x 4") | <input type="checkbox"/> Please send me one copy of "1000 and One," the Blue Book of Non-theatrical films for which (I inclose) (bill me) the price of \$1.00. |
| <input type="checkbox"/> Recorders | <input type="checkbox"/> Please enter my subscription to EDUCATIONAL SCREEN and bill for <input type="checkbox"/> one year \$3.00 <input type="checkbox"/> two years \$5.00 |
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lenses, cameras, filters, exposure meters, developers, films, and many others including resolution tests.

The set consists of a specially designed master test chart which measures 11x14 inches. Six special Target charts supplement the main chart in many tests. Data slips are provided to record information. An illustrated manual gives complete details on how to make the various tests.

Sound for 16 Frames

United Motion Pictures, Ltd., have announced a unique facility of their new London studios, 16 frames-per-second sound. A 5000 cycle fidelity sound track is made possible through reducing the recording slit width to less than .0005 inch.

The new method makes possible the synchronization of sound with silent productions in a more showmanly manner. Heretofore, when sound was added to silent footage, the resulting necessary increase in projection speed produced a jerky movement which greatly lessened the efficacy of such films for general use.

Slidefilms and Slides

■ **YOUNG AMERICA FILMS, INC.,** 18 East 41 Street, New York 17 has announced the first 12 titles in a new series of primary grade story slidefilms in color art work. The stories are sold by sets.

Set No. 1—*Hansel and Gretel, The Lion and the Mouse, The Little Red Hen, The Cat Who Lost His Tail, Little Black Sambo, and Rumpelstiltskin.*

Set No. 2—*Cinderella, The Three Bears, The Three Little Pigs, The Boy Who Went to the North Wind, The Four Musicians, and The Dog and the Cat.*



Young America's "Three Bears"

■ **COCA-COLA COMPANY,** 515 Madison Avenue, New York 22, N.Y. announces a sound slidefilm entitled, *The Story of Oil.* This slidefilm, with record, contains no advertising and was produced by the Jam Handy Organization with the cooperation of the American Petroleum Institute, Mid-Continent Gas & Oil Association, and the Western Oil & Gas Association.

■ **SIMMEL-MESERVEY**, 321 South Beverly Drive, Beverly Hills, California, are producing a new line of slidefilms, employing a type of cartoon visualization which is intended to help motivate student thinking and action.

The Field Trip (35 color frames) is designed to aid both teachers and students in planning a successful field trip. It suggests ways of doing it and makes it primarily the students' responsibility to think of all the procedures necessary for a worth-while trip.

Schoolground Discover (23 frames) deals with the problem of the untidy schoolyard, subtly placing responsibility on the student.

Transcriptions and Recordings

M-G-M into the Record Field

Metro-Goldwyn-Mayer is providing its lion with platters now that it has entered the record field. Ready to offer RCA-Victor, Columbia, and Decca stiff competition, M-G-M has begun production in its three million dollar New Jersey record plant. Distribution will be through Zenith Radio's dealers. First records have been recorded from motion pictures produced by the parent company. These records have been largely of the popular type.

■ **RCA VICTOR**, Camden, N.J. has released two albums of value to school record libraries. Bach's Cantata No. 4, *Christ Lag in Todesbanden* and a Handel-Beecham ballet, *The Great Elopement*.

Recorded closely in the authentic tradition is Bach's Cantata No. 4, *Christ Lag in Todesbanden*, Album DM-1096. Critics have praised Robert Shaw for his conducting of the recent Bach releases. This is the first domestic recording of the entire work.

The Cantata No. 4, *Christ Lag in Todesbanden*, is a solemn work of great beauty and dignity. Bach, for the first time in his life, took an entire Lutheran congregational hymn. He had already employed this melody before in four of his choral-preludes for organ and at the close of Cantata No. 158. Victor does an extremely authentic job of recording this work. The orchestra is of an appropriate size— not overly large—and includes a harpsicord, the instrument used in Bach's time. David Hall in his notes to the album states that this work was first played and sung on Easter Sunday at Leipzig's St. Thomas' Church in 1724.

Handel was a contemporary of Bach, both being born in the year 1685. In recent years, many musicians have taken an interest in the early music. Some have attempted to play it in an authentic

manner while others have rescored such music for the large modern orchestra.

Sir Thomas Beecham, known for his understanding of Handel's music, arranged a ballet suite from the works of that master. The suite is called *The Great Elopement* (Handel-Beecham), recorded on three 12-inch records in album DM-1093 by Sir Thomas and the London Philharmonic Orchestra.

Sir Thomas Beecham has drawn from Handel's compositions to produce a number of suites. Most of the music in *The Great Elopement* was drawn from ballet and dance movements. All the selections have been rescored for modern orchestras. *The Great Elopement* is in itself a ballet with the story by Sir Thomas himself. It had its world premiere in America on April 7, 1945 when Sir Thomas conducted the American Broadcasting Company Symphony Orchestra. The first concert performance took place a few days later with Sir Thomas conducting the Rochester Philharmonic Orchestra.

- **POPULAR SCIENCE PUBLISHING CO.**, 353 Fourth Ave., N.Y.C. 10 has the following Teach-O-Discs on its list of double-faced 12-inch 78 r.p.m. records in addition to those reviewed last month:
- Ivanhoe*, Parts I & II.....Scott
 - Ivanhoe*, Part III and *Treasure Island* Part I.....Stevenson
 - Treasure Island*, Parts II & III.....Stevenson

- My Financial Career*.....Leacock
- The Azeful Fate of Melpomenus Jones*
- A Christmas Carol*, Parts I, II, III, IV.....Dickens
- The Legend of Sleepy Hollow*, Parts I to IV.....Irving
- The Necklace*.....de Maupassant
- David Copperfield*, Parts I to IV.....Dickens
- A Dissertation upon Roast Pig*....Lamb
- Aladdin and His Lamp*..Arabian Nights
- Ali Baba and the Forty Thieves*.....Arabian Nights

New Transcription Corporation

Officers of the newly incorporated Eastern Radio Transcription & Sound Recording Corporation were elected by the board of directors at sales office headquarters of the firm, 189 Mathewson Street, Providence.

Named as president was Frank A. Lepore. William L. Cooper Jr., Providence was elected vice-president in charge of production, and Walter J. Maxwell was named vice-president in charge of sales.

Mr. Lepore explained that the firm was organized to produce radio transcriptions for commercial purposes. Future plans call for the production of sound-slide films and motion pictures for industrial and educational uses. The firm is now prepared to offer original music, lyrics, sound effects, recordings and production of all types of radio advertising transcriptions.



"NEAR HOME"

A Film on Good Teaching To Help Teachers and Students Understand Their Community

16mm. sound 25 minutes
Rental \$3.00 • Sale Price \$56.25

"NEAR HOME" illustrates several principles of good teaching. A teacher and his class study the community in which they live. The teacher is shown guiding the work which results in the students acquiring knowledge of their city, and in so doing they get into the habit of wanting to find out things for themselves.

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CHEER TO STARDOM

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Current Film News

■ **FRITH FILMS**, Box 565, Hollywood, Cal., have produced another subject in their series of social living films dealing with a typical American family, titled:

Family Team Work—590 feet 16mm sound and color. This story gives an understanding of how children and parents help each other—how they pull together in the home and in their outside activities. The children develop habits of good judgment, self expression, and work. Since this screen family live on a small suburban farm, the film includes material for the farm units of study.

■ **SIMMEL-MESERVEY**, 321 South Beverly Drive, Beverly Hills, California, have produced a new film on Indian life.

The Modern Chipewea Indian (1 reel, color) deals with the economical and cultural advancement of the modern Indian. The entire production was filmed on the government reservation at Red Lake, Minnesota.

■ **BRANDON FILMS, INC.**, 1600 Broadway, New York 19, has the 16mm distribution of a 10-minute short subject filmed by Mostechfilm Studios in Moscow, called:

Life at the Zoo—based on some amazing experiments with the instincts and behavior of animals recently conducted at the Moscow Zoo. The transplantation of the odor of young kittens to baby mice and their adoption by a mother cat is one of the most unique experiments ever filmed. Pictures of the animals at play provide many amusing instances of strange friendships that grow among animals when their conditioning is changed. Released here with English narration.

■ **THE JAM HANDY ORGANIZATION**, 1775 Broadway, New York, loans free of charge a 2-reel 16mm sound motion picture produced for The W. A. Shaeffer Pen Company:

The 26 Old Characters—which visualizes and explains the origins of writing, beginning with picture writings and drawings on prehistoric cave walls and following the development of writing down to the present day.

■ **THE RELIGIOUS FILM ASSOCIATION, INC.**, New York, has acquired exclusive general non-theatrical distribution rights on the following films:

Marie-Louise—the Swiss Academy Award winner of 1945. Told in French, this is the story of a sensitive young French girl who takes refuge (from the War) in Switzerland.

The Forgotten Village—John Steinbeck's documentary film on Mexico. This picture and *Marie-Louise* are being handled by the RFA for Mayer and Burstyn, owners of rights to the films. Heretofore 16mm prints of these films have been available only to church agencies. Both are film classics, the former in the fictional field; the latter in the documentary field.

According to Mr. Rogers the release of these films represents a new emphasis on wholesale distribution which marks the policy of the RFA as established at its annual meeting last February. The Association has also acquired exclusive non-theatrical rights to two new British Information Services films, *Historic St. Pauls'* and *Shrine of a Nation* and to the films of several denominational church agencies including the new color sound film, *Heart of India*. Some time ago the Protestant Film Commission designated the RFA as its official distribution agency. The organization will continue to co-operate with United World Films in the distribution of films produced under the auspices of the Religious Film Society of Great Britain in an effort to secure their widest possible use. Prints of all these films will be made available on a lease basis to reputable film libraries throughout the U.S. In keeping with the new policy the new catalogue of the RFA due for release in April will list lease as well as rental prices.

■ **THE MARCH OF TIME**, 369 Lexington Ave., New York, announces three new timely 16mm educational releases in Forum Editions, namely:

Atomic Power—Traces its early beginnings back in 1905 when Einstein proved that matter could be converted



The origins of writing are explained.

into energy up to 1945 when the first atomic bombs were used. Besides explaining the nature of atomic energy, the film includes re-enactments of the actual scientists performing the original experiments and concludes with the scientists' current campaign to tell the world the full meaning of atomic power.

The New France—delineates how old patterns of Europe are changed by new influences. It explains the political problems of France, the necessity for a five-year plan for economic reconstruction, the indomitable spirit of the French people.

Tomorrow's Mexico—Beginning in Mexico's unenlightened past and looking to its future, this *March of Time* issue covers Mexico's 36-year social upheaval. From the revolution of 1910 to today's industrial expansion it shows the growing determination of the Mexicans to throw off the bonds of ignorance and raise their standard of living.

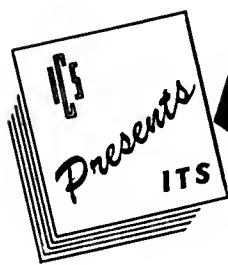
These subjects were chosen from the regular *March of Time* releases because of their educational potentialities. They have been carefully edited especially for classroom and discussion group use. Newly prepared Discussion Outlines are available for each of these films. Apply directly to The *March of Time* for further information regarding this *three-year continuous possession of the print plan*. A booklet describing all 29 issues so far released may be obtained from your local film library or from The *March of Time* Form Edition.

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.**, 20 N. Wacker Drive, Chicago 6, has released a number of new classroom films dealing with a variety of subjects, such as:

Making Shoes—the latest in a series on social sciences—shows how America's shoes are made in modern time-saving factories. The aim of this series is to demonstrate to students (primary grades to junior high school) how modern science and industry affect their personal lives.

Water Cycle—designed for the middle grades and junior high—traces and explains the phenomena known as the water cycle from ocean, to sky, to rain, to streams, to rivers, and back to oceans. The picture describes by actual photography and animation, atmospheric and ground circulation of water, how clouds form, how storms develop, how rain falls, and follows the movements of surface and underground water.

Catching in Baseball; Throwing in Baseball; Hitting in Baseball—three baseball training films on basic fundamentals of the game. Each shows accepted standard procedures involved in the three major activities of the sport, illustrated by Hollywood baseball players. The films were produced by Jimmy Dykes, former Chicago White Sox manager, and Hollis Thurston, coach of the Hollywood Stars. Ken Carpenter is the narrator.



1947 MOVIE LINE UP!

More than a thousand features, the best and latest in non-theatrical entertainment is now available thru I. C. S.—specializing in the better type of 16mm movie programs and BIG NAME pictures and stars—Unexcelled winners guaranteed to keep your audience entertained and thoroughly delighted. Send for our 1947 catalog today!

THE MARK  OF MERIT IN ENTERTAINMENT
INSTITUTIONAL CINEMA SERVICE
 1560 E. Broadway New York, N. Y.

■ **DEVRY CORPORATION**, 1111 Armitage Ave., Chicago 14, have made arrangements with Braatelein and Drews, Hollywood 16mm film producers, for the exclusive worldwide distribution of their new Kodachrome sound motion picture:

Norwegian Folk Dances—featuring the distinctive dance routines of that country as handed down from genera-



Technique of the folk dance.

tion to generation. Comprising the cast are approximately 35 members of the "Leikarring", a folk dance group sponsored by the fraternal order of the Sons of Norway, Los Angeles. The techniques of three dances are presented with the dancers attired in the colorful costumes of the Hardanger district.

■ **LEWIS S. BAER**, 18 E. 41st St., New York (formerly with Young America Films), is distributing, through rental libraries, a new baseball teaching film:

Swing King—(3 reels)—produced by Bert Dnnne, who also made *Play Ball, Son*. Ted Williams demonstrates in the batting sequences and animation shows the defense strategies evolved to stop him. The pennant-winning Boston Red Sox are also featured.

Fiction Features

■ **FILMS INCORPORATED**, 330 W. 42nd St., New York, announces the availability in 16mm of the Twentieth Century-Fox feature:

Call of the Wild—Jack London's story of the Alaskan wilderness. Released for approved school use.

Canine Classic • Blue Ribbon Winner
'Training You to Train Your Dog'

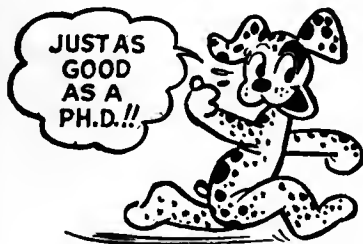
Three 16mm. Hits in Color, or Black-and-White



"PUPPY TROUBLE"
 20 Minutes



"BASIC OBEDIENCE INSTRUCTION"
 32 Minutes



"ADVANCED OBEDIENCE INSTRUCTION"
 27 Minutes

Narration:
 HELEN HAYES, LOWELL THOMAS
 Supervised by: BLANCHE SAUNDERS

United Specialists, Inc.
 America's Foremost Producer
 of Dog Films
PAWLING, NEW YORK

A Trade Directory for the Visual Field

FILMS

Academy Films
1448 W. 61st St., Los Angeles 44, Cal.
(See advertisement on page 184)

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 238)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Brandon Films, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 227)

Bray Studios, Inc.
729 Seventh Ave., New York 19

British Information Services
30 Rockefeller Plaza, New York 20
(See advertisement on page 237)

Bronxville Film Center
23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 228)

Castle Films, Div. of United World Films, Inc.
30 Rockefeller Plaza, New York 20.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Children's Productions
P. O. Box 1313, Palo Alto, Cal.
(See advertisement on page 181)

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 186)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 192)

Eastin Pictures Co., Davenport, Iowa
(See advertisement on page 188)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 221)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
314 S.W. Ninth Ave., Portland 5, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.
(See advertisement on page 239)

International Cellulose Products Co.
919 N. Michigan Ave., Chicago 11.
(See advertisement on page 225)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 231)

Knowledge Builders
625 Madison Ave., New York 22, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 228)

Locke Film Library
120 W. Lovell St., Kalamazoo 9, Mich.

March of Time, The
369 Lexington Ave., New York 17.
(See advertisement on page 183)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

O'Conlon Films
822 Penfield Bldg., Philadelphia 7, Pa.

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

Photort Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Pictorial Films, Inc.
R.K.O. Building, Radio City 20, N. Y.
(See advertisement on page 190)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Religious Film Association, Inc.
45 Astor Place, New York
(See advertisement on page 229)

Simmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 223)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 229)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 229)

Teaching Films, Inc.
88 Lexington Ave., New York 16.
(See advertisement on page 219)

United Specialists, Pawling, N. Y.
(See advertisement on page 239)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st, New York 17, N. Y.
(See advertisement on page 228)

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS AND SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 182)

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Cathoon Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Comprehensive Service Company
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 192)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 188)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

National Carbon Company, Inc.
30 E. 42nd St., New York 17, N. Y.
(See advertisement on page 191)

Photort Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 189)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 229)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Art Zeller Audio-Visual Aids
868 Broad St., Newark, N. J.

RECORDERS—RECORDINGS

The Soundcriber Corporation
New Haven 4, Conn.
(See advertisement on page 235)

Training Aids, Inc.
7414 Beverly Blvd., Los Angeles 36, Cal.
(See advertisement on page 230)

Whicox-Gay Corporation
Charlotte, Mich.
(See advertisement on page 187)

SCREENS

Frynn Film Service
Film Building, Cleveland, Ohio

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48 St., New York 19, N. Y.

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 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 229)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Visual Sciences, Suffern, New York
(See advertisement on page 230)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films Inc.
18 E. 41st St., New York 17, N. Y.
(See advertisement on page 228)

SLIDES (KODACHROME 2 x 2)

Church-Craft Pictures
St. Louis 3, Mo.
(See advertisement on page 236)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

SLIDES (Standard 3¼ x 4)

Keystone View Co.
Meadville, Pa.

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 228)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

Slidecraft Company
257 Audley St., South Orange, N. J.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 185)

Burke & James
321 S. Wabash Ave., Chicago 4, Ill.
(See advertisement on page 235)

Chas. Beseler Company
243 E. 23rd St., New York 10, N. Y.
(See advertisement on page 217)

Comprehensive Service Co.
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 192)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
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Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 229)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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DUPLICATE

Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



MAY, 1947
Volume XXVI
Number Five

THREE DOLLARS PER YEAR—35c A COPY

16 mm Sound Motion Picture Projector



The new model "60"

VICTOR



Victor's new "60"—streamlined in design,
refined in performance. Truly a triumph in
16 mm sound motion picture equipment—
for schools, churches, home and industry.

VICTOR ANIMATOGRAPH CORPORATION

A DIVISION OF CURTISS-WRIGHT CORPORATION

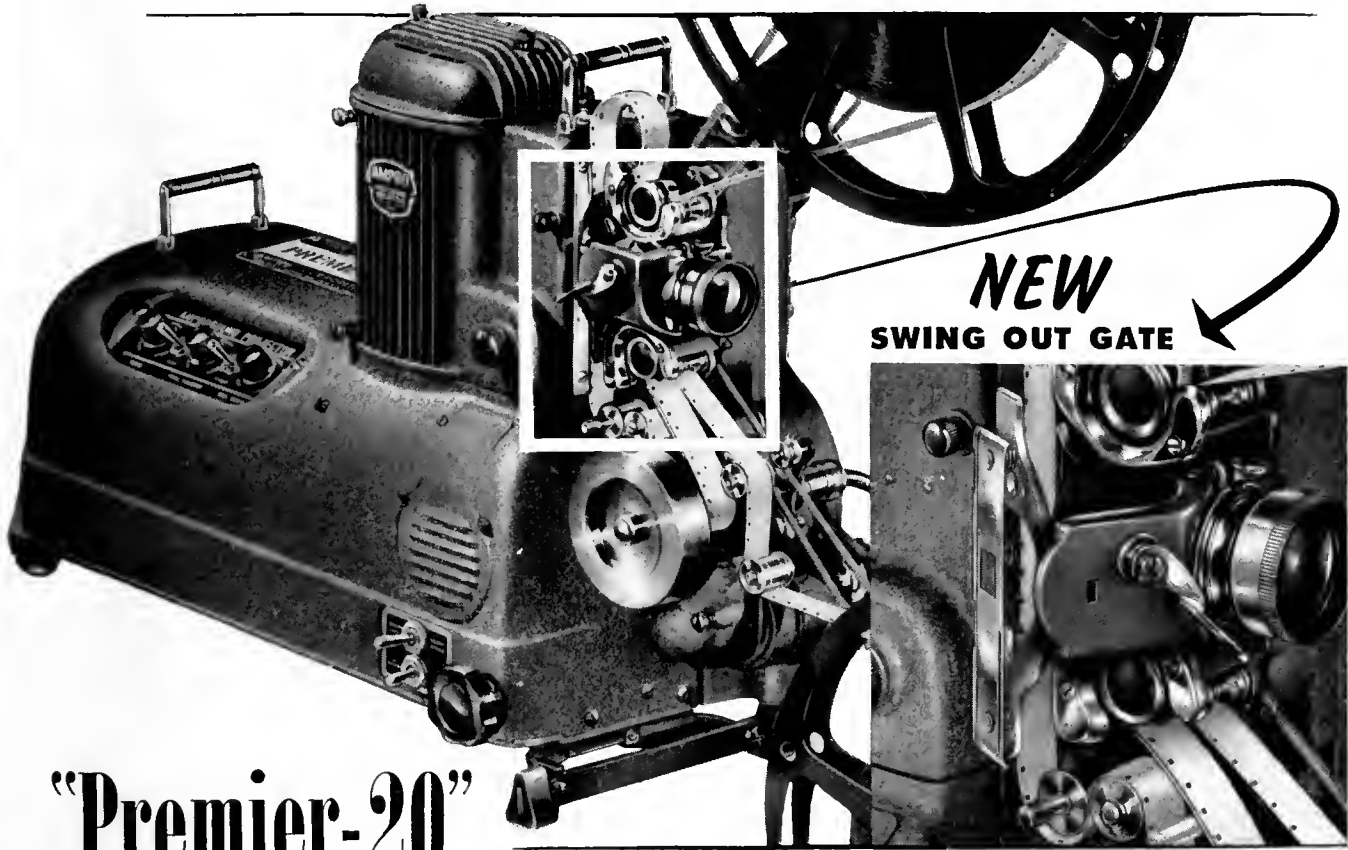
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Distributors Throughout the World

MAKERS OF MOVIE EQUIPMENT SINCE 1910

Improved 16mm. sound projection



NEW
SWING OUT GATE

"Premier-20"

16MM. SOUND PROJECTOR

The new "Premier-20" embodies many advanced features which combine to create new standards of 16mm. sound performance . . . convenience . . . and efficiency of operation. The new swing-out gate, shown above, permits easy cleaning of the aperture plate and pressure shoe . . . without ever disturbing the lens focus.

New Richer Tone Quality—The latest 12-inch Jensen Permanent Magnet Dynamic Speaker reproduces sound faithfully, realistically . . . has adequate power for moderate size auditoriums.

Streamlined Carrying Cases—Rugged . . . scratch-resistant . . . easy to clean, they offer complete protection for your Ampro projection equipment.

Close-up of new swing-out gate, showing gate in open position

New Ampro Slide and Filmstrip Projector

New from every angle, this Ampro Model 30-D Projector for 2" x 2" slides and 35mm. filmstrips is ideally suited for classroom use. Simple to operate . . . with curved film guide-ways to guide filmstrip in exact position for crisp, brilliant pictures. Automatic snap-action, self-centering slide carrier assures perfect focus . . . with one hand operation. Quick tilting . . . sharp, clear reproduction . . . lift-off carrying case . . . many other outstanding features.



Amproslide Model 30-D

AMPRO

8mm. Silent • 16mm. Silent
16mm. Sound-on-film • Slide Projectors
16mm. Arc Projectors

A General Precision Equipment Corporation Subsidiary

Write Today...

Mail coupon today for illustrated circulars giving full details, specifications and prices on these as well as other Ampro classroom projectors . . .

ES-547

AMPRO CORPORATION
2835 N. Western Ave., Chicago 18, Ill.

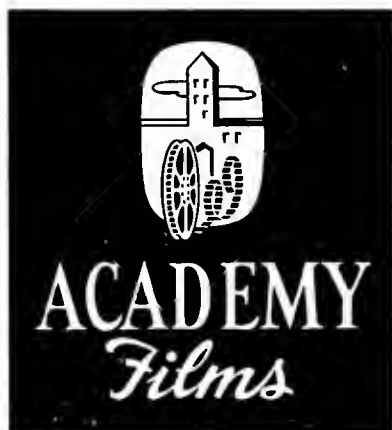
- "Premier-20" 16mm. Sound-on-film Projector.
- Amproslide Model "30-D" Dual Purpose Projector.
- Amproslide Model "30-A"—2" x 2" Projector.

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ADDRESS _____

CITY _____ STATE _____

3 NEW 16 MM SOUND MOTION PICTURES IN COLOR



*to
enrich
the
school
curriculum:*

CIRCUS PEOPLE

An interesting film for primary grades, depicting behind-the-scenes circus activity. Selection of scenes and narration are designed to develop proper attitudes of work and cooperation and offer stimulation for oral composition and foundation for reading readiness.



CIRCUS ANIMALS

A companion picture to Circus People, revealing, in natural color Kodachrome, fascinating circus animals—their care, training, habits, etc. Authentic in every respect, these films were produced under expert direction and keyed to fit the requirements of lower grade curricula.



WATER SUPPLY

Designed for upper grades and Junior High Science classes. Dramatically portrays, through natural scenes and animated diagrams, the source, storage and handling of water by nature and man. Collaborators: James M. Montgomery, B.S., and Richard Pomeroy, Ph.D., University of California at Los Angeles, consultants on water purification.



ACADEMY FILMS are produced by James A. Larsen, who has, for many years, been identified with the creation and production of high quality educational films.

Above subjects are 1-Reel 16 MM Sound, available in color or black-and-white. The same subject material is also offered in 35 MM color or black-and-white filmstrip, as well as 35 MM 2 x 2 Slides in color only. Arrange for an early preview.

Look to ACADEMY for any the Finest in Educational Motion Pictures!

ACADEMY FILMS
1440 WEST 61st STREET
LOS ANGELES 44, CALIFORNIA

DEALERS — A few exclusive Academy franchises open to progressive dealers. Write for details.

The DAVI Looks at UNESCO And Educational Reconstruction

By EDGAR DALE,

Prof. of Education and Head of Curriculum
Division, Ohio State University

THE first general public conference on UNESCO held anywhere in the world is over. This conference at Philadelphia had a two-fold approach to problems relating to international education, science, and culture.

First, we had noted speakers, including A. J. Stoddard, Superintendent of Schools, Philadelphia; Bernard Drzewieski, Director, Educational Reconstruction and Rehabilitation Section UNESCO; Howard Wilson, Assistant Director, Division of Intercourse and Education, Carnegie Endowment for International Peace. Representative Karl E. Mundt of South Dakota told the 1,000 delegates representing 500 of the leading educational, professional, labor, civic, fraternal, and religious groups in the nation what UNESCO was trying to do and the grave problems confronting those concerned with international education.

Approach to the Problems

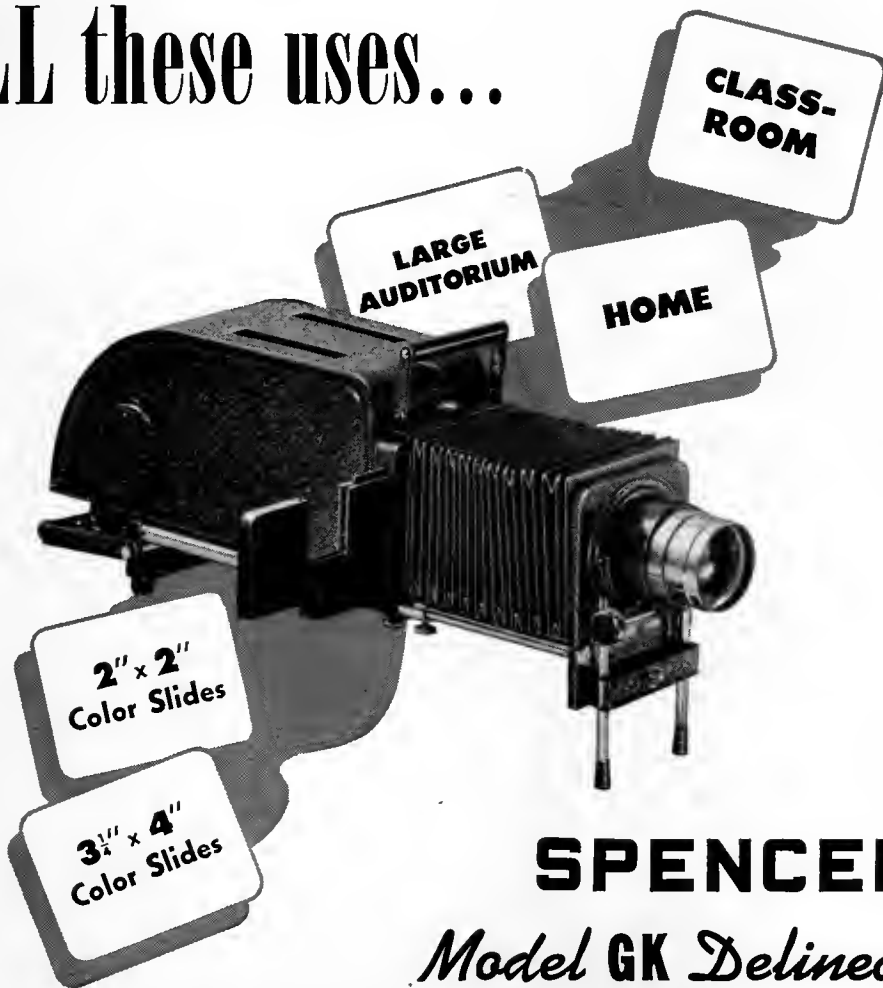
A second approach to these problems was through a series of 14 sectional meetings. These were: (1) Problems of Educational Reconstruction; (2) Community Participation in UNESCO; (3) How Do We Teach for International Understanding? (4) The Revision of Textbooks and Other Teaching Materials; (5) The International Exchange of Persons; (6) Press and Radio in UNESCO; (7) Films and UNESCO; (8) The Study of Social Tensions; (9) Humanities and Philosophy; (10) UNESCO's Program of Fundamental Education; (11) The Contribution of the Creative Arts to UNESCO; (12) The Natural Sciences in UNESCO; (13) Books and Libraries in UNESCO's Program; (14) Museums in UNESCO's Program.

The panel on "Films and UNESCO" included the following speakers: John Grierson, Head of the Media Division of UNESCO; George Zook, President of American Council of Education; Edgar Dale, Ohio State University; Floyde Brooker, U. S. Office of Education; Roger Albright, Motion Picture Association; Miss Irene A. Wright of the State Department. Edgar Dale and Floyde Brooker served as delegates from the Department of Audio-Visual Instruction of the NEA.

Among the problems discussed and the conclusions reached were the following. First, foreign countries devastated by the war need help in building up their visual programs. They need photographic equipment; there is need for scholarships and fellowships by means of which young able persons can be sent to England, United States, and other countries for additional training. Great Britain has already offered twenty-six such scholarships.

(Concluded on page 246)

The **ONLY** Projector for **ALL** these uses...



SPENCER

Model GK Delineascope

Here is the answer to a distinct need—a versatile instrument that projects both 2" x 2" and 3 $\frac{1}{4}$ " x 4" color slides. By means of interchangeable condensing systems and a choice of projection objectives in a wide range of focal lengths, the Model GK is quickly convertible to either size slide or adjustable to room and light conditions.

This 750 watt instrument provides greater brilliance than most 1000 watt projectors.

For further information write dept. S 12.

American  Optical

COMPANY

Scientific Instrument Division

Buffalo 15, New York

Manufacturers of the **SPENCER** *Scientific Instruments*

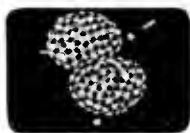


"Movies That Teach"

by Charles F. Hoban, Jr.

In this *new* book, Dr. Hoban reviews the new conceptions and uses of motion pictures in education. Because of its significance in the audio-visual field, "Movies That Teach" is a *must* for all those interested in more effective teaching. Dryden Press, 386 Fourth Avenue, N. Y. 16. 189 pages \$2.50.

HAVE YOU SEEN THESE NEW MOVIES THAT TEACH?



"ATOMIC ENERGY" Collaborator, Willard F. Libby, Ph. D., The University of Chicago. Explains three ways of releasing atomic energy.



"IMMIGRATION" Collaborator, Henry S. Commager, Ph. D., Columbia University. Traces historical immigration into United States. Depicts melting pot process.



"PETROLEUM" Collaborator, Lester E. Klimm, Ph. D., University of Pennsylvania. Shows importance of petroleum to world affairs.



"THE WATER CYCLE" Collaborator, S. Ralph Powers, Ph. D., Teachers College, Columbia University. Traces water from ocean to sky and back to ocean.



"BUILDING AMERICA'S HOUSES" Collaborators, Twentieth Century Fund and Miles L. Colean. Analyzes reasons for high building costs.



"FIRE" Collaborator, Charles K. Arey, Ed. D., University of Alabama. Describes domestic uses of fire, principles of combustion, nature of fire hazards.



"THE MAILMAN" Collaborator, Paul R. Hanna, Ph. D., Stanford University. Shows importance of mail service in our lives.



"MAKING SHOES" Collaborator, A. S. Knowles, Ph. D., Rhode Island State College. Complete step-by-step process of shoemaking.

SEE three new films that teach fundamentals of Baseball—Hitting in Baseball—Throwing in Baseball—Catching in Baseball

There are more than 500 other *Encyclopaedia Britannica Classroom Films*. For complete information write Dept. 58-E, *Encyclopaedia Britannica Films Inc.*, 20 N. Wacker Drive, Chicago 6, Ill.



**ENCYCLOPAEDIA BRITANNICA
FILMS INC.** A member of the Encyclopaedia Britannica Family

Bernard New Board Member

Mr. Edward J. Bernard has accepted the invitation offered him to become a member of the Editorial Advisory Board of *Educational Screen*. Mr. Bernard is in charge of the Instructional Materials Program, Curriculum Development Division, Board of Education of the City of New York.

During the War, he was in charge of Navy Training Aids Production and Distribution. With the *March of Time*, he was producer of *The War on the Seas*. Previously, "Ned" was Director, International Cinema League, New York; lecturer at the School of Education, City College of New York; and Assistant Managing Editor, *The Modern Language Journal*. He is author of two high school English texts as well as of numerous articles.

The DAVI Looks at UNESCO

(Concluded from page 244)

We must break down tariff barriers so that educational films will flow freely from one country to another. To this end, a treaty must be signed by our Congress by means of which the educational quality of films is attested and their free flow to all nations facilitated.

Cultural Reciprocity

The danger of cultural imperialism through films and other media was noted. There was a discussion of the need for preventing false notions about America arising through the kinds of films that are sent abroad. The importance of cultural reciprocity was stressed and the need for a free flow of ideas to the U. S. as well as from it. There was commendation to the State Department for the films which it has produced showing the nature of life in various parts of the United States.

An Advisory Commission on Films

It was suggested that the National Commission for UNESCO establish an Advisory Commission on Films. It was also suggested that this Advisory Commission explore the possibility that such an organization as the Film Council of America could aid the National Commission with its work relating to UNESCO.

It was pointed out that we have done little in an organized way in selecting, using, evaluating, or producing films which will show to the people of the United States the basic current objectives of the UNESCO. These objectives are, first of all, to aid in the educational reconstruction, and second, to develop a broad program of international understanding.

What does this program mean specifically to the Department of Audio-Visual Instruction? Let us remember that there are 30 million boys and girls, young men and women, in the schools of America. They need to be informed about the problems of international reconstruction and international education.

Many of these problems seem remote to us here. But they can be brought alive and made real by visualization. We need to discover films, charts, posters, recordings, photographs, slides, which will make international relationships graphic, real, vital to every American. The DAVI can do this thru UNESCO.

The EDUCATIONAL SCREEN

Founded in 1922 by Nelson L. Greene

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"Speaking of Film Councils"

by

PAUL C. REED

WE saw the beginnings of the Washington Visual War Workers and attended a great many of their weekly luncheons. We noted the organization of the New York Film Council and followed with interest (as best we could, for he is an elusive traveler) the news of CR's trips and conferences and enthusiasm in developing the Film Council of America. We read every word of the reports from FCA meetings in Washington, Chicago, New York, and Atlantic City; we noted the impact of Scott Fletcher's words in Chicago; and we viewed approvingly the revised Constitution. We also read and even studied that most interesting manual "Speaking of Films." But for some reason, we didn't get enthusiastic; we didn't understand. Somehow the luncheon meeting "get-together" on the local level seemed superficial and far from being the answer to the problems of the film field.

An Important Trend

NOW WE KNOW DIFFERENTLY. Maybe we do not learn from words describing the experience of others. Maybe we are too visually minded; maybe we have to see for ourselves. Anyway, within the past few months we have become convinced that the most exciting, the most significant, the most important trend and development in the audio-visual field is the trend that is symbolized by the Film Council of America and especially by the local film organizations that are surging up country wide.

As we see it, this trend is not the local film council or the FCA in itself, rather it is the active and intense interest of group leaders everywhere, who have been awakened by war-time experience to the power and potentiality of audio-visual media. They know that these media, properly used, can aid them in achieving their objectives with their groups more efficiently and more effectively. But they need help. They need materials better suited to their needs. They must be able to get them when they will best serve their needs. And they need to know how to use them in the way that will achieve maximum results. The film council idea on both the local and national levels can be a MEANS for filling these fundamental needs. It is the logical democratic means of solving problems through sharing experience.

We have recognized the reality of these needs and the imperativeness of this kind of solution through what has been happening in our own community, (we mean Rochester, not Chicago). Nobody tried to start a Local Film Council here, but a virtual film council is evolving from basic community needs. The Research Director of the Council of Social Agencies called together the representatives of a dozen community organizations, because each had told him individually of the problems he was having in attempting to make use of motion pictures. They were

representatives of the YMCA, the Federation of Churches, the YWCA, the Public Library, the public schools, the JYMA, the Neighborhood Centers, Settlement Houses, and the Hillside Children's Center. They met a second time, and at the third meeting, there were thirty people representing almost as many organizations and institutions. They were meeting for the serious business of solving their mutual problems. The fourth meeting will involve a still greater number and will be for the purpose of organizing for definite action. This group hasn't called itself a "film council" yet, but we believe this is IT. We think we know now what this film council idea is all about.

The Problem: What Film and Where?

Today people do not have to be "sold" on the power of the media. They are convinced. They are ready to go in every community. They want to know which film, how to get it, and how to use it. At the moment, perhaps the most troublesome of these questions is "How to get it?" We believe that this question and all the others related to making the most effective use of motion pictures for community educational purposes can be solved through the sharing of experience at community, regional, and national levels. The Film Council of America provides the means for bringing together at all levels, beginning with the smallest local community, the people who are sincerely concerned with making serious use of the media, the people who have had experience in this field, and the people who have a professional and commercial interest in the problems involved. Together they can solve the problems.

Now where do the schools fit into this picture? There are some professional school people who believe that "the school is the community." School people with this point of view, who cannot see beyond the limits of the school yard, cannot be very helpful. We believe that the schools are a part of the community, and a very important part at that. We believe that the visual specialists and teachers with many years of experience in using motion pictures have significant contributions to share with other community educational organizations and institutions. But they can only make this contribution if they see their schools in realistic relationship with other community agencies and join with others respectfully for the purpose of achieving community-wide objectives. They may even assume leadership in the solving of community problems, but they cannot solve them if they believe that "the school is the community."

We have stated that we believe that the trend symbolized by the Film Council of America is the most exciting, the most important, and the most significant thing that is happening today in the audio-

(Concluded on page 255)

WANTED-

Stimulation and Coordination

How a group of teachers may plan a campaign for improving the audio-visual instruction in a particular school.

WILLIAM J. MICHEELS

Associate Professor, Industrial Education
University of Minnesota, Minneapolis

WHY or when or how does the typical teacher use audio-visual instructional materials? Perhaps a better question would be to ask how many have ever made effective use of audio-visual materials? Quantitative evidence has been collected in answer to similar questions,* but for the purpose here a simple observation is sufficient.

Illogical, but Typical

Many teachers read about a movie, or hear about a new chart, or get a hankering to make some kind of a model and then order the movie or buy the chart or construct the model with little or no thought as to value, use, or flexibility. This is illogical to be sure, but typical. Such teachers have let the bug bite them. It may or may not result in an improvement of their instruction. Let's assume they have at least a "hunch" as to how learning takes place and how teaching should proceed.

To the Right, To the Left

At the same time, these teachers have on one side of them a significant number of colleagues who have never seen an educational film, who would never think of ordering a new chart and who would not know what to do with a model if it were placed in their classroom. To complete the picture, mention must be made of those few teachers on the other side who are "on their toes", who develop and use audio-visual materials, who know how to stimulate their students, how to guide them and how to make learning effective. These few are successful not simply because they use instructional materials, but because, among other things, they know how and why and when to use them. The problem thus raised is simple—why cannot all teachers learn "why" and "how" and "when"? The solution is somewhat more complex but possible of at least partial attainment, as later paragraphs will attempt to show.

One method of approach is to revert to a popular theme—the use of training aids by the armed services. Few readers will disagree with the statement that the military went overboard with respect to training aids of all kinds. Oftentimes it seemed as if the objective was to turn out teaching aids just to turn out teaching

aids. It was the thing to do. The aids looked nice. Visitors were impressed. Therefore, "make them big", "make them colorful." "We'll find a place to use them."

This may sound like an exaggeration. Perhaps it is. If so, the purpose is not derogatory but rather to state that at least a significant number of the aids were useful and valuable. Learning was facilitated. The teaching became more effective. Objectives were easier to attain. Whatever the waste, it was overshadowed by the results.

Money, Organization, Facilities

A popular misconception exists among teachers, as well as others, that this extensive and effective use of training aids was a peculiar and original creation of the military. The facts warrant a slightly different deduction. The armed services provided encouragement, yes. They gave every assistance, yes. But the important point is that they also selected expert teachers and specialists and aided them in doing what the teachers and specialists had been thinking about, wanting to do and trying to do for some time. The only special military formula was money, plus organization, plus facilities, plus concentrated objectives. This same formula can produce results in any school system, though the results would not be, nor need not be on the grandiose scale of the military.

Stimulate the Program

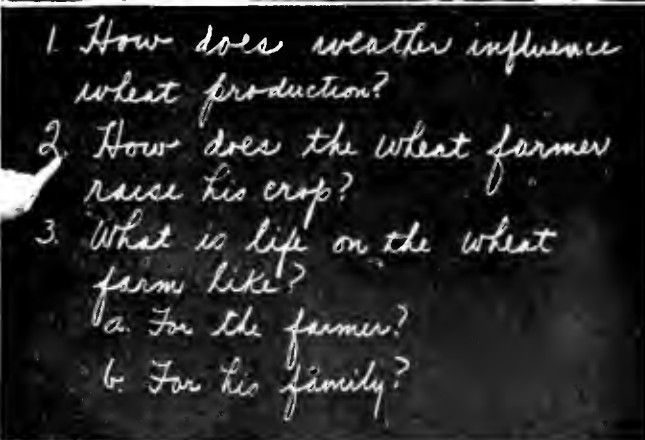
Any school has at least a few dollars that can be budgeted for improving instruction. Every school has facilities of some sort. Any intelligent group of teachers can determine what might be done and what should be done. In other words, the ingredients are present in any school, however large or small it might be. The trouble is that the ingredients are in an inert state. Something must be done to counteract this inertia. Two things are necessary: first *stimulation* and then, *coordination*.

The person who should be charged with the responsibility of stimulating and coordinating is the administrative head of the school. That means the

*The latest such data are contained in "Audio Visual Education in City School Systems." *National Education Association Research Bulletin*, Vol. XXIV, No. 4 (December, 1946), pp. 131-170.

A Professional Study in Audio-Visual Education

Audio-Visual materials are aids for the teacher



Encyclopaedia Britannica Films, Inc.

The aim of good teachers is to improve the effectiveness of the classroom film. These scenes from "Using the Classroom Film" show the teacher (1) previewing the film and making notes, (2) preparing (motivating) the class for seeing the film, and (3) writing motivational or participational questions on the blackboard.

RALPH E. BADGLEY
Associate Professor of Science
ROBEN J. MAASKE, President
Eastern Oregon College of Education, La Grande

THROUGH extensive research and experimentation, it has been demonstrated quite clearly that the proper use of audio-visual materials in supplementing the usual instructional procedures has considerable value. There is a current danger, however, that the unintelligent and often improper use of such materials in the hands of untrained teachers and administrators will tend to obscure the real potential in their effective use.

Use of Audio-Visual Materials

Common criticisms of the use of audio-visual materials in learning and teaching stem largely from inexperience in their use. Teachers must plan carefully to bring to the learner at the proper time the material most useful in mastering a skill, in providing informational backgrounds, in building concepts, or in developing attitudes, relationships, interests, and appreciations.

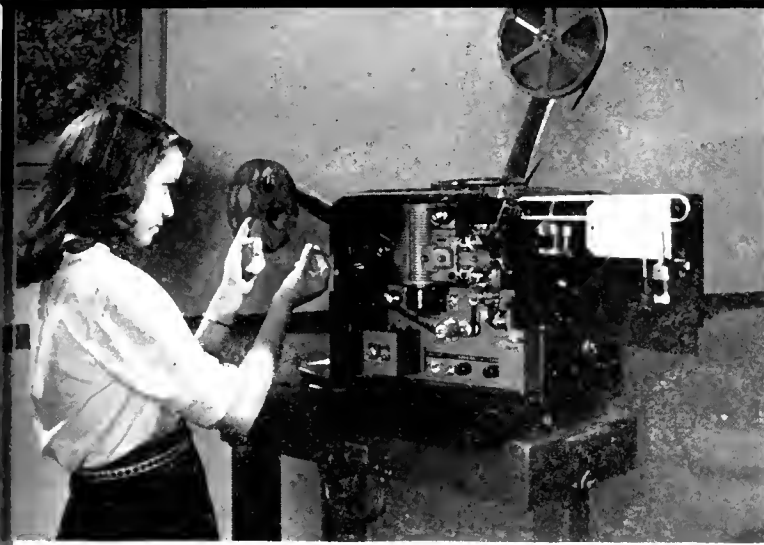
Audio-visual materials lose their effectiveness whenever they are considered anything but aids to enable the teacher to do more effective and stimulating teaching. The teacher needs to be as familiar with the content of the material used as he or she would be with the usual textbook material relating to the subject.

The various training programs of the military in wartime forcefully demonstrated the effectiveness of many different forms of audio-visual training aids. There has been considerable speculation recently as to the implications of this for the stimulation of peacetime use of such aids in the instructional program in public schools and higher institutions.* Their expanded use in the coming years will in no small part be attributable to the vast amount of trial and experimentation in the military.

Need for Audio-Visual Training

However, if the effectiveness of audio-visual materials is to approach its real potential in public schools and higher education, considerably more emphasis must be placed upon the pre-service and in-service preparation of teachers. In the pre-service program, this means not only opportunity for students to take courses in this field but also to see in the practice of their instructors the actual use and approved applica-

*Miles, John R. and Spain, Charles R. *Audio-Visual Aids in the Armed Services*, Washington; American Council on Education, 1947. Hoban, Charles F. Jr. *Movies That Teach*, New York: Dryden Press, 1946.



Threading and checking the projector



Encyclopaedia Britannica Films, Inc.
After the showing, a discussion is held.

tion of these materials in the daily classroom teaching-learning procedures.

For teachers already in service, it means special training through summer-school courses, summer workshops and in-service training during the year. Perhaps above all, it means having presidents, superintendents, and principals who are intelligently aware of equipment and other needs.

A primary purpose of this paper is to set forth the essentials in a good college course in audio-visual education. It should be apparent that a stereotyped lecture course, with a rehashing of textbook materials, will not accomplish the purpose effectively. The course here suggested follows quite a different approach.

The syllabus for this course has the materials and problems organized into appropriate units, with clearly-defined objectives set up for each. The complete syllabus contains a series of related readings carefully selected for appropriateness and for timeliness. These are selected from such sources as books, periodicals, bulletins, theses, manuals, yearbooks, encyclopedias, catalogs, and unpublished materials. The units contain projects, sets of pointed study-discussion questions, and problems.

Outline for Desired Course

Such a college-level course in audio-visual education as herein proposed for prospective teachers is valuable also as a tentative outline for a workshop or other form of in-service preparation for teachers in this field. The syllabus was adjudged among the topmost few of such syllabi in Audio-Visual Education from various colleges which were examined recently by a faculty committee at Northwestern University. Each of the ten units suggested are here outlined together with a concise summary of the main topics and problems included under each.

Unit I. Scope, History, and Value of Audio-Visual Materials.

The objective of this unit is to review briefly the history of audio-visual materials in teaching and learning, and to acquaint the student with the value of such materials. The results of selected experimental investigations in this area are studied.

Unit II. The Use of Audio-Visual Materials.

An understanding of the principles underlying the successful use of audio-visual materials is the objective of this unit. A general classification of the various types of materials is made. The student is required to write a pointed discussion on how audio-visual materials can

help to eliminate verbalism.

Unit III. Still Pictures, Specimens, and Models.

The objective here is to study how the flat picture, graphs, maps, posters, charts, etc., together with specimens and models, can be utilized to make teaching more effective. The student is required to write a discussion on the organization and use of a school museum. As a laboratory exercise, twelve flat pictures, which could be used in presenting a typical unit on such topics as transportation, clothing or electricity, are to be prepared.

Unit IV. Various Still Projection Apparatus.

In this unit, the objective is to acquire an understanding of the principles underlying the selection and use of a projector. Various types of still projectors are considered together with their operation and care. A study of the projection screen and projection room is included. For laboratory work the student is expected to become proficient in the operation of the various types of still projectors. (e.g. opaque, slide, and filmstrip.)

Unit V. Photography and Its Use as a Teaching Aid.

The objective of this unit is to show the student how photography may be used as an aid to better teaching. A considerable amount of laboratory work is required here to give the student practical experience in the following: use of the camera, developing the negative, making prints and enlargements, and making lantern slides and filmstrips.

Unit VI. The Construction of Lantern Slides.

The objective of this unit is to give the student first-hand experience in the construction of various types of lantern slides including etched-glass slides, silhouette slides, inked slides, etc., both large and small. Ways and means for using them in teaching are discussed and stressed.

(Concluded on page 285)



Encyclopaedia Britannica Films, Inc.
This boy is following up an interesting topic which he has seen in the film, "The Wheat Farmer."

Experimental Research and The Improvement of Teaching Films

How can teaching effectiveness be increased through improved film production and by improved film utilization?

IT IS generally agreed that many existing classroom films fall far short of attaining maximum effectiveness as teaching materials. Opinions differ as to how the quality of the films themselves can be improved, and also as to the way in which existing films can be most effectively utilized in the classroom. Thus, the broad question of what can be done to increase the effectiveness of audio-visual education breaks down into two related problems: first, how can teaching effectiveness be increased through improved film production, and second, how can it be increased through improved film utilization? One of the tools which could be employed more widely to help in the solution of these two related kinds of problems is the research technique of controlled experimentation.

Experimental Film Research

The kind of "research" referred to does not mean the important preparatory work that goes into a film in its planning stage—the looking up and verifying of factual material. Nor does "research" in the sense used here refer to the use of surveys such as those designed to find out the status of current usage of audio-visual aids or the consensus of teachers as to what kind of visual aids they would like to have available for teaching a particular subject. Rather, the term "experimental research" as here used is essentially synonymous with the idea of *measurement of the effects on pupils produced by film instruction*.

Measurement of a Film's Effects

How are these "effects" of films on pupils to be determined? If one seeks more than reliance on opinions—often contradictory—he is led inevitably to a problem of measurement. If the success of a film is to be determined by *measuring* the effects it produces, we have to decide *what to measure*, and this decision leads directly to the need for specifying the *purpose* of a film. We need to know quite explicitly what the film will have to accomplish in order to be regarded as successful.

Criteria of "Success"

The "success" of a theatrical film is its popularity as entertainment, generally measured by box office receipts. The success of a teaching film, unlike that of a film designed primarily for entertainment, cannot be assessed merely in terms of its popularity or even in terms of judgments about its artistic merits.

In saying that an educational film is "successful" in accomplishing something, there is the implicit assumption that pupils who have seen a film are expected to be somehow different from what they were before they saw the film. Obviously, within the broad framework of an educational program, there is room for

A. A. LUMSDAINE
Motion Picture Research Project
Institute of Human Relations
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films having a variety of purposes. The main purposes of a large number of films, however, may be classified under the headings of imparting factual information, developing skills, or modifying attitudes or interests. Although a particular film may have more than one of these purposes, its success may be examined separately with respect to each. How, then, can measurements be made to determine whether a film is successful in accomplishing its purpose?



The staff of the Motion Picture Research Project (page 256). Left to right: A. A. Lumsdaine, R. S. Hadsell, Mark A. May, and Gardner L. Hart.

How Can Effects Be Measured?

In general terms, the answer is simple although in application considerable technical difficulty may be encountered. First of all, we need a *measuring instrument*. For a film designed to convey factual information, the instrument needed is an appropriate *test*; pupils' scores on this test will indicate how much they know about the subject. But in the case of a film designed to modify attitudes an appropriate measuring instrument might be an attitude scale of some kind which can measure the extent to which attitudes or opinions are held; in the case of a film primarily designed to arouse interest in a subject, techniques must be devised to give a reliable assessment of "interest" or the actions which indicate interest.

Given an appropriate measuring instrument, the basic method of measuring effects produced by a film is also straightforward. The measuring instrument must

be used to determine, first, what the pupils are like initially—that is, in the case of a factual film, how much they know about the subject *before* seeing the film. Second, the measuring instrument must be used again to find out what pupils are like—how much they know—*after* they have seen the film. The difference between those two measurements then represents the effect of the film; it tells how much pupils have changed (learned) as a result of the film presentation.

Use of Experimental Measurements of This Kind

Assuming that it is possible in this way to measure the effects of a film by controlled experimental comparison, how can such measurement of film effects be employed to improve the quality of teaching films? Two kinds of application may be noted. For want of better terms, these may be called "applied" research and "basic" research. These two uses of experimental research technique may be characterized as follows:

1. **Applied Production Research.** This ordinarily represents measurement of the *effects of a single film*. Such a study can tell the producer of a film which points of his presentation are getting across and which ones are not. The potential value of such research is that, particularly if it is carried out at the interlock stage or in any case before final completion of a film, the results may be utilized in correcting or reinforcing weak spots in a particular film's content. (Such data may also be used, of course, in designing supplementary materials, such as film strips, to use in conjunction with the film.) Research of this kind has the advantage that it can be carried out relatively rapidly and the results can be utilized immediately. It has the limitation, however, that the application of its results may be largely restricted to their use in improving the *specific film studied*.

2. **Studies of Basic Factors in Film Production.** This class of research seeks not simply to evaluate a particular film but to measure the *comparative* effectiveness of alternate versions of a film which present a subject in *two or more different ways*. In the simplest case, the content of the two parallel film presentations which are compared as to effectiveness will *differ only with respect to a single specified factor*.

The second of these two kinds of studies is the primary concern of research work such as that undertaken



Student operator ready to project an experimental film. Students are tested before and after each film showing to discover how much they learn from the various films studied. Refer to article on page 255.

by the Yale Motion Picture Research Project. The cumulative results of research of this kind should contribute ultimately to the development of a body of principles stating, for the general guidance of film production, what kinds of film presentation are likely to be most effective for the achievement of particular educational purposes. In other words, such research should



Punching test data on cards for machine tabulation, to facilitate handling data for large group of pupils.

in time furnish concrete evidence to help resolve some of the existing confusion and differences of opinion as to how to design a teaching film to do its job most effectively.

The study described in the following article, "Do 'Motivating' and 'Participating' Questions Increase Learning," furnishes an example of experimental methods that can be used in work of this kind, although the study is to be regarded only as a preliminary and exploratory one. The formulation of a body of principles of teaching film effectiveness will not result from any single experiment or even any one series of experiments. The development of such principles, like any other scientific principles, is a long-term project which can attain maximum usefulness only as the cumulative product of a coordinated and continuing research effort. This will require time and the cooperative efforts of many workers in the field of audio-visual education.

"Speaking of Film Councils"

(Concluded from page 250)

visual field. And here's why we think so: If this interest and belief in the power of the educational motion picture can be effectively guided and directed into patterns of utilization that are truly community-wide, reaching effectively and regularly every group organization in the community, the school use of motion pictures in the future will be only a minor part of a much greater whole, even though the school use of pictures may multiply many times. In the Film Council of America, there is hope for this achievement.

Do "Motivation" and "Participation" Questions Increase Learning?

Teachers and producers may profit from the results of such studies and apply the findings to their audio-visual work.

I. BACKGROUND OF THE PROBLEM

THIS study grew out of an interest in the contribution of two important factors which influence the teaching effectiveness of films. These two factors may be termed "motivation" and "participation."

"Motivation" refers here to the extent to which pupils are alert, interested, and trying to learn the material presented in a film.

"Participation" refers to the extent to which pupils are responding actively by practicing or rehearsing the things to be learned as the material is presented.

Why These Two Factors Were Studied

Theories of learning based on psychological and educational research underline the importance of these two factors of motivation and participation in determining how much a person will learn in any given situation. On common sense grounds, the importance of *motivation* in learning is also fairly obvious: one has to make an effort in order to learn effectively. The critical importance of *participation* may be less readily apparent, but it is equally well-supported by scientific theory and evidence in the field of human learning. The essential role of participation is crystallized in the statement that we learn only by doing, not by mere passive stimulation of our sense organs—that what we learn is determined by what we do in the learning situation.

Purpose of This Study

Obviously, there are many different techniques by which pupils may be motivated to learn material presented to them. Similarly, there is a wide variety of techniques which can be used to stimulate pupil participation during the presentation of a subject. No one study can adequately assess the importance of these factors in general terms nor investigate the effects of

Report on an Exploratory Study
MOTION PICTURE RESEARCH PROJECT*
Yale University, New Haven, Conn.

all of the possible ways in which they can be manipulated. As a preliminary attack, the present study investigated the contribution of two specific procedures:

1. A procedure which attempted to increase pupils' motivation to learn specific material in a film by the use of questions designed to arouse curiosity concerning the facts about to be presented; and
2. A procedure which required pupils to participate more actively during the film showing by answering questions about various points just after they were presented.

The specific procedures used are described below. It is to be emphasized that the results of this study measure only the added contribution to learning produced by specific procedures of the type employed. Obviously, some degree of

A Summary

1. An investigation was made by the Yale Motion Picture Research Project to study the educational value of introducing into a film questions designed to increase the pupils' MOTIVATION TO LEARN and to increase their ACTIVE PARTICIPATION as they viewed the film.
2. The method of study was that of controlled experimental comparison. It consisted essentially in testing the AMOUNT LEARNED by groups of high school pupils from several alternate versions of a film designed to teach a standard factual subject.
3. EFFECT OF "PARTICIPATION" QUESTIONS. A considerable increase in amount of material learned was shown to result from the introduction of a procedure requiring the pupils to participate more actively by answering questions on a worksheet at the end of each unit or "block" of material presented.
4. EFFECT OF "MOTIVATION" QUESTIONS. The experimental data further suggest that the addition of questions designed to increase the level of pupils' motivation to learn, preceding the presentation of each unit of material, may also increase somewhat the amount of material learned from a film.

*This project was carried out under the general direction of Mark A. May, Director of the Motion Picture Research Project and of the Institute of Human Relations, Yale University. Those affiliated with the present study included: Gardner Hart, who was mainly responsible for the preparation of the film materials used; J. W. Whiting and R. S. Hadsell, who organized the film presentations, designed the tests, and administered the experiment in the schools; and A. A. Lumsdaine and R. S. Hadsell, who were responsible for the tabulation and analysis of the results. Assistance in the initial planning stages was given by J. W. Tilton and C. I. Hovland of Yale University, and William Dyckes of Hamden High School. The successful execution of the testing program was due primarily to the cooperation of Mr. W. H. Moody, Principal of Hamden High School, Hamden, Conn.; Mr. George Hutchinson, Principal of the Commercial High School; Mr. Albert Harter, Principal of Fair Haven Junior High School, New Haven, Conn., and Mr. D. W. Belcher, Principal of West Haven High School; members of their teaching staffs; and Miss Leonie Brandon, Director of Visual Education in the New Haven Schools.

participation and motivation is already present in viewing a film in any class room situation. Thus, the present results are in no sense to be construed as representing an over-all assessment of the importance of "motivation" or "participation" as general factors in learning.

II. HOW THE STUDY WAS DONE

Subject Matter of the Film

In order to avoid having to shoot new film footage a subject was selected for experimentation on which film material was already available. The subject chosen was "The Heart and Circulation of the Blood," a widely taught topic encompassing a considerable variety of factual material. Pictorial material from two already existing films was organized into a series of seven units or "blocks" of material, with titles such as "Structure of the Heart," "Heart Valves," "Sound of Heart Beat," and "Pulmonary Circulation," with accompanying voice-over narration.

Experimental Film Materials

Four different versions of the film were prepared, each giving exactly the same factual presentation, with identical pictorial materials and accompanying commentary. In some versions, the units were preceded by titles giving "motivating" questions, and in other versions the units were followed by titles directing pupils to answer "participation" questions. The use of these "motivating" and "participation" questions is described below.

"MOTIVATING" QUESTIONS: These were questions given on titles spliced into the film just before each unit of factual material. The questions were designed to interest the pupils in learning the material about to be presented and to direct attention to the relevant aspects of what was to be shown. For example, just before the mechanism of the audible heart beat was explained, the question was asked, "Do you know exactly what parts of your heart make the sounds which the doctor hears in the stethoscope?"

"PARTICIPATION" QUESTIONS: These questions were designed to get the pupils to respond actively by answering, at the end of each unit, a question concerning the material that had just been presented. The questions were printed on a worksheet which the pupils used during the film showing. As each unit was completed, a film title directed the pupils to answer the question covering that unit. After a short interval the correct answer was then given on the screen. For example, after showing the relation of the pulmonary circulation to the action of the heart, the film directed the pupils to answer the question, "Which chamber of the heart pumps blood to the lungs?" The contribution of these two kinds of questions in improving the film's effectiveness was studied by comparing the amounts learned by four matched groups of pupils, when each group was shown a different version of the film. The four versions were as follows:

Version I, shown to the first group. This was a straight factual presentation, with neither the "motivating" nor the "participation" questions.

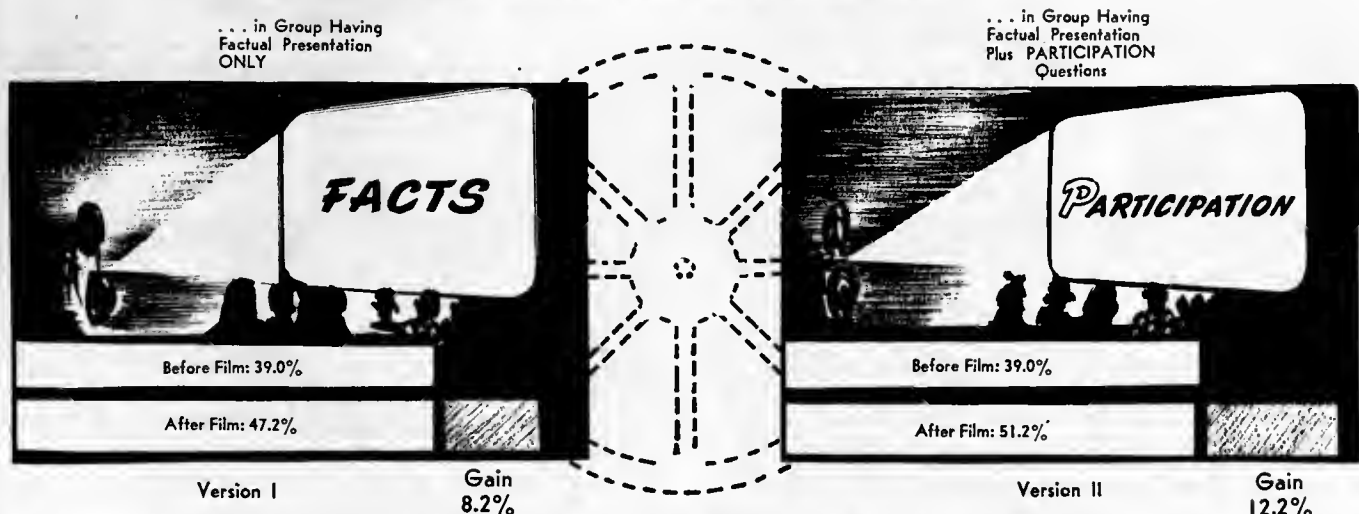
Each of the other three versions used a factual presentation identical with that in Version I, but included in addition one or both of the two types of questions described above:

Version II, shown to the second group: the factual presentation supplemented by "participation" questions answered by the pupils after each unit of material.

Version III, shown to the third group: the factual presentation supplemented by "motivating" questions preceding each unit of the material.

Version IV, shown to the fourth group: the factual presentation supplemented by both kinds of questions: "motivating" questions preceding each unit of material and "participation" questions following each unit.

Average Percentages of Correct Answers on Subject Matter



Graph 1. Version I shows the improvement of the group as a result of seeing the factual presentation. Version II indicates the improvement when participation questions were added to the factual presentation. (See "Results," page 258.)

Measuring the Effect of the Film

The basic procedure used to determine the relative effectiveness of the four versions was the method of controlled experimental measurement outlined in the preceding article "The Improvement of Teaching Films." Approximately 150 tenth and eleventh grade pupils in public schools in the vicinity of New Haven, Connecticut, were used for each of the four versions described above. Students were assigned to the various versions in such a way as to have the group for each version balanced with the other groups with respect to grade level, initial test score (before the film), general ability, sex, and other factors.

A factual test was developed to measure pupils' knowledge of the subject matter covered by the film. The test was composed of forty multiple-choice questions.

All pupils were tested twice. The first test was given a week before the film showing in order to determine how much the students already knew about the subject. The second test was given just after the film in order to determine how much they had learned from seeing the film. The amount of material learned from each version of the film is, therefore, revealed by the difference between the "before" and "after" test scores for each version.* The *relative effectiveness* of any two versions of the film can then be seen by comparing the gain made by a group that saw one version as against the gain made by another group that saw a different version.

III. RESULTS

1. Contribution of the Procedure Used to Increase Participation (Comparison of Versions I and II)

The addition of participation questions following each block of the factual presentation resulted in a significant improvement in the amount of learning produced by the film.

This is seen in graph one which compares the average test scores for the group of pupils that saw Version I, the factual presentation only (at the left), and for the group that saw Version II, presentation including participation questions (at the right). The length of the bars represents the average per cent of test questions correctly answered before the film (upper bars) and *after the film* (lower bars). The initial comparability of the two groups is illustrated by the fact that the two top bars (scores before seeing film) are equal.

The amount learned by each group is thus indicated by the shaded portions of the bars, which show the *increases* in average per cent of correct answers after seeing the film. (See also graph 2.)

The results charted are "average" results. Thus, the values are averages for all individuals in each experimental group, and they are also averages for all 40

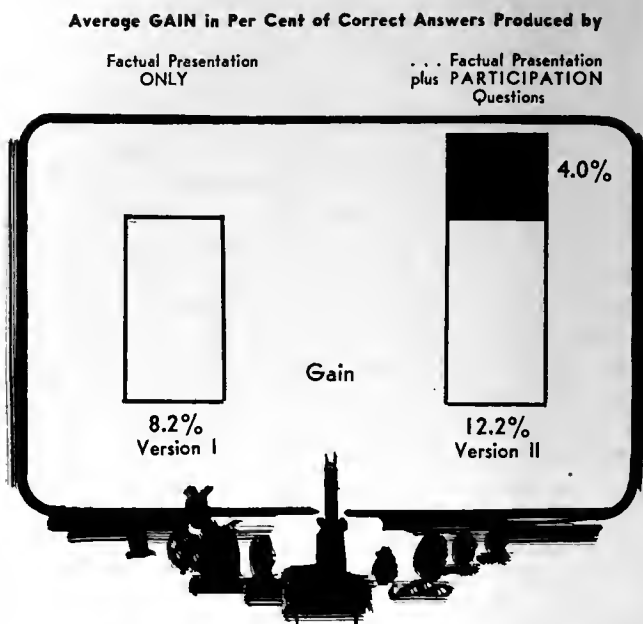
test questions used to test knowledge of the subject matter. Naturally some individuals learned more and others less than the average. Similarly, the percentages learning various items of information varied from item to item, and the average superiority of the participation procedure was not manifested equally on all test questions but varied from question to question.

Very marked superiority of the participation procedure is illustrated by a test question on how stimulation of the vagus nerve affects the rate of heart beat. On this question, the gain in per cent of correct answers in the participation group was 47% (from 19% before the film to 66% after the film). But in the group that saw the standard presentation the gain was only 10% (from 11% to 21%).

Equal gains for both versions are illustrated by another question (normal rate of heart beat). The gains on this question were 28% for one version and 29% for the other.

2. Effect of Adding the "Motivating" Questions (Comparison of Versions I and III)

A comparison between Versions I and III deals with the contribution of the questions, designed to increase the pupils' level of motivation, which preceded each block of factual material.



Graph 2. A comparison of the gains produced by Version I and Version II, represented by the shaded portion of the lower bars in graph I, is here presented in simplified form.

The gain in average per cent of correct answers for Version III, employing factual presentation plus motivating questions, was 10.5% (from 38.8% before the film to 49.3% after the film). Graph three shows the comparison between this gain and that effected by the factual presentation alone.

It is seen that the higher average gain was for groups that saw the version in which "motivating" questions were included. The small size of the difference between the two versions (2.3%) does not, of course, imply that motivation is unimportant as a general factor in learning. This is particularly apparent in view of the likelihood that in all versions the pupils probably had considerable incentive to do

*Measurements were also made for a "control group" which was tested and then re-tested after the same interval as the other groups but which was *not* shown the film. The average score for this group was the same (39.5%) on the first test as on the second test, showing that any gain in test scores for the other groups must be attributed to the effects of the film.

well due to the general nature of the testing situation. The results do mean, however, that the further addition of this particular kind of motivating device made at best a limited contribution to the effectiveness of the film.*

3. Further Results

A. Combined Effect of Participation plus "Motivating" Questions

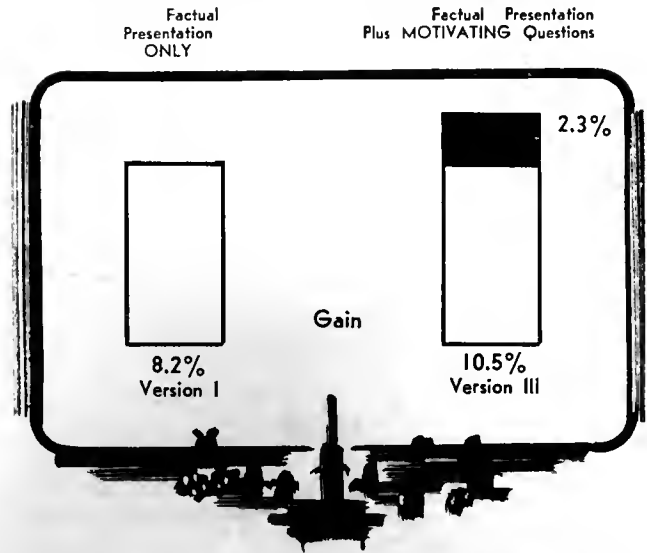
The evidence in the preceding two sections shows that an improvement in learning was made by the procedure for increasing participation and also suggests that the insertion of "motivating" questions probably increased somewhat the amount learned.

The question naturally arises as to the effect of introducing *both* procedures into a film. In graph four, the results obtained when this is done (Version IV) are compared with those for the versions using each of the procedures singly. Two questions arise:

(1) *How much did the further addition of the "motivating" questions contribute to the effectiveness of the version that already incorporated participation questions?* The answer is seen in graph four by the difference between the third and fourth bars (Version II vs. Version IV). The difference in this case is only 1.8—a difference too small to be regarded as fully reliable for the samples studied. Thus again the evi-

*It must also be remembered that all measurements of this kind are subject to a certain amount of chance fluctuation. This in turn means that, even if the "motivating" procedure had actually been completely ineffective, we would still expect in the course of a series of repetitions of the experiment to obtain slight differences in favor of the "motivation" group about half of the time. On the other hand, fairly large differences—of the size obtained through the use of the participation procedure, for instance—would occur so infrequently by chance that we may confidently conclude that the participation procedure really made a significant contribution. But less confidence is justified in the conclusion that the addition of the Version-III procedure (motivating questions) made any contribution. Thus, it can be shown that if there were in fact no advantage at all in the use of the motivating questions, differences as large as the obtained one of 2.3% would occur about once in 20 repetitions of the experiment, with similar groups, simply as the result of chance fluctuations.

Average GAIN in Per Cent of Correct Answers Produced by



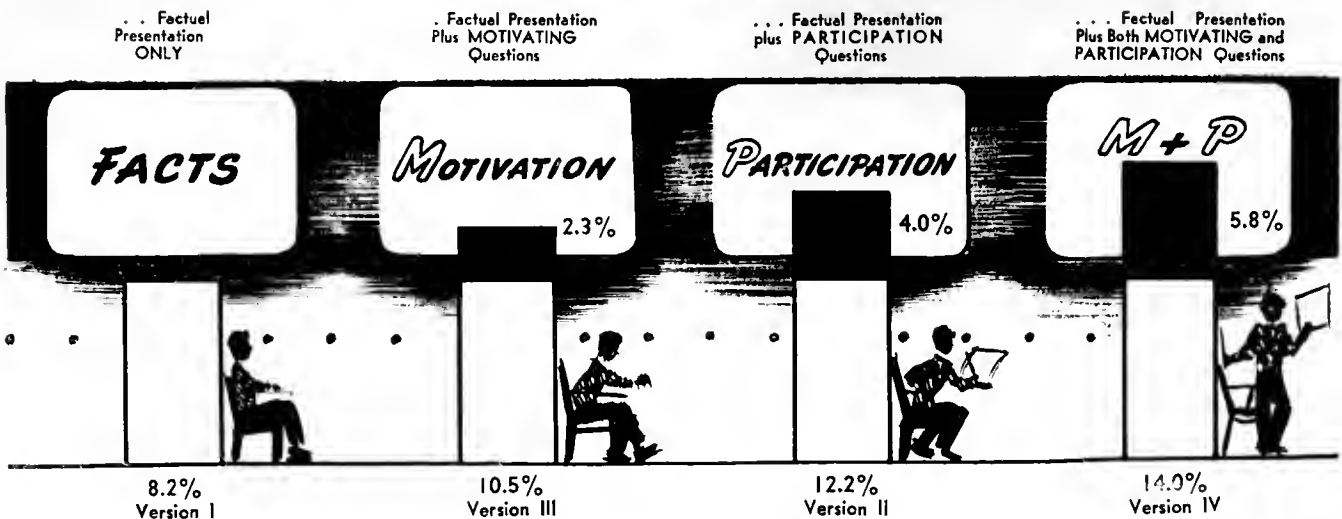
Graph 3. A comparison of gains produced by Version I (factual presentation only) and Version III (same presentation plus "motivation").

dence suggests, but does not conclusively establish, that adding the "motivating" questions increased the average effectiveness of the film—a conclusion which is the same whether the "motivating" questions are added to just the basic presentation or to the presentation already augmented by participation.

(2) *How much did the further addition of participation contribute to the effectiveness of the version that already incorporated "motivation" questions?* The answer here is given in graph four by the difference of 3.5 between the length of the second bar (Version III) and that of the fourth bar (Version IV), and indicates that the further addition of participation significantly increased effectiveness, just as was found when the participation questions were added to the basic factual presentation alone.

(Continued on page 274)

Average GAIN in Per Cent of Correct Answers Produced by



Graph 4. It is seen from this chart that the largest gain in correct answers was obtained for Version IV, the combined motivation-participation procedure.

TEACHER-COMMITTEE EVALUATION of NEW FILMS



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Heidi

(Teaching Film Custodians, 25 West 43rd, New York City)
45 min., sound, black and white. Three-year lease \$100.
Produced by Twentieth Century Fox. Contact distributor
for rental source.

Description of Contents:

Based on Johanna Spyri's book by the same title, the film chronicles the incidents in the life of Heidi from the time her cruel Aunt Dete deposits her with her recluse grandfather, Adolph Kramer, until the visit of Clara Sesemann and her father to the Grandfather's.

Wanting to be free from the responsibility of caring for her niece, Aunt Dete takes Heidi to Dorfli to leave her with her grandfather. Here in the Alps with his two goats the



Teaching Film Custodians, Inc.

An abridged version of the film, "Heidi," based on Johanna Spyri's book of a little girl who lived with her grandfather high in the Alps. The film (1937) shows the customs and life of people who live by their own labor and was produced by 20th Century Fox.

Grandfather has isolated himself from the fellowship of his friends and neighbors. Heidi, through her cheerfulness, resourcefulness, and regard for her grandfather, breaks down his resistance and wins his love and companionship. Many incidents show the growth of their love for each other and their mutual joy. The Grandfather's change of attitude is climaxed by his decision to return to church, where Heidi and he are welcomed by all the townspeople.

As the year goes by, Heidi becomes a great friend of Peter, the goat general, and blind Anna. A cloud is cast over the party which Heidi and her grandfather plan for Peter and Anna by Aunt Dete's kidnapping Heidi, against

her will and without the knowledge of her grandfather, to be the companion of Clara Sesemann, a rich invalid girl. Fraulein Rotternmeir, Clara's nurse and tutor, strenuously objects to Heidi principally for the selfish reason that she intentionally plans to keep Clara an invalid in order to assure her own pleasant employment in the wealthy household.

Heidi, however, is immediately accepted by Clara and is retained in spite of her strong desire to return to her grandfather. Without the knowledge of the tyrannical Fraulein Rotternmeir, Heidi encourages Clara to practice walking, and thus on Christmas Eve, Clara is able to walk across the room to her father. Mr. Sesemann expresses his deep gratitude to Heidi, and even though he and his daughter hate to see her go, Heidi returns to her grandfather. By spring, Clara is able to walk. She and her father climb the mountains to Grandfather's cabin, where they are lavishly feted by the Grandfather and Heidi.

Committee Appraisal:

Even though the screen version deviates somewhat from the original plot, it vividly depicts the character conflicts, the interrelationship of the actions of the characters, the way of life of one who lives by his own labor in the mountains, and manners and customs of the people. The characters are well cast; the condensed version climaxes the scenes in the original photoplay which were introduced to feature Shirley Temple; the photography and musical background are very good. The film should be interesting to intermediate grades either before or after reading the book. It will appeal, from a general interest point of view, to more mature groups.

Return of the Vanishing Herd

(Hardcastle Films, 818 Olive Street, St. Louis 1, Missouri)
10 minutes, 16min, sound, color, \$75.00.

Description of Contents:

The film depicts in some detail the activities of the Alaskan fur seals and the conservation program of the U. S. Government which operates to conserve these animals for human use.

The four small Pribilof Islands two-hundred miles off the west coast of Alaska are first shown as the only land home of the seals. The seals are then seen and heard on the islands. The film records the exodus of the seals from the islands about the first of November as they leave to spend the winter months in southern waters. They are shown again in the spring as they return. The bulls arrive first and preempt the spots for their homes. The cows then arrive and join the harem of a particular bull. Each mother has one seal pup a year. The film shows the young puppies emulating their parents and enjoying youthful capers.

The film next covers the U. S. Government conservation program, which includes an annual census of seals and a controlled plan of killing seals for furs. The final sequences of the film show the preparation of the pelts and the sale of furs in a government-controlled auction.

Committee Appraisal:

This film is recommended for use by groups from intermediate through adult levels interested in the story of the Alaskan fur seal. The subject gains interest from the excellent color photography and informative commentary. It should be useful for showing the habits and behaviors of seals, the success of one government conservation project, and the economic importance of seals.

Water Supply

(Academy Films, 1448 West 61st Street, Los Angeles 44, California) 10 minutes, 16 mm, sound, color, \$75.00.

Description of Contents:

This film shows the various sources of water supplies for farms, small towns, and cities. The opening sequences show how all water from rain or snow collects in rain barrels, lakes, ponds, and rivers as surface water; or in the soil above the rock level as ground water. By means of an animated diagram, the film shows how a spring is the water level coming out the side of a hill. Special machines are shown digging shallow wells in high-water level areas and drilling deep wells in other areas. Deep wells generally have purer water. The old-fashioned bucket in the well is contrasted with the hand pump, the windmill, and the electric pump. An animated cross-section diagram shows how artesian wells flow without pumping, the water being stored under pressure is a porous layer between two non-porous layers.

The second part of the picture emphasizes the fact that although small cities may use ground water, most cities are dependent upon surface water. The various systems used are explained by means of animation and photography. Cities near the Great Lakes have intake cribs out in deep water, from which the water is pumped to the purification plant where chemicals are added; pumping plants finally distribute the water. Next the film shows how St. Louis pumps the muddy water of the Missouri and Mississippi Rivers into settling basins, where lime helps settle the mud so that it can be scraped out. The water is settled again, pumped through a sand filter, and finally stored in a huge covered reservoir above the city. As a third example, the film shows Southern California getting water by means of aqueducts from sources several hundred miles to the east. A dam in the Colorado River provides power for pumping the water, and its lake acts as a settling basin. The water is pumped over the mountains or through them in tunnels, across the desert in open canals, and by a pipeline over the Santa Anna River to the filter plant. It is partially softened by lime, a sand filter, and a zeolite softener, which are shown by animation.

Testing and research laboratories are maintained to protect the purity of water supplies. Thus, people can be confident of recognized water supplies.

Committee Appraisal:

This is an excellent addition to the films already avail-

able for use in units on water supplies. It deals with the scientific aspects of water supply exclusively, introducing many terms which are well illustrated by means of photography and animated diagrams. The first part of the picture shows ways in which ground water becomes available; the second part shows how cities obtain surface water and make it fit for use; and the third part reviews the important points made, thus rounding out a comprehensive treatment of the subject. The color photography, subdued, clear, and natural, is excellent, as is the animation. Recommended for use on the junior and senior high school levels of general science.

The Librarian

(Vocational Guidance Films, 2708 Beaver Avenue, Des Moines 10, Iowa) 10 minutes, 16mm, sound, black and white. \$50 less 10% cash discount. Discussion guide available.

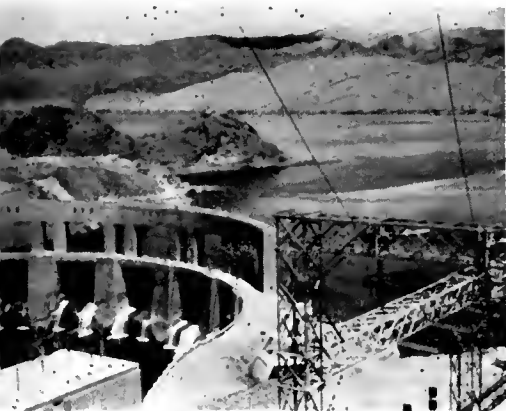
Description of Contents:

One of "Your Life Work Series," this film discusses the aptitudes necessary for success in the field of librarianship, the different types of library work, the training necessary, and the value and compensations of the work. Beginning with the assumptions that if one likes books and if he likes people, he might consider librarianship as a profession. The film proceeds to delineate the various types of libraries. It shows the Library of Congress, a small rural library, a university library, a special library, and an extension library. It also shows that the work of librarians falls into five broad classifications—cataloging, reference, circulation, children's library work, and school library work.

One sequence of the film deals with the more recent services developed by libraries, including circulation and utilization of motion pictures, microfilm, musical scores, recording and transcriptions, and posters. For a few librarians, the film points out that there exists an opportunity to go into such specialized fields of librarianship as public relations and administration. The film concludes by indicating the high school courses which contribute to a background for library training and the organizations such as library schools and the American Library Association which can be contacted for specific information.

Committee Appraisal:

The film should be effective for the following purposes: (1) indicating the nature of librarianship as a profession; (2) the qualifications—both personal and vocational—required in several different types of library work; and (3) providing information on professional guidance available to one considering library work as a career. The film, following the pattern of others in this series, is recommended for use with high school students for the purpose of occupational guidance. It covers the significant problems in the field in a highly satisfactory method from the viewpoints of emphasis, clarity, and economy of time.



This dam is a source for power which will pump a city's water. Water may be obtained from lakes, rivers, wells, or catch basins.

"Water" is vital to man's existence. Los Angeles receives its water by means of aqueducts and canals from sources far away from the city.

No old-fashioned bucket well is this. Modern wells are dug by specialized equipment. Deep wells generally have purer water than shallow wells.

Engineering Progress Opens New Vistas

*The Society of Motion Picture Engineers discuss
8 and 16mm films as well as trends in education*

WILLIAM F. KRUSE

President, Allied Non-Theatrical Film Assn.

TO VISUAL education enthusiasts in all fields, the recent 61st Semi-Annual Convention of the Society of Motion Picture Engineers offered promising new vistas of progress to come, in equipment and materials for the taking and showing of motion pictures and other projected visual aids. Indicative of the growing significance of the 16mm motion picture field, as compared with its parent 35, is the fact that of the sixty-odd papers delivered during the five-day session, half were equally applicable to both fields, while of the specialized remainder, three times as many centered upon the narrower widths as upon the wider. To be sure, the convention was held in Chicago, the heart of the 16mm industry. At the SMPE's Hollywood meetings, the emphasis might well be different. Nevertheless, this meeting showed clearly that the engineering brains of the film industry are very much preoccupied with developments that will vastly expand and improve present facilities for making and using 16mm motion pictures.

Improvements

For the most part, the papers and discussions dealt with improvements in the performance of present equipment and materials, rather than with radically new models. The chimerical 20-pound, under \$200, cartridge-loading 16mm or 8mm sound projector remains to be unveiled at some future occasion, how far off no one can tell. But new war-born lead-sulfide photocells and indirectly heated exciter lamps, demonstrated by Northwestern University representatives, give considerably increased volume as compared with current caesium-oxide phototubes, thus forecasting the possibility of smaller and lighter amplifiers without sacrifice of volume. Several papers dealt with modified laboratory techniques to produce better quality sound tracks; a theater demonstration of 16mm sound with a "semi-portable" dual-diaphragm speaker of improved design gave exceptionally pleasing reproduction.

Application to School-Made Films

A number of the papers dealt with problems similar to those encountered by educators who produce their own record and teaching films. Two were on the use of the Bell & Howell magazine camera for microphotography, with built-in illuminants. Among the "gadgets" were a "multi-effects" title stand and a professional type sunshade and filter holder. A 16mm film developing machine taking up only two cubic feet of space was described by Eastman Kodak representatives. In this experimental development, each processing bath takes only five seconds. The growing role of the local 16mm service studio and laboratory, able to make recording and professional looking titles,

as well as reproduce copies and help the semi-professional producer in other ways was described by Lloyd Thompson. The problems involved in producing training films, as presented by Reid H. Ray, parallel many of those encountered in the making of films in educational institutions. Since all convention papers are eventually published in the SMPE journal, it is well worthwhile for educational institutions to include this publication in their reference files. Address: SMPE, Hotel Pennsylvania, New York. Three papers were given on 8mm production, projection and recording. One, on basic research at Illinois Tech, was delivered by Robert E. Lewis.

Magnetic Recording

A magnetic track, recorded on an impregnated band deposited on either edge of 8mm film, demonstrated passable results on voice when recorded at 24 frames but rather bad sound when attempted for music with film running at 16-18 frames per second. The advent of the tape recorder holds great promise for semi-professional producers and will come into wide use just as soon as the film coating and recording services emerge from their present advanced experimental stage. It will make possible the fitting of sound to any edited film under conditions well suited to amateur and training productions. Any track can be recorded anywhere in the film, and instant magnetic erasure makes possible unlimited change. The process will be of major value



Dr. Walter A. Wittich receiving a "16mm Pioneer Award" in behalf of NEA's Department of Audio-Visual Instruction. A. G. Petrasek of RCA made the presentation on the occasion of the 16th anniversary of sound-on-film. Left to right are Col. Gerald N. Bench, Director of Visual Instruction, Chicago Public Schools, Mr. Petrasek, Dr. Wittich, and Dr. Joseph Park, Director of Visual Education, Northwestern University.

in overcoming foreign language difficulties on entertainment and educational films for export. The magnetic track or tracks can be added to a film carrying the regular track, making possible the use of either, or both, should occasion require. At present the magnetic head is simply substituted for the conventional sound take-off, no special projector being involved. Radical as are some of these coming innovations, they are solidly built on existing projection, production, and even processing equipment. Projectors with dual systems for optional use of magnetic or photoelectric reproduction appear entirely feasible.

General Principles not Overlooked

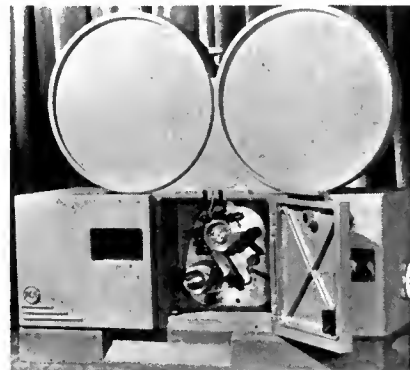
An engineering meeting may be expected to emphasize most heavily the scientific and development aspects of the industry. Established achievement is fixed in common basic standards; current experimentation is disclosed so that collaboration may accelerate progress. But SMPE meetings recognize clearly that the true social role of the engineer is more than that of scientist and gadgeteer. At the Chicago Meeting, as always heretofore, numerous papers dealt with social problems. Perhaps the highlight of the meeting in this respect was the carefully prepared discourse of L. Mercer Francisco on "The Psychology of the Sound Film." His basic thesis, amply documented, was that "as an educational instrument, the sound film is particularly effective for influencing people in groups, bringing to bear factors on social as well as individual psychology: social facilitation, the impression of universality and prestige."

Dr. W. A. Wittich, president of the Department of Audio-Visual Instruction of the National Education Association, spoke on "Trends in Audio-Visual Education." While acceptance of the value of projected aids is today quite general, he pointed out that of 248,000 one-room schoolhouses (80% of them electrically equipped), a large part remain without these media. At present, he thought, only 10% of our teachers use these aids, generally not because they are too expensive but rather because of teachers' fear that they are still too complicated. If the threading of a projector could be made as simple as that of loading a 16mm or 8mm magazine camera, a large part of this timidity might be overcome. If New Zealand can spend 18% of its national income on education, and the Soviet Union only a trifle less, Dr. Wittich thought there should be no question of the ability of the American people to finance any educational program they became convinced was necessary.

American Films Abroad

Orton H. Hicks of Lowe's International spoke on "American Films Abroad." His paper described the procedures involved in dubbing English language tracks into other tongues. He then told of the resentment encountered abroad to attempts by the Motion Picture Export Committee to control the content of American entertainment films shipped abroad. Singling out two films, *Mr. Smith Goes to Washington* and *Grapes of Wrath*, as examples of what might give other peoples a "bad" impression of American life,

New equipment was unveiled by some manufacturers at the SMPE convention in Chicago. RCA displayed a complete line of 16 and 35mm sound-on-film recorders.



he told how the latter had been fitted with an antidotal explanatory foreword. He also explained that the Norwegian government, exhibitors and public had refused to receive the film except in its original American form and that finally the propaganda foreword had to be withdrawn. This paper, the very curtain raiser of the meeting, precipitated a good-natured but lively discussion. The question was raised as to whether the American motion-picture industry should set itself up as a censor to dictate what part of the pictures that appear on screens should be permitted to reach the eyes of people abroad, especially when it had already become obvious that such attempted "thought control" on our part is strongly resented by our potential customers in other lands. Was not the remedy, rather, to feed the American screen with more of what is true, and fine, and significant in our own life, and then let foreign audiences take their own pick, and draw their own conclusions?

The issue was seized upon by Nathan D. Golden, of the U. S. Department of Commerce, who objected that certain foreign governments such as Russia and Yugoslavia would not pick pictures that showed life in America in any favorable light, and that as long as we had a backlog of over 1200 pictures that had never been shown in theatres abroad, we should do our own picking, as to what goes into export. In reply, Hick's own statements were cited to the effect that Deanna Durbin was Russia's favorite actress and that only four American feature films all told had been bought by the Soviet Union over an extended period. Certainly none of Universal's Durbin films could be accused of excessive social significance or of hostility to the American way of life. The British attempted no such censorship at their end even concerning the "table" manners of Henry VIII in Korda's film, or the blundering stodginess of Col. Blimp. However, they did expect us to be equally respectful of their intelligence and good taste and so did the Norwegians. Most foreign audiences can be expected to resent emphatically any attempt on our part to decide for them which of our pictures they are intellectually old enough to look at. Louis de Rochemont's report at the National Board of Review conference was cited, as to the unanimously favorable review given his *Boomerang* by all British critics, without exception. The British press was said to have complimented the Americans on growing up at last, to the point where our films might finally be willing to concede that all American life, as they reflect it, is not necessarily milk-toast and honey.

WANTED—Stimulation and Coordination

(Continued from page 251)

principal, or in smaller towns the superintendent, who also acts as principal. He may delegate the responsibility; he may call in outsiders for advice, but he is primarily responsible for improving the instruction within his school—in this instance through an improved use of instructional materials. A first step then is to stimulate the principal so that he in turn will stimulate his teachers. His goal will be a cooperative program with all teachers participating actively.

The inertia mentioned above will be present in many administrators. It includes the attitudes of those persons who are content to let things stand and who dismiss any constructive idea with the statement, "We've tried those things and they didn't work". Remember, we are thinking here of a concerted, concentrated attack on the problem, not a let-every-teacher-take-care-of-himself approach.

Getting the principals active is the responsibility of you who are specialists in audio-visual education. You know the values. You know most, if not all of the answers. One of your prime interests is in solving the problem presented here.

The Campaign for Audio-Visual Materials

A well-planned campaign should be organized and launched. The procedure must be that of master teachers. The principles of learning will enter the picture as directly as in any classroom teaching situation (motivation, repetition, evaluation, and so on). A selling program will be necessary. You will be re-emphasizing your public relations—in this case principal relations. Closely associated with these efforts, or perhaps an integral part of them, should be a handbook (or its equivalent) showing what to do and how to do it. In brief, it would take the principal by the hand and lead him through the several steps necessary to get his teachers motivated and organized. Perhaps the handbook would be augmented by a film or film strip developed expressly for the job at hand. At any rate, there would be suggestions, methods, hints, and techniques aimed at getting the teachers ready and started. And as you prepare such a guide you would be keeping in mind the several criteria underlying effective visual materials: simplicity, colorfulness, flexibility, and so on.

Specialized Committees

There are many ways in which the teachers might organize and work on the problem. One such plan, usable in large and small schools, is to organize on the basis of individual committees representing the various types of instructional aids. In this approach, there might be one committee each on movies and filmstrips, slides and opaque projection, graphic aids, models, objects and specimens, blackboard and bulletin board, field trips, and booklets and bulletins. The grouping might be different. That would be determined by the teachers after considering the problem.

The aim of this approach would be to have the members of each committee become specialists in a particular area. This would make the most advantageous use of whatever time the teachers could devote

to the program. It would result in a concentration of efforts. It would cut across subject matter lines. It could bring everyone into the picture.

The results of committee activity would be available to all teachers. An individual teacher wanting special assistance could enlist the aid of any committee. Libraries of various types could be established, mailing lists could be maintained, simple workshop projects could be organized, and displays could be initiated. Each committee might prepare demonstrations or criteria to aid the other teacher in selecting, making, or using the several types of materials. In brief, each committee would serve as a clearing house for a certain type of material.

There are those who might argue that it takes more than committee appointments to make specialists. That is true, but concentration, however slight, is better than no concentration at all. The writer has observed the wisdom of this fact in working with college classes on the development and use of instructional aids. A few weeks' work by committees similar to the above in variably produces results much superior to the usual method of trying to make everybody learn everything about everything. It has been interesting to note how, within a few weeks' time, the class members turn to a particular committee when a problem arises in their sphere of activity. There is no question but that similar results could be obtained in any school system with a little *stimulation* and *coordination*. A few examples will highlight the potentialities of this approach.

Committee on Motion Pictures

Suppose that the committee on motion pictures consisted of three members at the start. One person might become the specialist on projection with the others working on related aspects. Among other things, the latter group might initiate a library of film titles and descriptions in the various subject matter fields. They might review the literature on selecting and using films. When their turn comes, they could be in charge of a special teacher's meeting on the selection and use of motion pictures. They might also be responsible for the student operator's club, which many schools are now organizing.

Because film projection has certain technical aspects, the specialist on projection would want to become as proficient as possible. The audio-visual dealer of the local theater operator might provide answers to some questions, but the best procedure would be to call on the State University, the nearby Teachers College, or the State Department of Education for special help in getting underway. If this school were in Minnesota, the writer would suggest that the principal send this committee member to the Audio-Visual Education Service at the University for a two- or three-day concentrated training program on the care and use of projectors. Even a one-day session would bring noticeable improvement in the typical school situation. The logic and value of such a visit should be readily apparent.

No doubt every state has or could have a similar service. Sometimes the service will be able to go out to the schools. This is fine, but the writer would not

(Concluded on page 284)



One Way To Improve Utilization

HOW can the producers and the distributors of visual materials help to improve utilization? One good way comes to mind. It is the development of a simple, practical, and educationally sound guide or manual for the user. It should be sent to him when his booking is confirmed. It will help and guide him as he plans the use of the visual material. If it arrives with the material, it is too late to do the maximum good.

Two Necessities

What should it contain? At least two things: A summary of the content of the visual aid, and suggestions as to how it can best be used with certain groups. If ideas on getting the group ready and on follow-up can be included, so much the better. The description of content should be accurate. Many workers for years to come will be unable to preview all the materials they use.

The suggestions for use should be educationally realistic and not designed to promote the sale or use of other kindred materials. Visual materials must be fitted into the church school. Utilization suggestions should imply the supplementary use of visual materials, and not infer the total displacement of other materials and methods.

Who?

Who is to prepare these guides? At first, it will probably be the producer of the materials. Later, as the upper levels of leadership in the churches become conscious of their responsibility for the improvement of utilization, their preparation will be undertaken by these responsible for the total curriculum of the church. When this stage is reached, there can be an integration of materials and methods not possible otherwise. With the rapid increase in visual materials, the church should be thinking seriously of its obligation to give fruitful assistance to the local user.

Guides Are Available

Here and there, starts have been made, mostly in the first phase. The Concordia Press' two-page guide on the filmstrip, *The Visiting Teacher*, is a good job. The discussion guides accompanying the filmstrips of Church Screen Productions (*Boy Meets Girl*, *The Christian Family*) would have greater value if a synopsis were included and if they reached the user before the aid arrived.

Guides are needed for such films as the *Two Thousand Years Ago* series; for the alcohol filmstrips of the

WTCU, and many other visual aids. By providing helpful guides, Association Films increased the usefulness of its "Art of Living Series," *You and Your Family*, *You and Your Friends*. Similar guides are needed for the mission films of the church, and improved utilization will wait to a considerable degree upon their production. This department will welcome an article critically evaluating present guides and indicating a pattern for more adequate ones.

We Use Opaque Materials

N. EUGENE KIRCHNER*

MANY church groups have yet to discover and utilize the advantages of opaque projection. It is not new. Churches have been somewhat slow in incorporating this aid in their teaching techniques, largely because slides and films have occupied the center of attention. We have used opaque materials, and we are enthusiastic about them.

Limitless Material

This type of projection can be done in any room suitable for other forms of projection. The specific advantage of opaque projection is that useful materials are limitless. Illustrations from magazines, from religious papers and periodicals; maps, charts, graphs, pictures—all are at the teachers disposal.

*Minister of Education, Plymouth Church, Wichita 8, Kansas.



Bausch & Lomb Optical Co.

With the opaque projector, pages from books, photographs, and small objects may be projected onto a screen. Lantern slides may also be used; this particular projector is known as a combined Balopticon, Model LRM.

Mount Pictures

We mount pictures on black backgrounds (black construction paper cut to a convenient size), thus enhancing the picture and facilitating their insertion in the machine. Pictures up to six inches square can be used. Larger pictures can be shown in sections. One projector now on the market will accommodate pictures up to $8\frac{1}{2}$ x 11 inches.

Opaque Materials for Motivation

We used opaque materials to help motivate a group of boys and girls in the weekday school to buy a heifer for relief purposes. From many sources we gathered pictures showing the needy children of Europe. They spoke more forcefully than words. Even the smallest child could appreciate that these children needed food.

This initial presentation was followed by the showing of the film, *Our Foster Mother, The Cow*. We followed this with two stories from the *All Abroad For Adventure Series II*, "The Missionary Cow", and "The Cow That Went To Sea". Both stories dealt with Puerto Rico, and both were illustrated by opaque materials.

Circumstances prevented our showing the real cow to the boys and girls. However, we did take her picture and show it. Thus, photographs made by group members may be shown.

For Small Children

We like opaque projection for small children. The fine stories in the 12-volume series, *Bible Books For Small People* can be used in the opaque projector. The picture is mounted, for easy insertion, and the script read. To duplicate these stories on slides would cost many times the price of the books which are "sacrificed." One of our primary teachers uses this method extensively.

Clip Magazines

We used pictures from the *National Geographic* to show a sixth grade group the caves of Cappadocia in which the hermits of the fourth and fifth century tenanted. A kindergarten group shared in the support of a little French boy. He was made real to these children when his photograph and a picture of his home were shown. Buying magazines just to cut up for the picture library is really quite economical; usually, however, old magazines may be used. The mounted pictures should be filed in manila folders for future use.

Opaque projection was especially valuable to us in our observance of Brotherhood Month. Slides and filmstrips that depict the limited home conditions of many Negro homes are very scarce. We used pictures from many sources to show Negro home life. We presented great Negro personalities such as Dr. Carver and Marian Anderson. This unit was augmented by such stories as "My Little Brother" and "Building With Bricks" from the *All Aboard For Adventure Series*.

We took 350 boys and girls to visit a synagogue. The trip was motivated and made more meaningful by using the illustrations from Mary Fitch's book, *One God*.

Our boys and girls enjoyed their study of India



The user of this opaque projector has created a picture strip from magazine clippings. (Refer to Frank Walter's article, October, 1946, page 439). The projector is a Spencer Delineascope made by the American Optical Co. The Charles Beseler Co., New York City makes opaque projectors accommodating $8\frac{1}{2}$ "x11" pages.

largely because of the pictures we showed them. The *National Geographic* afforded us many fine illustrations.

Cost of Materials Is Negligible

These are but a few of the ways the opaque projector can be used. It is easy to operate. The cost of materials is negligible. Useful resources are plentiful. Any teacher can prepare and use the materials. Almost any topic or lesson can be illustrated. Opaque projection will not supplant films and slides, but it can supplement them. Note that opaque projectors must be used in rooms that are very dark.

One large denomination is now developing packets of pictures to be used in conjunction with lesson materials. They will be a great aid to effective teaching, especially in the church with a budget too limited for the more expensive media.

Film on Atom Peril

The 19-minute Lutheran film, *The Way of Peace*, was given its premiere screening in Constitution Hall, Washington, with President Truman and his cabinet, the Supreme Court justices, the diplomatic corps, the clergy of all faiths, and top officials invited to attend. Following this showing, it began a tour of the country.

The Reverend H. K. Rasbach, pastor of the First Lutheran Church of Fullerton, California, originated and supervised the shooting of the film with the American Lutheran Churches of the country sponsoring its production. It is a screen version of how the world could be destroyed in this atomic age and is reported to have excellent technical qualities.

One Dealer's Criteria

In the absence of a criterion to be used in the purchase of leasing of films, one dealer* formulated his own. It is given here not because it is perfect or ultimate but because it is realistic and indicative of what may come. This document is called "Criteria by Which to Judge if a Film Which Claims to Be Religious Is First Class or Ordinary, Both as a Film and as a Religious Production." In detail, it follows:

Lighting—Brightly illuminated throughout, or only in spots; dull and indistinct throughout.

Photography—Sharply focused throughout or clear only in spots. Monotonous or interesting angles.

Color—Natural, vivid, overdone, blended where sequences are joined; mostly reds, browns, blues, greens.

Composition—Groupings of people and background settings merely casual and ordinary, or artistically arranged so that the film is a work of art.

Soundtrack—Easy to understand, or requiring strained attention. Even or uneven volume.

Voice—Pleasant, restful, animated, well-pitched, change of pace, monotonous, harsh, flat, stilted, too solemn, too much bass, too shrill.

Music—In or off key, incidental background music adjusted to mood of pictorial sequence, selected with imagination, too obvious, strident, not well-modulated, dull.

Animation—Clever, humorous, too humorous, childish, and amateurish, farfetched.

Action—Too detailed and slow, too condensed and rapid, right speed to tell the story clearly.

Content—*Type*: documentary, dramatic, entertaining, Biblical, theological. *True*: from standpoint of science, history, economics, social implications, Christian principles, human emotions. *Scope*: Superficial, comprehensive, narrow, raises questions it does not settle, sense of frustration, satisfying. *Plot*: Struggle in which audience can take a side; climax or none.

Religious message—Saturated with feeling of dependency upon God, and illustrating the principle of doing justly, walking humbly, and loving mercy. Sunday religion, weekday religion, all-of-life re-

ligion. Expressed in theological or everyday words. Piety or social Gospel, fundamentalist, reverence, missionary enthusiasm.

Age level—Primary, junior, intermediate, high school, young adults, middle age, old people.

Utilization—For worship services; for teaching; for the Sunday school; gives information; attitude forming; calls for action.

Intention—What does the film try to do, and does it succeed? Is its objective real, important, or imaginary?

Usableness—Will my customers find it easy or hard to use? Is there a guide or manual?

Whether every dealer has a formulation like this before him when deciding to purchase or lease religious films, he does follow some pattern of evaluation concerning the content, technical excellence, and usefulness of the film. The criteria which teachers and other users of religious films might formulate would vary from the above in content and emphasis. What are the items in the criterion which you readers are applying to religious films?

*Church School Pictures, The Old Arcade, Cleveland, Ohio

Audio-Visual Courses

College of the Pacific

The Department of Christian Community Administration, the College of the Pacific, Frank A. Lindhorst, Director, is offering four summer courses to the leaders of school, church, and other character-building agencies.

A five-week course, "Introduction to Audio-Visual Education," (June 24-July 25th) should interest those who need to make a start in securing an understanding of materials and processes. "Improving Teachers' Use of Audio-Visual Materials" (five weeks as above) is designed for those who have made a beginning in classroom and chapel.

The two-week seminar, "Audio-Visual Materials for Church and Community Leaders," (July 14-26) will be conducted by Mr. Howard Tower. An intensive workshop, "Audio-Visual Materials for Church and Community Leaders," (July 21-26) will be directed by Mrs. Frank A. Lindhorst.



ready to photograph the crucifixion scene in the American Lutheran film, "The Way of Peace."



The cyclotron scene in "The Way of Peace" which is distributed by the Wartburg Press, Columbus.



Photography: Glen Chang, East West Studio
Lew Ayres is the narrator. Idea was Rev. Rasbach's. This is the concentration camp.

Few colleges will be able to equal this program. Here we have an indication of things to come: the college serving all the educational workers of a given community and adjusting its courses to their specific needs. The result of doing this is likely to be more education per square inch than heretofore.

Another item in this announcement catches the eye. "A committee has recently made a study of the need to make a wider use of audio-visual materials in (all) college courses." Every college course could be made more interesting and effective by wise visual supplementation, and students taught visually will certainly be predisposed to look more favorably upon the use of visual aids in church and school in post-college years.

Wheaton College

Wheaton College, (Wheaton, Ill.) announces the course, "Visual Aids In The Church School," for the period June 10 through June 20. It will meet four hours each morning and receive two hours of college credit and will be taught by Mr. Donald Broadman. Inquiries should go to the Director of the Summer School.

Correspondence

Mrs. Eugenia Hester, Bryan, Ohio, tells in a letter too long for printing here, how the Mothers Club led the way in cleaning up a bad theater situation in that town. First, the Club organized a boycott against the Saturday matinees. Next it set up a community-wide committee to work out and present a plan to the owners of the two theaters. Lastly it provides a committee to preview all films, and another to supervise the theater during the two-hour Saturday performances. Out of this effort has grown a Motion Picture Council "to keep the Saturday matinees going, to promote better pictures in general, and to further visual education in Bryan."

"Your criticism of the three pictures of the American Bible Society in the February issue is not too harsh," writes Rev. John W. Gable, Director, Religious Film Service, Richmond, Ill.

Mr. Gene Brandon
Ideal Pictures
Chicago 5, Ill.
My dear Mr. Brandon:

You wrote that some people considered the film, *Seeds of Destiny*, too realistic and horrifying for general use by churches and other groups who are trying to build our present civilization into one-world which might endure for a while in peace, security, and a measure of prosperity.

Let me report my use of the film. Our high school young people, meeting on Sunday nights, have been giving some thought to the condition of the postwar world. They have seen other films. *Seeds of Destiny* was presented after an opening

The discussion which followed the showing turned wholly upon whether the film should be used with youth and adult groups.

There was no objection. Was it too shocking? No. "It shocked some, but we need it." Was it too realistic? No. "It takes realism to make us think." Is the film slanted, biased, angled

for effect? No. "Every soldier knows that the film is true." Did it leave you feeling resentful and helpless? No. "How can the truth be resented? Did we not give a part of our Christmas offering to our denomination's Restoration Fund?"

Should the churches use the film? "Absolutely!" How about the school? "We'd be better off if we saw some films of this kind. Maybe the kids would not leave so much good food on their plates in the cafeteria."

There you have it—the reactions of the group. The film held their attention as no other film we have had. It got under the skins of several sophisticated youth, and it made those with low I.Q.'s think a bit.

At the New Year's Eve party, three girls came in, signed up and said: "We've just come from waiting on tables at the Masonic Temple where there was a supper. You should have seen the food that people wasted! It was terrible! They should have seen the film we saw last Sunday night."

During the discussion which followed the film, a member of the group, derived from rather aristocratic folks in Hungary, spoke with feeling, saying: "Here we sit, amid plenty which we have not deserved, not very much concerned about the rest of the world. This (the film) is what we need to shake us out of our indifference. Believe me, I know."

Personally, I like the film. If a depression comes, we will try to see how we got into it, and we will resent the War as a factor in our troubles. Then people will want realistic things. Now, clothed in war-born prosperity, which is beginning to wear thin in spots, we tend to want to think that the world is better off than it is. In winning the victory, all we won was the right and the chance to help put the world together again.

Therefore, I say, circulate the film. I will use it again. It is much like *He Restoreth My Soul*, *Good Fight*, and better than *The Pale Horseman*, and some others.

Sincerely,

Wm. S. Hockman

Write to—

- Mr. John Oliver Nelson, Federal Council of Churches, 297 Fourth Avenue, New York 10, for information about a filmstrip, *Look at The Ministry*, based upon his book by the same title and highly useful in interpreting this vocation to youth. This excellent filmstrip is the result of the joint labors of Mr. Nelson and Mr. Robert M. Griffin, of S. V. E.

- Your bookstore for the latest, revised, illustrated, and improved catalogue of the Religious Film Association. This book, secured in this way, is free and is a "must" for every church.

- Director of Visual Aids, Missions Council Congregational Christian Churches, 287 Fourth Avenue, N. Y. 10, for a reprint of the article, "Getting Your Money's Worth in Audio-Visual Aids," which gives good advice on what to buy.

Film Sources

Because the question of Miss Nell Peerson, of Florence, Alabama, is one that comes in frequently, I will answer it here. She wants to know *where* she can get catalogues of film materials which a worker in the rural field might use.

First, you should secure the lists of visual materials which your own denomination has. In this instance, it is Methodist. Write to Rev. Howard Tower, Room 600, Medical Arts Building, Nashville 3, Tenn.; and, to Rev. Harry Spencer, Methodist Board of Missions, 150 Fifth Ave., N. Y. 11. Ask each for a list of materials available.

School-Made Pictures Department



DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

Slide Production at Midwood High School

UNDER the very able leadership of Dr. Charles Gramet, one of the pioneers in the field of audio-visual education, Midwood High School, Brooklyn, N. Y., has now become a center for the production of still pictures in the form of 2"x2" slides and film strips. These pictures are produced by students of a special class in photography. Their photographic equipment handles and turns out material in both black and white, as well as in color.

Since this production center serves all city high schools in all subject areas, a plan of operation and procedure was set up by Dr. Gramet in order to avoid duplication of orders from teachers of the eighty or more secondary schools of the city. This plan requires the clearing of all requests through the Standing Committees in the various major subjects of instruction. The Standing Committee evaluates the materials submitted and suggests changes, wherever necessary. All this is important in view of the fact that a set of pictures ordered by one school often has to be duplicated for the other schools using the same course of study.

How good are the pictures produced? Schools that have been the recipients of these slides and film strips have been most unstinting in praising the quality and artistry of the materials produced. Among the subjects recently produced are the Historical Development of Science, a set of color slides illustrating types of Italian paintings, personalities at the United Nations Assembly at nearby Lake Success, slides illustrating good and bad manners at the Midwood School, and many varied subjects.

In order to acquaint prospective producers of school-made visual aids, many of whom, no doubt, will be found in the summer sessions of our Schools of Education, this year with all the details of the Midwood plan, we hereby take the liberty of quoting from Dr. Gramet's circular of instructions.

1. Explore the courses of study to disclose topics in which enrichment and clarification by means of projected still pictures would be desirable.
2. Plan picture units for each topic. A plan

should correspond roughly to a lesson plan or a picture script.

3. Secure the pictures necessary for each unit to be pictured. Illustrations may be taken from magazines, newspapers, books, post cards, original drawings, etc.
4. Where illustrations are to be copied from books and magazines, etc. permission to reproduce should be secured from the author or publisher. This is invariably given if acknowledgement is made. Blanket permission may be secured from some magazines if it is explained that the slides will not be sold.
5. The pictures must be suitably mounted. Our photographic unit does not have the time allowance nor the facilities to prepare, arrange, mount, title or do any work on the pictures submitted—except to photograph them.
6. The pictures in each unit must be arranged in order, clearly numbered and labeled. The number of copies wanted should be indicated.
7. When mounting is necessary or desirable, the pictures should be mounted on a dark gray or black cardboard mount. The overall proportions of the pictures and mount should be 2:3, the horizontal axis being longer. A margin of about $\frac{1}{2}$ inch all around should be allowed.
8. A simple teaching guide, which may be mimeographed, should be prepared.
9. Single pictures, diagrams, maps, etc. can and will be made. We emphasize the lesson unit

A copy stand will greatly speed the making of negatives for slides. The camera will always be centered on the copy. A different stand is needed for different reductions. Refer to Mark J. Flanders' article, "Two-by-Two Slides — and How!" in September, 1946, p. 362.



as a more efficient and desirable method of using these visual aids.

10. To insure maximum returns in value for all high schools from our production unit, all material should be cleared through the Standing Committee's sub-committees.

Readers of the *Screen* may recall that in the past year or two, this magazine carried some illustrated articles on the use of the 35mm. camera as a copying device; for example, "Two-by-Two Slides and How!" by Mark Flanders, September, 1946, p. 362. With the mechanics of operation as outlined in this article together with Dr. Gramet's instructions on picture preparation, it should be a simple and pleasant task for any school to create its own still film library.

The most difficult jobs of picture production, be they for Hollywood or local school, are not in the mechanics of photography. They are in finding the right scripts to work with. As a means of exploring the courses of study for picture possibilities, this department suggests that each subject department compile an inventory of already existing visual aids in the possession of the school, or available from outside sources, for each of the units or individual lessons taken up in the course of study. This should be followed by a careful evaluation of the existing visual aids, being on the lookout for possible picture revisions, where such revisions are clearly and definitely indicated. After lesson, by lesson is thus analyzed—and this may take many a summer—the alert and imaginative teacher will begin to discover many a gap in the visual materials waiting to be created for enrichment of learning.

This department would like to hear from all schools that have been creative along those lines. Send your accounts, together with glossy illustrations to this department so that we can all profit from and share with others these worthwhile educational experiences.

Books for Cinema Club Libraries

- How to Make Good Movies**—Eastman Kodak Co.
Eastman Reference Manual—Eastman Kodak Co.
Amateur Cinema League Movie Book—Amateur Cinema League, Inc.
How They Make a Motion Picture—Thomas Y. Crowell Co.
 by Ray Hoadley and Roman Freulich
Making the Movies—McGraw-Hill Book Co.
 by Jean Bendick

Cartoons on every page to illustrate well-written text explaining how a movie begins, casting, costuming, camera tricks, newsreel, documentary, and educational films.

CAMERA FANS: ATTENTION—Next month, the "School-Made Pictures Department" will carry a complete review of 8 and 16mm motion picture cameras with brief descriptions of each. Mr. Schneider will give tips and recommendations to prospective purchasers of motion picture cameras for school use.

A book shelf of one motion-picture enthusiast. Note the copy of 1000 AND ONE, handy for locating film sources. Eastman Kodak's booklet, "How to Make Slides" is nearby.



Talking Pictures—Johnson Publishing Co.
 by Barrett C. Kiesling

Begins with motion picture appreciation, selection of motion picture stories, research, how sets are made, properties, stars, director, sound recording, editing, use in home and school. Written especially for laymen.

The Rise of the American Film—Harcourt Brace & Co.
 by Lewis Jacobs

A critical history, good for background study.

Photography—U. S. Navy.

Navy training courses in photography for sale by Supt. of Documents, Washington, D. C.

Vol. I. Mainly on still photography.

Vol. II. Deals with color photography, aerial photography, stereoscopy, motion picture cameras, techniques, processing and projection. Type and illustrations easy on the eye, worthy of emulation. End of each volume has series of Self-Tests based on each chapter. Correct answers found several pages away.

Making Films Work for Your Community—Educational Film Library Assn.

A handbook on how to use educational films in the community.

1000 and One—Educational Screen.

Essential information on some 6,500 films, including their sources.

Educator's Guide to Free Films—Educators' Progress Service, Randolph, Wis.

Carnegie Corp. Grants \$175,000 to Study The Adequacy of Public Libraries

The Carnegie Corporation of New York has granted \$175,000 for a two-year study of how well existing public libraries are serving American communities and whether libraries should become future custodians of non-commercial radio, films, and television, according to an announcement made by Robert M. Lester, secretary.

Dr. Robert D. Leigh, who has just completed his work as director of the Commission on the Freedom of the Press, has been appointed to head the inquiry which will be conducted under the auspices of a special committee of the Social Science Research Council, 70 East 45th St., New York 17.

Pointing out that \$50,000,000 is spent annually in this country to support public libraries, Mr. Lester said, "It is of the utmost importance to know how adequately the library as an institution, is meeting the public's urgent need for information on local, national, and international problems."

In a statement to *Educational Screen*, Mr. Leigh stated, "The Public Library Inquiry, in its study of the function of the public library in relation to its constituency, will certainly give attention to the question of film libraries and whether or not the public library should extend its services to include custodianship, distribution, etc., of films for non-commercial purposes."



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THE LITERATURE IN



A Monthly Digest

VISUAL INSTRUCTION

ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

- **Establishing a Visual Education Program**—Clifford H. Wise, Medina, N.Y.—*New York State Education*, 34:438, March, 1947.

The school has various types of projectors and a visual aids room for projection. To carry out the program, a director of visual education is recommended, and in a small school system, this would be a teacher who is willing to become familiar with sources of materials. Rental of films is preferable to purchase, so membership in a cooperative film library is useful. The director of this school prepares requisitions for the coming school year, based on teachers' requests. He mimeographs the schedule and sends weekly reminders. Films are previewed, when possible, and teachers file reports of use and evaluations. Projection service is furnished by student operators.

- **How to Use Films in Teaching Intelligently**—Beatrice Schwartz—*Progressive Education*, 24:126. Feb. 1947.

What our education system needs is a federally-sponsored and federally-financed program of education toward democracy through the medium of films. And . . . the showing of these films should be compulsory in every grade school in America, and that no American boy or girl should be considered eligible for entrance into high school until he or she had passed examinations on all—perhaps a dozen such films.

Among the films to be made would be documentary scenarios, possibly four full-length, of American history; one on a trip to Washington D.C., one on building physical fitness, one on seeking world order, etc.

This is a worthy but provocative point of view for at least two reasons: if straight federal aid to local schools is so difficult to legislate, how can we ever expect the politicians to permit federal production of films on the American way of life? And secondly, what assurance is there that federally-produced films will interpret our history and current foreign policy to satisfy the various conflicting pressure groups with the "objectivity" (Is there such a thing?) that the author demands? Add your own arguments, although there is no denying the great need for documentary classics to interpret our heritage with truth and emotion.

ART OF THE CINEMA

- **An Anagram of Ideas on Art, Form and Film**—Maya Deren—Alicat Book Shop Press, 287 South Broadway, Yonkers 5, N. Y. 1946, 52 pp. \$1.00.

A philosophical approach to the film by a creative producer of experimental films. Miss Deren proceeds from "the nature of forms," "the forms of art," to "the art of the film." This is her anagram. Of interest to followers of the experimental art film.

BIBLIOGRAPHY

- **The Informed Movie Fan—What He Reads**—Edward T. Myers—*Popular Photography* 20:118-128, April, 1947.

A thoroughly-annotated discussion of books to help the movie enthusiast in understanding the background of the cinema industry as well as techniques for amateur productions. Among the topics included are: history, semi-technical, production, scripts, the industry, advanced technical, aesthetics, encyclopedias, and yearbooks.

BOOK REVIEW

- **The Factual Film**—The Arts Enquiry, by Political and Economic Planning Committee of the Dartington Hall Trustees. *Oxford University Press*. 260 pp. 1947.

This survey, although made for an entirely different purpose, is exactly what American visual workers have wanted—a documentary account of the British factual film movement since its inception, with a frank discussion of current trends and possibilities.

The study was begun in 1943 by a semi-official committee, and involved the compilation of data from published material and personal interviews. A preliminary summary, circulated in 1944, brought valuable comments and criticisms, and the present volume, finally published in January, 1947 includes the considered judgment of the committee based on the consensus of advice received.

The recommendations (page 35-42), written in 1945, were so basic and far-seeing that by the time of publication, most of them had been put into effect—either directly or indirectly influenced by this study. The recommendations were: (1) that the Films Division of the Ministry of Information be continued or set up as a National Film Office to produce and distribute factual films, to ensure cooperation between government departments and independent producers; (2) that the Ministry of Education develop an educational film policy to include the sponsored production and distribution of educational films, provision of projectors, and the training of teachers; (Note: "sponsored" later is described as government-produced by the Films Division); (3) that the British Film Institute be re-organized to promote the educational, cultural, scientific, and recreational film and to assist the British film industry; and (4) that support be given to a film department within UNESCO.

Among the developments that have made these recommendations a reality are: (a) a newly established Central Office of Information with a permanent Films Division; (b) a policy of visual education adopted by the Ministry of Education which includes a Film Committee of educators, and the commissioning of an annual program of films through the Central Office of Information; (c) the creation of a section on mass communication media within UNESCO.

The greater portion of this volume constitutes an excellent history of the factual film in Great Britain from the point of view of a qualified committee of educators. A worthy addition to the bibliography in this field.

HUMAN RELATIONS

- **One World in School**—Louella Miles, St. Paul Council of Human Relations—The American Teachers Ass'n., Box 271, Montgomery, Alabama. 1946, 58 pp. 35c.

A source book of appropriate books, periodicals, plays, and audio-visual aids in all the important aspects of human relations: race prejudice (anti-Semitism as an example of prejudice), Negro, Oriental-Americans, and similar relations.

The author describes this bibliography as an inter-racial project of mutual cooperation. With reference to the audio-visual aids, these were well chosen at the time, and, as is inevitable in this field, can be supplemented and corrected in some instances.

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“Motivation” and “Participation”

(Continued from page 259)

The question arises as to how the increase in effectiveness due to the increased participation should be assessed. Was its contribution, for instance, worth the additional amount of time required for the use of the participation questions? A complete answer to this question calls for a comparison of the contribution made by the participation procedure with the effects that could have been achieved by spending the time in other ways. No exhaustive study of this kind was made in the present investigation. However, a comparison that is relevant is afforded by the results of one additional group of pupils who were given a double showing of the film. This comparison is presented below.

B. Comparison of Group II (Participation) and Group V (Double Showing)

The additional group of pupils (Group V) was tested to find out how much was learned by showing the basic film presentation twice (without the addition of “motivating” or participation questions). The time required for this double showing was about 17 minutes—as compared with about 13 minutes for the single showing with the participation procedure.

Comparative results of the single showing of the factual material (Group I), the double showing (Group V), and the single-showing-plus-participation (Group II) are shown in table I.

Instruction	Approximate Time Required	Average Gain in % of Correct Answers
GROUP I—Single showing of factual material.....	8.5 min.	8.2%
GROUP V—Factual material shown twice.....	17 min.	12.0%
GROUP II—Single-showing-plus-participation-questions	13 min.	12.2%

It is seen that the single showing with participation procedure (Group II) and the double showing without participation procedure (Group V) were about equally effective although the latter required considerably more time. (Either of these methods, of course, was considerably more effective than just the single showing of the factual material alone.)

These results help to afford a base of comparison for evaluating the worth of the participation procedure. Also, they point to the need for further study both of the use of devices to increase participation in learning from films and of the effects of repeated film showings in increasing learning.

C. What Material Was Affected by Participation Questions?

An important question arising in connection with such devices as the use of “participation” questions

in films is: *What is the factual content that is favorably affected by the inclusion of the questions?* An important possibility is that while the answering of a question about a particular point will help in the learning and remembering of *that one point*, it may produce distraction that results in decreasing the extent to which other points are learned.

To throw some light on this problem in the case of the present study, the gains in percentage of correct answers were analyzed separately for those test questions that were directly “covered” by the participation questions. These results were then compared with the gains on test questions that were not “covered.”

The results on the two sets of questions are shown in table II for the standard version and the “participation version” of the film.

	Coverage by Participation Questions in Version II	
	Test Questions that WERE “Covered”	Test Questions NOT Previously “Covered”
Version II: WITH PARTICIPATION PROCEDURE	17.8%	9.0%
Version I: FACTUAL PRESENTATION ONLY	10.5%	7.8%
Difference	7.3%	1.2%

As we might expect, the major gain from including the participation procedure was on the test items quite directly covered by the participation questions. (This gain is shown by the difference of 7.3% at the left.)

For the average test item *not* specifically covered by participation questions, neither a loss nor an appreciable gain was found. (The average difference of 1.2% for these items is too small to give reliable evidence of any differential effectiveness for the two procedures.)

4. Some Possible Implications of the Results

A. Implications for Film Producers

The results of this study show clearly that even the relatively crude procedure used for increasing pupil-participation can materially increase effectiveness of an educational film. The results also suggest that the insertion of orienting or “motivating” questions preceding the presentation of factual material may contribute to the learning of that material. This means that as a tentative guide pending further investigation, film producers may well consider making increased use of such devices in attempting to increase the effectiveness of factual presentation in films.

In the case of the study reported here, “participation” and “motivation” sections were simply spliced into

(Concluded on page 283)

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Arizona

- Arizona State College*, Flagstaff June 9-Aug. 1
Audio-Visual Aids in Elem. School (2-5); Audio-Visual Aids in Sec. School (2-5); Admin. & Supervision of the Audio-Visual Program (3) All given by Del Shelley
- University of Arizona*, Tucson July 14-Aug. 16
Visual and Auditory Aids in Teaching, Ed 117 (2)
E. L. Larson

Arkansas

- Arkansas State College*, Jonesboro June 2-July 5
Audio-Visual Aids (3) Garland Beavers
- Henderson State Teachers College*, Arkadelphia June 2-July 5
Audio-Visual Instruction (3) F. B. Wright

California

- Chico State College*, Chico June 23-Aug. 1
Audio-Visual Aids, Ed 111 (2) Mr. King
- Claremont College*, Claremont June 23-Aug. 1
Audio-Visual Aids to Learning, Ed 246 (6)
Hariett Genung-Allison McNay
- College of the Pacific*, Stockton June 24-July 25
Introduction to Audio-Visual Education; Improving Teachers' Use of Audio-Visual Materials; 6 courses on Radio Instruction (each 5 wks.); Seminar in Audio-Visual Materials for Church and Community Leaders (2 wks.—July 14-26); Workshop in Audio-Visual Materials for Church and Community Leaders (1 wk.—July 21-26)
- Dominican College of San Rafael*, San Rafael July 1-Aug. 12
Audio-Visual Education (2) Earl Mennet
- Fresno State College*, Fresno June 16-July 25
Audio-Visual Education (2) James H. McCammon
- Humboldt State College*, Arcata June 23-Aug. 1
Audio-Visual Education (2) George Monroe
- Occidental College*, Los Angeles June 23-Aug. 1
Materials and Methods in Audio-Visual Instruction, 162 (2) Amber Wilson & Staff
Advanced Project Studies and Research in Audio-Visual Education, 262 (2) Margaret Divizia & Staff
Radio Workshop, 164 (4) Mr. Lindsley
- Pacific Union College*, Angwin June 16-July 10
Audio-Visual Workshop, 145 (3 qr.) R. F. Cottrell
- San Francisco State College*, San Francisco June 30-Aug. 8
Audio-Visual Education, Ed 370M (2-4) Earl Mennet
- Santa Barbara College*, Santa Barbara June 23-Aug. 2
Audio-Visual and Radio Education, Ed S121 (2) L. B. Sands
- University of California*, Berkeley June 23-Aug. 2
Workshop in Audio-Visual Education (4) Elizabeth Noel
- University of California at Los Angeles* June 23-Aug. 1
Audio-Visual Instruction, Ed 147 (2); Audio-Visual Education Seminar, Ed 257 (2) F. Dean McClusky
- University of Redlands*, Redlands June 16-July 25
Visual Education, 189 (2) Fred J. Sales
- University of Southern California*, Los Angeles June 13-Aug. 1
Introduction to Audio-Visual Materials, Ed 177 (2) (Required of all candidates for teaching credentials)
Doane, Estes, Gorow
Workshop in Audio-Visual Materials, Ed 177E (2) Estes
Audio-Visual Materials in Modern Curriculum, Ed 277 (2) Donald Doane
Educational Film Production; Workshop in Educational Film Production, Cinema 175-6 (2 each) Mr. Moore
Motion Picture Appreciation, Cinema 178 (2) Mr. Gessner
Teachers' Radio Workshop, 190 (2) Mr. Touton

- Whittier College*, Whittier June 16-July 25; July 23-Aug. 22
Audio-Visual and Radio Education, 147 (both terms)
Robert Hall

Colorado

- Colo. A & M College*, Fort Collins June 23-July 18
Use of Objective Aids in Teaching, Ed 125 (3 qr.)
Mrs. Coleman
- University of Colorado*, Boulder June 16-July 18
Visual Aids, Ed 137 (3 qr.)
Lelia Trolinger
- University of Denver*, Denver June 16-Aug. 22
Survey of Audio-Visual Materials, Ed 235 (5 qr.)
Dr. Kauffman

Florida

- John B. Stetson University*, DeLand June 16-Aug. 22
Materials and Methods of Audio-Visual Education, 333 (5 qr.)
Andrew Preston

Indiana

- Indiana University*, Bloomington June 18-Aug. 15
Survey of Audio-Visual Materials, Ed 526 (2½)*; Utilization of Audio-Visual Materials, Ed. 523 (2½)*; Selection of Audio-Visual Materials, Ed 624 (2½); Administration of Audio-Visual Materials, Ed 529 (2½); Production of Audio-Visual Materials, Ed 23 (3); Administration of a College Center of Audio-Visual Materials, Ed 626 (2½); Seminar in Audio-Visual Materials, Ed 724; Research in Audio-Visual Materials, Ed 741; Thesis in Audio-Visual Materials, Ed 781 (Cr. Arr for last 3 courses) Courses given by Staff
*Also offered in Post Summer Session, Aug. 14-30

Iowa

- Drake University*, Des Moines June 9-Aug. 1
Visual Aids, Ed 208 (3) Margaret Black

Kentucky

- Eastern Ky. State Teachers College*, Richmond June 9-July 15
Audio-Visual Education, 53 (4 qr.) Anna A. Schnieb
- Morehead State Teachers College*, Morehead June 4-July 11
Visual Aids, 483 (4 qr.) Mrs. Hart

Louisiana

- Louisiana State University*, Baton Rouge July 21-Aug. 8
Audio-Visual Education (3) Harrison-Michalak-Daniels
- Southwestern Louisiana Institute*, Lafayette June 16-Aug. 15
Audio-Visual Education, Ed 390 (3) G. A. Zernott

Maine

- University of Maine*, Orono June 30-Aug. 8
Motion Pictures in Education, Ed 79s; Audio-Visual Aids to Instruction, Ed 79As; Problems in Audio-Visual Education, Ed 79Bs (2 each) 3 courses by Joseph I. Hall

Massachusetts

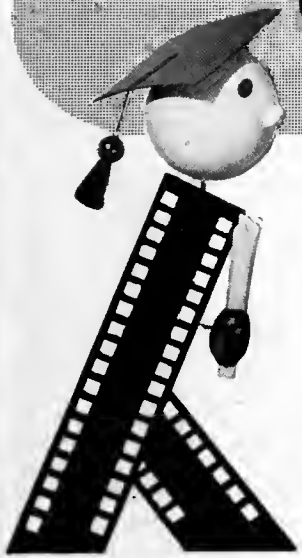
- Boston University*, Boston (write for dates)
The Use and Teaching of Visual Aids, S173 (2); Visual Education Management, S174 (3) E. Carleton Moore

Michigan

- University of Michigan*, Ann Arbor June 23-Aug. 1
Audio-Visual Aids in Education, B133; Seminar in Audio-Visual Aids, B233 (2 each) F. L. Lemler

Minnesota

- State Teachers College*, Duluth June 9-July 18
Audio-Visual Education, Ed 220 (4 qr.) M. I. Smith
- University of Minnesota*, Minneapolis June 16-July 25
Visual Aids in Teaching, Ed CI 105 (3); Coordinating a Visual Education Program, Ed CI 106 (3); Problems in Visual Education (Cr. Arr.) 3 courses by Paul R. Wendt



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University of Mississippi, University June 3-July 12
Visual Aids and Their Use, 28d (3) H. D. Worthy

Missouri

- Saint Louis University*, St. Louis June 23-Aug. 1
Visual and Auditory Aids, Ed 184a; Laboratory, Ed 184b
(3 each) Harriet Biek
Washington University, St. Louis June 16-July 23
Audio-Visual Instruction, Ed SS358 (3) Alma Rogers

Montana

- Montana State University*, Missoula June 16-July 25
Use of Audio-Visual Aids, Ed. S148 (3 qr.) Boyd Baldwin

Nebraska

- Concordia Teachers College*, Seward June 1-July 11
Audio-Visual Education (2 qr.) C. T. Brandhorst
State Teachers College, Kearney June 2-Aug. 1
Audio-Visual Aids in Education, Ed 420 (3) H. G. Stout

New Hampshire

- University of New Hampshire*, Durham June 30-Aug. 8
Audio-Visual Education in Elem. & Sec. Schools, Ed 63 (3)
Austin L. Olney

New Jersey

- State Teachers College*, Montclair July 1-Aug. 15
Teaching Aids Workshop, Int. S410 (2) Paul J. Ritter
State Teachers College, Newark July 2-Aug. 13
Visual Education, Ed 303 (2) John De Beer
State Teachers College, Hillwood Lakes, Trenton 5
Audio-Visual and Non-Book Materials, LS 301 (3)
Edward T. Schofield

New Mexico

- N. M. Highlands University*, Las Vegas June 2-Aug. 15
Audio-Visual Education (3 qr.) Urban H. Fleege
Audio-Visual Aids in Business Ed (3 qr.) E. Dana Gibson
University of New Mexico, Albuquerque June 9-Aug. 6
Use of Audio-Visual Aids in Teaching, 110s (2) J. T. Reid

New York

- Columbia University*, New York July 7-Aug. 15
Audio-Visual Materials and Methods of Use, Ed 217A (2 or
3 points); Administering the Use of Audio-Visual Materials,
Ed 229AV (3) M. R. Brunstetter-Paul Witt
Laboratory Course in Audio-Visual Instruction, Ed 217Ax
(2 or 3); Advanced Study for Specialists in Audio-Visual
Instruction, Ed 317A Instructors to be announced
Radio in the Classroom, Ed 217D; Preparation and Production
of Educational Radio Programs, Ed 217R (2 or 3
points each) Elizabeth Marshall
New York University June 30-July 18
Selection and Use of Visual and Auditory Aids (4 points);
Irene Cypher
The Motion Picture as a Medium of Communication (2 points)
Irene F. Cypher-Anderson
Radio and the Social Agencies (2 points) Robert Heller
Visual Aids in Retail Training (2 courses, 2 each)
Harry Q. Packer
St. Bonaventure College, St. Bonaventure July 7-Aug. 9
Audio-Visual Instruction, S434 (3) Rev. Cornelius Welch
State Teachers College, Oneonta June 30-Aug. 8
Audio-Visual Education (2) Franklin Mathewson
State Teachers College, Plattsburg June 30-Aug. 8
Audio-Visual Aids, Ed 317 (3) Charles T. Smith
State Teachers College, Potsdam June 30-Aug. 8
Teaching Resources Workshop (2) T. Barrington
University of Buffalo, Buffalo June 30-Aug. 9
Audio-Visual Methods in Teaching, SE 475 (2) Alan B. Nicol

North Carolina

- East Carolina Teachers College*, Greenville July 14-Aug. 22
Visual Aids in Education, Ed 420 (3 qr.) L. W. Hannen
West Carolina Teachers College, Cullowhee June 16-July 19
Audio-Visual Education (3 qr.) C. D. Killian

- Women's College*, Univ. of N. C., Chapel Hill June 9-20
Visual Aids Workshop (2) Harry Q. Packer

North Dakota

- State Teachers College*, Minot June 9-Aug. 1
Audio-Visual Education (4 qr.) E. R. Manning

Ohio

- Miami University*, Oxford June 16-July 25
Audio-Visual Aids, Ed 517 (3) J. S. Richardson

Oklahoma

- Oklahoma A & M College*, Stillwater June 1-Aug. 1
Elementary Photography, 203; Advanced Photography, 313
(3 qr. each) H. Hill Pruitt
Special Visual Aids Course, 430 (1-4); Problem Course
(Workshop techniques, 1-6) J. C. Fitzgerald
University of Oklahoma, Norman June 5-July 31
Audio-Visual Aids, Sec. Ed 209, 410, 411 (2 each)
R. W. Fulton-G. D. Holstine-Thurman White

Oregon

- Eastern Oregon College*, La Grande June 11-July 17;
July 29-Aug. 22
Audio-Visual Aids, Ed 435 (3 qr. each term) R. E. Badgley
Oregon State College, Corvallis June 17-July 25
Construction & Use of Visual Aids, Ed 431; Organization &
Supervision of Visual Instruction, Ed 531s (3 qr. each)
George Eby
Second Session July 26-Aug. 29
Cinematography, Ed 532s; Correlation of Radio Recordings
with Visual Education, Ed 533s (3 qr. each) George Eby
Willamette University, Salem June 23-Aug. 30
Audio-Visual Aids in Education (3) Robert E. Lantz

Pennsylvania

- Albright College*, Reading June 9-July 18
Visual & Other Sensory Aids in Teaching (3) V. C. Zener
Bucknell University, Lewisburg June 23-Aug. 1
Visual Education, Ed 258 (2 or 3) Roy Tanker
College Misericordia, Dallas June 23-Aug. 4
Visual Aids & Sensory Techniques (3) Sister M. Eloise
Dickinson College, Carlisle July 31-Sept. 12
Visual & Sensory Techniques, 51S (1) B. James
Grove City College, Grove City June 16-Aug. 15
Visual Education (3) (Instructor not announced)
Marywood College, Scranton
Audio-Visual Aids (2); Radio (1) Sister M. Sylvia
Pennsylvania State College, State College June 10-Aug. 9
Problems in Visual and Other Sensory Aids in Education,
Ed 487a (3) (June 10-27) A. W. Vander Meer
Visual and Other Sensory Aids to Education, Ed 424 (3)
(June 30-Aug. 9) A. W. Vander Meer
State Teachers College, Clarion June 23-Aug. 1
Visual Education (1) James Kassel
State Teachers College, Indiana June 2-27;
July 14-Aug. 22
Visual Education (2) Both Terms Wilber Emmert
State Teachers College, Mansfield June 2-Aug. 23
Visual Education (2) Cyril L. Stout
State Teachers College, Millersville July 14-Aug. 22 and
June 2-July 12
Visual Education (1) Raymond Hovis
Visual Education (1) M. E. Stine
Temple University, Philadelphia June 30-Aug. 8
Audio-Visual Ed I (135s) and II (136s)—2 sections (2 each)
Blair Daniels
University of Pittsburgh, Pittsburgh June 18-July 25
Visual Education, 141 (2) Olander-Potter
Problems in Administration of an A-V Aids Program, 142
(2) H. T. Olander

South Carolina

- Allen University*, Columbia June 9-Aug. 16
Audio-Visual Methods in Teaching (3) Both summer sessions
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Methods in Audio-Visual Education, 364 (3) G. C. Morlan
- Sam Houston Teachers College*, Huntsville June 2-July 12
Administration of Visual Education (3) Mrs. Oliver
- Workshop in Visual Education (3) Mrs. Oliver-Dr. Montgomery
- Southwest Texas Teachers College*, San Marcos July 14-Aug. 22
Audio-Visual Aids to Instruction (3 qr.) Ruhly Henderson
- Stephen F. Austin State Teachers College*, Nacogdoches June 4-July 16; July 18-Aug. 25
Visual Aids, 390; Production of Visual Aids, 405 (3 each) A. I. Long
- West Texas State Teachers College*, Canyon June 10-Aug. 17
Audio-Visual Education, Ed 422 (3) Nohle B. Armstrong

Utah

- Brigham Young University*, Provo July 21-Aug. 22
Audio-Visual Education (3 qr.) Clarence Tyndall

Vermont

- University of Vermont*, Burlington July 7-Aug. 15
Audio-Visual Aids (3 qr.) Harry Patterson-Howard Eldred

Virginia

- Madison College*, Harrisonburg June 16-July 19; July 19-Aug. 22
Audio-Visual Materials, (3 qr. per term) Ferne Hoover
- Virginia State College*, Petersburg June 23-Aug. 22
Audio-Visual Aids to Instruction, Ed 180 (3) S. A. Madden
- University of Virginia*, Charlottesville Aug. 11-23
Auditory and Visual Materials (2) Alex Rorer-Edgar Dale

Washington, D. C.

- Catholic University of America* June 30-Aug. 9
Visual Aids in Education, Ed S599a (2) Ellis Haworth-Sheehan
- Audio-Visual Aids, Ed S599h (2) Sister Theresa

Washington

- Seattle Pacific College*, Seattle July 21-Aug. 20
Audio-Visual Aids to Instruction, Ed 133b; Religious Audio-Visual Aids, Rel. 133b (2½ qr. each) Paul Wright
- State College of Washington*, Pullman June 23-Aug. 1
Audio-Visual Aids in Education, Ed S161b (2 or 3); Seminar in Instructional Aids, Ed S248 (2-4) W. G. Gnaedinger and others
- University of Washington*, Seattle June 23-July 23
Auditory and Visual Aids in Teaching, Ed 145Sa (2½ qr.) Alice H. Hayden
- Visual Aids for Vocational Education, Ed 128Vb (3 qr.) (Special course July 24-Aug. 7) H. N. Miller

West Virginia

- Marshall College*, Huntington June 21-July 8
Workshop in Audio-Visual Aids in Education (2) Emory Rexroad
- W. Va. Institute of Technology*, Montgomery June 2-July 5
Audio-Visual Aids in Education (2) Lavada Ratliff
- West Virginia University*, Morgantown June 4-Aug. 22
Audio-Visual Instruction, 221 (2) Both terms Abel S. DeWitt
- Cinematography, 251 (2) (July 16-Aug. 22) H. B. Allen

Wisconsin

- University of Wisconsin*, Madison June 20-Aug. 15
Methods in Visual Instruction, Ed 165 (2-3); Visual Education Seminar, Ed 265 (2) W. A. Wittich
- Classroom Use of Radio, Ed 163 (2) Mr. Engel
- Local Production of Audio-Visual Materials, Ed 166 (2-3) Schuller

Wyoming

- University of Wyoming*, Laramie June 23-July 25
Audio-Visual Workshop, Ed 656 (3 qr.) Mr. Mathews
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News a

New England Convention—May 24

On May 24 at the School of Education, Boston University, the Massachusetts Teaching Aids Society, Department of Audio-Visual Instruction of the National Educational Association in cooperation with Boston University, Harvard University, and the Massachusetts Department of Education are holding the 15th annual New England Convention in Audio-Visual Education.

Discussions will be held on the following topics: (1) "Standards and Trends in Production of Audio-Visual Education Materials and Equipment"; (2) "Standards and Trends in the Administration of Audio-Visual Education Programs"; (3) "Standards and Trends in the Utilization."

Godbey Elected President, Kentucky SVI

Gordon C. Godbey, assistant director of the University of Kentucky Extension Department, was elected president of the Kentucky Society for Visual Instruction for the coming year at the recent annual convention of the Kentucky Education Association. Tandy Chenualt of Maysville High School, Maysville, Ky., was chosen as vice president of the society.

Announcing plans for reorganization during the coming year, Mr. Godbey also revealed that plans for an extensive membership drive are being arranged. A utilization program was presented by the Louisville classroom teachers during the three-day meet.

Mr. Godbey, a native of Troy, Ky., is a graduate of the University of Kentucky with an A. B. degree in 1941. Before joining the University administrative staff he held the position of manager of the D. T. Davis Company, Cincinnati, O., served as principal of Lee County High School, Beattyville, Ky., and headed the Audio-Visual Branch, Training Division of the Lexington Signal Depot.

Illinois Educator Appointed to MPA Staff

Appointment of J. Stanley McIntosh, of Evanston, Illinois, as assistant director of the Department of Educational Services of the Motion Picture Association was announced by Eric Johnston, Association president. The Department is headed by Roger Albright.

Mr. McIntosh will assist on projects being carried out by the Association in cooperation with educators to help develop the maximum educational usefulness of the motion picture, particularly as a teaching tool in classrooms. He was trained for the teaching profession and has served as a school principal in Evanston, Illinois, as assistant superintendent of Cook County Schools, and on the summer faculty of Northwestern University and the State University of Iowa.

Prior to joining the Association, he was with Encyclopaedia Britannica Films in Chicago as associate in research and production of educational motion pictures. He assisted in making Encyclopaedia's recent release, *Atomic Energy*.

Notes

Chicago Film Festival—June 2 to 6

The Film Council of America, in cooperation with various civic organizations using nonfiction films, is sponsoring a Spring Film Festival in Chicago, June 2 to 7 at 84 East Randolph Street. The purpose of the Festival is to acquaint civic leaders, teachers, audio-visual directors, and others with the variety of non-fictional material available in 16mm films. A different area of learning will be covered each day, and the program will be repeated twice in the afternoon and twice in the evening.

On Monday, June 2, a group of films in the Fine Arts will be screened; on Tuesday, films in the Social Sciences involving inter-group relationships; on Wednesday, films in the Natural Sciences; on Thursday, world geography; and on Friday, languages with special emphasis on French and Spanish. The newly formed French Film Society and the Chicago Scientific Film Society have assisted in selecting films related to their respective fields. Persons desiring details of the festival program may write to Wesley Greene, Chairman, Festival Committee, 84 East Randolph St., Chicago 1, Illinois.

Illinois State Library Adds Stereoscopic Photos

The Art Department of the Illinois State Library has added three-dimensional color photographs and modern stereoscopes for viewing them to its loan services. Schools, churches, and community groups as well as individuals in the State are invited to make use of this service.


Audio-Visual Awards to Schools

Dr. John E. Dugan, President of the National Education Association's Department of Secondary Teachers, has announced that the Department will present Audio-Visual Awards at the end of the academic year 1947-48 to schools and colleges doing outstanding work in audio-visual education.

"Pilot" schools in a series of states from coast to coast are being selected to compete for the awards. To qualify, schools and colleges must have a majority of teachers at all grade levels making curricular use of audio-visual materials of various types. After the year 1947-48, institutions receiving awards will serve as demonstration centers for the advancement of audio-visual methods in teaching.

In addition to receiving "glory" in the form of "oscars," winning schools will be eligible for awards of new equipment and materials, including projectors, screens, films, etc.

The project is under the supervision of Dr. William Lewin of Weequahic High School, Newark, New Jersey, chairman of the Department's Advisory Council. Application forms for participation in the awards may be obtained by addressing Dr. Lewin.



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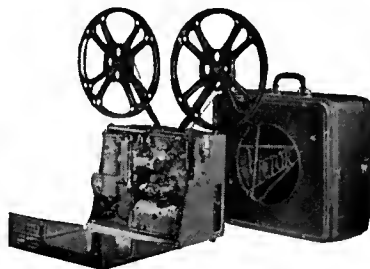
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Tri-State Audio-Visual Conference

A particularly successful audio-visual conference was held recently in Evansville, Indiana, under the sponsorship of the Evansville College and Public Schools, Indiana University, and Vanderburgh County Schools.

Miss Margaret Hudson, Director of Audio-Visual Education, Richmond (Va.) Public Schools emphasized the importance of audio-visual instructional materials and, with appropriate illustrative anecdotes, encouraged the teachers to make wider use of these materials. She also indicated the value of audio-visual materials in caring for individual differences commonly found in the classroom.

Dennis Williams, Director of Distribution for Encyclopaedia Britannica Films, discussed the type of education which is necessary for the establishment of "one world," and by reference to teaching situations, he indicated the role that these materials could play in enriching the curriculum.

Wesley Greene, International Film Bureau, John L. Hamilton, British Information Services, and Carl F. Mahnke, Vocational Guidance Films, discussed plans for film production and showed a number of recently released films. Miss Ann Hyer, Audio-Visual Center, Indiana University, demonstrated with a 6th grade class the use of the sound motion picture, *What Makes Rain*. Demonstrations of the use of opaque projectors, wire recorders, filmstrips, lantern slides, graphic materials, and the micro-projector were carried out on the second day of the conference.

Mr. I. C. Larson, Director Audio-Visual Center, Indiana University, spoke on "The Role of the Film in Adult Education." Religious education by means of audio-visual materials was covered by a panel which included Carolyn Guss, Associate in Selection, Audio-Visual Center, Indiana University, chairman; Armin Limper, Director of Religious Education, St. Lucas Church; Sam Medlicott, Director of Y. M. C. A.; H. C. Paulson, Executive Secretary of Boy Scouts; Freda Peters, Executive of Y. W. C. A.; Kenneth B. Thurston, Supervisor of Audio-Visual Education, University School; R. Dale Tennison, Cynthia High School; and Charles W. Tyrrell, Director of Religious Education, First Presbyterian Church.

Films and Recordings on Your Library Card

Books and magazines in the Cincinnati Public Library have some new allies. Recordings, films, filmstrips, and standard 2" x 2" slides are supplementing the traditional book and are being loaned like the book, without charge on a library card. The library's collection includes such classic documentary films as *The City* and *The River*. Projectors for showing the slides are available from the library on payment of a small rental fee.

New Hampshire Audio-Visual Meeting

Last month a 150 educators and teachers of New Hampshire met to hear Dr. Abraham Krasker, Boston University speak on "The Values and Uses of Audio-Visual Aids"; to see Miss Isabelle Dionne demonstrate handmade lantern slides; and to listen to Dr. Edgar Fuller, State Commissioner of Education; Dr. Lloyd

New
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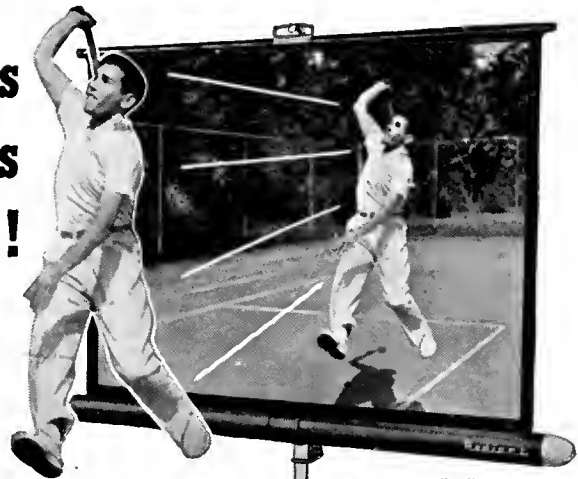
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Young, President of Keene State Teachers College; and Dr. Howard Jones, President of Plymouth State Teachers College. Mr. Robert Boyd of the Plymouth Teachers College demonstrated the use of the science film.

Safety Education

Only 36 credit courses in safety education are to be given this summer, according to a report of the National Higher Education Safety Committee in *Safety Education*. In spite of the increased interest in safety, this record is poorer than the 1946 record, when 35 institutions reported 44 credit courses. In 1941, the last pre-war year, 82 institutions offered such courses. The field of "safety" is one in which visual materials play an especially important role with many motion pictures and filmstrips available.

Chart and Graph Service

Ohio State University has a unique service for the benefit of its professors: a chart-and-graph picture service which delivers painted or drawn illustrative material for use in classroom discussions on difficult or abstract areas of knowledge. The service is manned by a full-time staff artist, part-time student artists, and a professor's wife. The service is administered by the university's audio-visual materials committee under the direction of Dr. Edgar Dale and Dr. Norman Woelfel, Bureau of Educational Research.

Montana Conference

A special Audio-Visual Aids Conference will be held at the University of Montana, Billings on July 10, 11, and 12. Dr. Melvin Brodshaug, Vice-president of Encyclopaedia Britannica and Harry K. Norton, State Supervisor of Visual Aids for Montana will speak. Equipment manufacturers will hold exhibits.

"Motivation" and "Participation"

(Concluded from page 274)

existing film material. With film scripts specifically designed to permit integration of these devices with the factual presentation, it is quite likely that the devices would contribute appreciably more than was shown in the present instance.

B. Implications for Users of Existing Educational Films.

The results of the study—particularly those bearing on the effectiveness of participation questions—suggest that teachers may use existing teaching films to greater advantage by interspersing such questions between sections of a film. The results obtained with the additional group to whom the film was shown twice also help to document the advantage that can be produced by the frequently used practice of showing a film more than once. However, the way in which this may most effectively be done remains a problem for further investigation, particularly since in the present study the double showing of the factual material alone was found to be no more effective than a single showing supplemented by the participation questions.

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WANTED—Stimulation and Coordination

(Concluded from page 264)

let this take the place of the special committees in the school. The solution is more than bringing a visual expert to the school and having him talk and demonstrate. There is need for a continual awareness on the part of the teachers, and this can best be developed when certain teachers are responsible for keeping their colleagues active.

The Bulletin Board

The possibilities are many and varied for each of the proposed committees. A little planning and organization could do wonders with the typical school bulletin board. Very few teachers are aware of the several simple techniques that add to the effectiveness of black-board illustrations. Little has been done, generally speaking, to enlist the aid of local merchants in obtaining educational displays of materials, processes, and products. Most teachers know little or nothing about the simple methods that can be used to make enlarged and colorful charts.

These are merely typical avenues open to the individual committees. A host of others could be added. To be sure each of the above techniques or possibilities has been described in some textbook or article at some time. They are not new. They are merely waiting to be demonstrated and used.

It should be repeated that even more important than the physical aids is the use to which they are put. This would be a major function of each committee aided by the principal in his supervisory and coordinating capacity. With proper stimulation and direction, healthy competition could be engendered within the faculty—not to make bigger and gaudier materials but to make learning easier and more effective. What could be a better objective for a school system? What is a better means for getting a group of teachers doing something about the improvement of instruction?

One final suggestion seems necessary to insure the success of such an approach. Perhaps it should have been mentioned at the outset since it is primary. Learning requires activity. We learn to do so by doing. Though this may appear trite, it is in large part the secret, if there is a secret. The committees must experiment; they must try different things; they must actually enlarge the drawings, or arrange the bulletin boards or show the motion pictures, or make the models. Then they must be held to account for their activities. They must keep the other teachers informed. They must help all who require assistance. They must be encouraged. Perhaps one afternoon and evening each month could find all of the teachers in the shop, art room, science lab, or regular classroom, making, reviewing, or discussing instructional aids. It would be informal. It would be interesting.

These paragraphs have contained the outline of one approach. Other methods might be equally successful. The formula will apply in varying situations. The salient point is to bring all of the teachers into the picture. This requires *stimulation* followed by *coordination*. You in audio-visual education must get to the principals, who must get to the teachers, who must get the job done.

A Professional Study in Audio-Visual Education

(Concluded from page 253)

Unit VII. Projection Apparatus for Motion Pictures.

The outcome of this unit is to make the student proficient in the selection, care, and operation of the 16mm motion picture projector. The student is required, under supervision of the instructor, to project selected films for preview by the class. The proper care and storage of films are also emphasized.

Unit VIII. Evaluating Projected Materials.

The enumeration of criteria for evaluating educational motion picture films, lantern slides and filmstrips is the objective for this important unit. Further study of their proper use as aids in teaching is made. A large number of motion pictures selected by the members of the class are previewed. Each student is required to prepare a teaching unit in which the various visual materials studied so far are utilized helpfully.

Unit IX. Auditory Equipment.

The outcome of this unit is to acquaint the student with the use of the different types of auditory equipment such as the radio, the phonograph, the sound recorder and the public address system. Their place as aids in teaching is outlined and discussed carefully.

Unit X. Source of Materials.

The outcome of this unit is to put the student in touch with the various sources of both free and rental aids. A selected compilation of current materials is made by each student, suited to the subjects or grades in which each is teaching or planning to teach. A collection is made of selected free materials for continuing reference.

Summary

The special talents and experiences of individual students in the group are utilized to enrich the class discussion and exercises. Individual conferences on special problems and projects with the instructor are encouraged. Provision is made for exchange of materials among the class members. In addition, each member assembles a file of information and a working kit of materials to aid him in his actual work in the classroom.

Such a course as outlined above should serve to give the administrator and instructor alike a fresh assurance that he or she understands the intelligent use of audio-visual materials in teaching and learning. He can move forward with constructive plans, confident that he is on reasonably sound ground.

Moreover, it will enable careful and progressive planning to enrich the teacher's everyday classroom efforts, thus giving added satisfaction in a task better done than without the experiences and insights gained in a course of this nature.

ERRATUM

The name of W. Robert Dixon, University of Michigan was unfortunately omitted from the article, "Improving Adult Reading Through Visual Aids." Mr. Dixon was co-author of this very excellent article, and his name should have appeared as such. The article appeared in the April issue of EDUCATIONAL SCREEN on pages 195, 196 and 197.

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mountain trails. Built more than a century ago, it has been handed down from generation to generation with almost no change. This Hacienda exists today as it did in the past, producing its own food, clothing, and shelter, without modern aids. Even the oxen drawn plow is made of wood in primitive style. Here is a startling contrast to our civilization of today, only a few hundred miles away in our neighbor republic, Mexico. This picture, highly interesting to young and old, is excellent for lower elementary grade study of community life. Simple, primitive, easily understood methods of wool processing, weaving, and butter and cheese making are depicted.

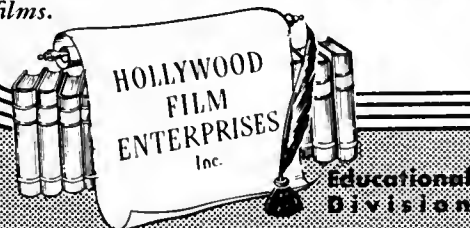
This film is one-reel, 16mm. Kodachrome. Both photography and sound are of excellent quality.



This picture deals with tin, that world important, commonplace commodity which one meets at every turn in our modern way of life.

Filed in Malaya, a major source of the world's tin supply, it clearly depicts modern tin prospecting and mining methods. One high point is the construction of an enormous dredge in the Malayan jungle from parts shipped from all parts of the world. The interdependence of the nations of the world is demonstrated in this picture. Finished manufactured goods are shown in use in the Malayan jungle helping in the production of a metal highly important to the whole world. The social aspects, showing how people of different nationalities work together to produce this important commodity, are well emphasized. This picture is a valuable social studies document. One-reel, 16mm., black and white.

Write for prices and further information regarding these and other instructional films.



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AUDIO - VISUAL TRADE REVIEW



Equipment

International Exhibition of Modern School Equipment

The Belgian Minister of Education has decided, as part of a campaign of rebuilding and modernization of Belgian schools and reformation of teaching methods, to organize an International Exhibition of Educational Equipment.

This Exhibition will be held from the 22nd of June to the 21st of July 1947 and will therefore coincide with the World Festival of Film and Fine-Arts and other important cultural events.

It will take place in one of the largest and most modern State-Schools of Brussels. It is hoped that a large number of exhibitors of all kinds of educational material: books, scientific apparatus, laboratory equipment and glassware, cinema apparatus, epidiscopes, records, radio-receivers, and even television will take part, together with Belgian and foreign firms.

There will be a full programme of demonstrations, auditions, projections, lessons and lectures, showing the use of different forms of educational equipment.

In order to allow the Executive Committee to take all necessary measures in good time and to proceed to the selection of materials answering fully the aim of the Exhibition, it is of importance to mention in detail and to describe briefly the proposed objects and the areas and space required for their exhibit.

Applications must be addressed immediately to: Ministry of Education, (Exhibition 1947—Eximadim), 44, Rue de Louvain, Brussels.

RCA's 16mm Story

Sixteen years ago RCA introduced the first 16mm sound film projector. Celebrating the occasion as the "Sweet Sixteenth" anniversary of 16mm sound, RCA reveals for the first time, the step-by-step development in its laboratories which led to the present 16mm sound projector.

First to overcome, in the early thirties, what was then commonly considered the insuperable obstacle of putting sound on the narrow 16mm film, the company went on to score most of the significant "firsts" in the 16mm industry. These included the introduction of film with a single row of sprocket holes and the engineering of the first projector designed to use such film, the development of a simplified film-threading arrangement which solved the problem of film damage; the development of the now-universal dynamic speaker and the closed-cavity speaker case which made satisfactory response at low as well as high frequencies possible; and the cylindrical lens, sound-reproducing optical system which permits the use of a low-power exciter lamp in 16mm projectors.

The first 16mm sound projector, the PG-38 (illustrated), was developed by RCA in 1931. Behind it lay years of pioneering effort aimed at solving the many problems, optical, photographic, electronic and mechanical which plagued photographic sound recording. RCA's first innovation was 16mm film with one row of sprocket holes which reserved the other side of the film for the sound track. In cooperation with the Eastman Kodak Company, the film was presented for standardization to the Society of Motion Picture Engineers and, after being adopted as the American standard, was later made world standard.

ROBERT E. SCHREIBER, Editor
Audio-Visual Center
The University of Chicago



RCA's First 16mm Sound Projector (1931)

RCA's first 16mm sound projector introduced in 1931 solved the basic problem of 16mm sound so thoroughly that it inadvertently led to a peculiar international incident that eventually involved the high diplomatic machinery of the League of Nations itself. Viewing the newly born RCA projector, the Germans, who had been very much in the 16mm sound steeplechase, abandoned their own efforts and adopted the principles incorporated in the RCA projector. However, in picking up the diagrams as published in the journal of the Society of Motion Picture Engineers, the eager Deutschers interpreted one small detail backwards. The result was fantastically exhibited at an early exposition in Paris when it was revealed for all the world to behold, that the German-adapted projectors ran the titles of our standard 16mm film backwards! Likewise, German-made film run in our projectors showed the titles as though seen in a mirror.

Unwilling to junk their huge investment in 16mm sound projectors, the Germans refused to bow to the standards set up on the basis of the American made equipment. After preliminary jockeying in the Educational committee of the League of Nations, the issue was carried to the International Standards Association where the problem was finally solved by appointing the Germans as secretariat of the committee. This "neutralized" the Germans and judgment was inevitably rendered in favor of the American equipment.

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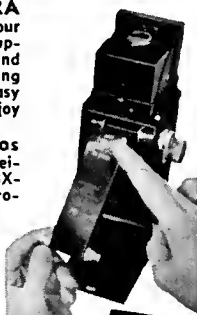
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In 1933 and 1934, improved models of the original RCA 16mm sound projectors were placed on the market, and in the latter year, RCA further improved 16mm sound by designing an optical reduction printer that made it possible for film-processing laboratories to make 16mm prints from 35mm negatives. This produced 16mm prints of finer quality than the "re-recording" method then in general use for making 16mm sound records from originals on 35mm film.

RCA engineers broke the back of another problem that had been plaguing the 16mm industry. This was damage to film in 16mm projectors. Casting previous threading arrangements aside, RCA engineers designed a much simplified threading arrangement and incorporated it another new model of the RCA projector. The new arrangement featured large 16-tooth sprockets and passage of the film in wide curves and long flowing lines to end crimping and tearing.

The introduction of a newly improved projector, the PG-170, by RCA in 1939, was followed in 1940, by the Mills Novelty Company selecting this projector for use in a large-scale, coin-operated motion picture venture.

In 1942, the RCA 16mm sound projector donned the olive-drab of the Armed Forces and went to war. As models PG-200 and PG-200A, it saw global service with both the Army and the Navy. During the war years, the unusual requirements of field use led to another step forward in 16mm sound with the perfection of the "closed-cavity" loudspeaker, a development that had been simmering not very successfully on the scientific fire for almost two decades. Rugged conditions imposed on 16mm sound equipment had brought a request from the Army Signal Corps for a loudspeaker, weather-tight, smaller sized and which would improve the radiation of lower tones. Overcoming the problems of "cavity" resonance, RCA technicians by 1943 had fulfilled the Army's request.

Today, looking back over 16 years of dramatic progress in 16mm sound film projection, RCA's 16mm equipment section is even now readying equally important developments based on know-how gained in the war years.

B. & L. Miniature Slide Projector

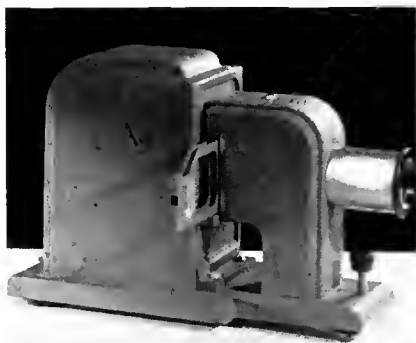
The Bausch & Lomb 2" x 2" Slide Projector is again on the market. This popular miniature slide projector is making its appearance with a number of improvements—two of which are a new projection lens and a new slide carrier.

This model establishes new standards for brilliant, crisp, sharply defined screen images in miniature slide projector performance. In actual screen tests, the projector, using a 150 watt lamp, delivers

from 26% to 120% more light in foot candles on the screen.

The body of this projector is designed for easy accessibility to the lamp—and pleasing appearance. Both the metal chimney and the lamphouse are easily removed—merely by sliding upward—no screwdriver is necessary.

A companion for this miniature slide projector is the carrying case which is sturdily constructed, covered with pebble grain leatherette, and fitted with chromium plated hardware. Space is provided for approximately 25 glass covered slides (about fifty paper mounts) at one end of the case.



Bausch & Lomb Projector

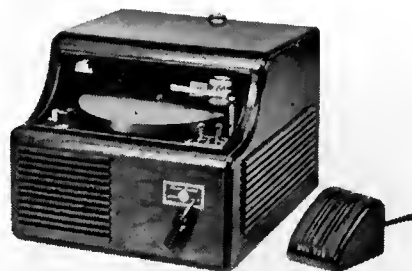
Movie Kodaguide

A simple, new exposure guide for the movie maker—the Movie Kodaguide—has just been announced by Kodak. Similar in format to the internationally famous Snapshot Kodaguide, the new Movie Kodaguide covers practically all movie-making situations. It provides an easy method of calculating correct camera settings for the exposure of Ciné-Kodak black-and-white films and of Kodachrome Film outdoors and indoors with Photo-flood Lamps.

**Three ways to...multiply instructor's time
...increase teaching effectiveness**

The SoundScriber method simplifies language instruction and makes it more effective because:

1. It permits additional students to have individual instruction.
2. It provides countless hours of self-instruction for the student.
3. It enables the instructor to do more corrective work with the individual student without requiring any more of the instructor's time.



Because SoundScriber is an entirely electronic device, every word is recorded with radio-like clarity. The flat, unbreakable SoundScriber disc holds up to 30 minutes of recording; costs only a few cents. Discs handle and file like a sheet of paper; can be played back a hundred or more times. For student drill purposes, electronic controls make possible instant and precise repetition of words or phrases; by this means the instructor drives home his point, and by the same means the

student records and checks his own pronunciation, diction and usage.

With SoundScriber both instructor and student work more effectively during drill periods. Actual use in schools, colleges and universities is a tribute to its effectiveness.

Ask for material telling how leading schools, colleges and universities use SoundScriber to meet the problem of increased enrollment in language classes.

Use **SOUNDSCRIBER** electronic disc recorder

The SOUNDSCRIBER CORPORATION, Dept. ES-9, New Haven 4, Connecticut

NAME _____ DEPARTMENT _____

SCHOOL _____ ADDRESS _____

Kolograph 16mm Projector With Intermittent Sprocket

A new 16mm sound film projector featuring "Rock-Still" pictures made possible with a novel intermittent mechanism has been released by the Kolograph Corporation, 223 West Maryland St., Indianapolis, Indiana, is announced by Lawrence D. Kohlmeier, president of the firm.

No newcomer to the sound projection field, having built the first 35mm sound projector for the famous Dr. Lee DeForest in 1916, Mr. Kohlmeier states that his latest development, the "Rock-Still" intermittent (which runs quietly and is permanently oiled) is the foundation around which the new unit has been designed. The intermittent is guaranteed for life against all defects and wear and, it is claimed, prevents most film wear and avoids torn sprocket holes.

Special development of the cooling system permits the instrument to be used with a 1250-watt lamp, without burning the film or causing appearance of the well-known "door-knob" on the bulb.

Designed for use from either 115-volt ac or dc source, the projector features a 2" coated lens, f 1.6, as standard equipment but the lens mount will accommodate any other type or size. When necessary, sprockets may be easily changed, and a simple screwdriver is the only tool required. The condenser system is especially designed with a larger diameter lens than has ever been used in 16mm work.

DeVry RS-ND30 Back On the Market

The well-known DeVry Professional Model RS-ND 30 is now in production in the Chicago shops. Highlighted by the powerful 30 watt amplifier, the RS-ND 30 also features coated light optics, motor rewind, automatic loop setter, dual exciter lamps, "hum-free" exciter supply, dual sound stabilizers, floating power, and other characteristic DeVry features.

New Low-Priced Portable Screen

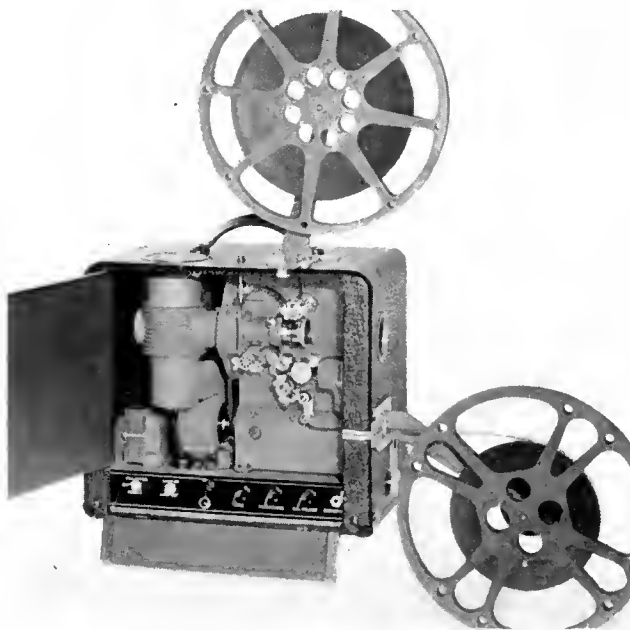
To satisfy the demand for an economically priced screen, especially for the 8mm field and the slide market, Radiant Manufacturing Corporation has designed a new lower priced tripod model which will be known as the Model "Q".

The features of this newest Radiant screen include a self-locking lowering and raising device on the extension rod, for

easy, instantaneous adjustment in screen height.

This new tripod model was designed for the consumer who is looking for an outstanding projection screen within range of every pocket. It is manufactured in the 30 x 40 and 40 x 40 size to accommodate distances of between 10 to 15 feet between projector and screen.

For further information write to the Radiant Manufacturing Corporation, 2627 Roosevelt Road, Chicago, Ill.



New Kolograph 16mm Projector

G. E. Exposure Meter Accessory

A means of measuring higher levels of illumination through the use of three new clip-on type multipliers has been announced by the General Electric Company. These multipliers will extend

the range of all DW-48 and DW-58 exposure meters up to 7000 foot-candles. To use the multipliers on G-E exposure meters it is only necessary to remove the hood from the meter and clip on the multiplier. This method of measuring exposure is known as the "incident-light" method. The incident-light multipliers are available in three ratios which will measure light up to 700, 1400, and 7000 foot-candles respectively.

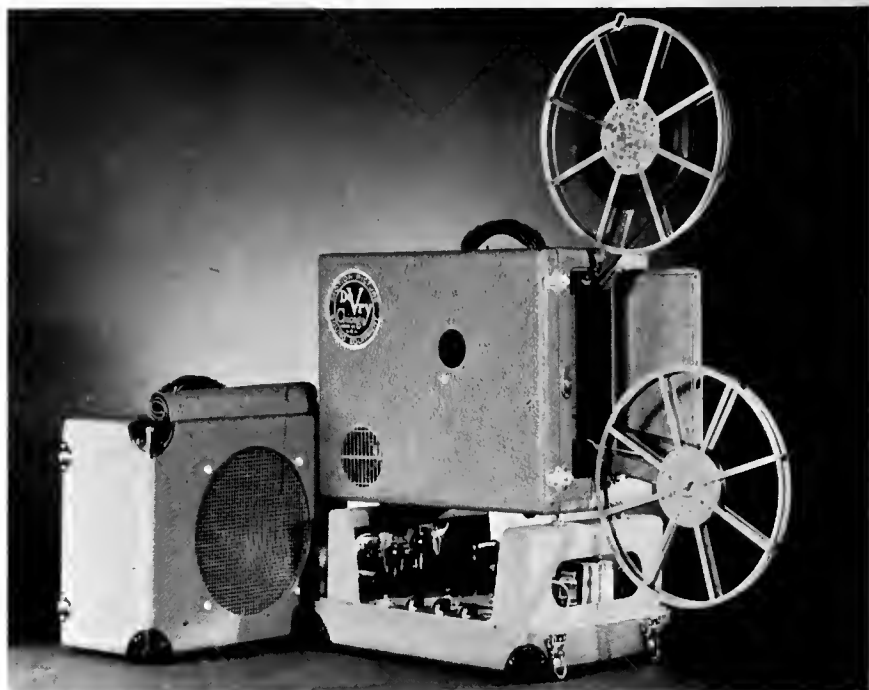
Television

EBF On the Air

A bright future for the use of educational motion pictures on television programs is seen in the Encyclopaedia Britannica Films Science program on the United States Rubber. "Serving Through Science," telecasts over Dumont television stations in New York and Philadelphia.

Two important conclusions are revealed by the survey of listeners to the telecasts conducted by Television Magazine, according to C. Scott Fletcher, president of E.B. Films. "Adults are eager to learn and want information, and Encyclopaedia Britannica Films, although they are professionally created to be used by teachers as an integral part of the school curriculum, also enjoy unusual interest among adults."

Instructional films will undoubtedly play an increasingly important part in future television developments, Fletcher predicted. The high cost of producing television shows, in comparison with radio, precludes the airing of only "live" programs. The use of films is the best way of filling sustaining television time.



DeVry Professional Model RS-ND 30 Available

**Slidefilms
and Slides**

■ **PUBLIC AFFAIRS COMMITTEE, INC.**, 22 East 38th Street, New York has released Public Affairs Film-strip Packet No. 3—*Your Stake in Collective Bargaining*. This was produced in cooperation with the Twentieth Century Fund research Foundation and stresses the effect on the public of the day-to-day workings of collective bargaining. Six recommendations are offered for better labor management relations: (1) Labor and management must learn how to settle matters between themselves without calling on the government. (2) Collective bargaining contracts should be flexible. (3) More organizations of employers to negotiate with unions, not to combat them. (4) Management and union should explore together advantages of industry-wide collective bargaining. (5) Democracy works both ways in good collective bargaining. (6) Willingness to employ impartial experts is a sign that collective bargaining is growing up. Original cartoons and drawings for the filmstrip were prepared by artist Stanley Meltzoff; photography, by United Productions of America.

■ **ACADEMY FILMS**, 1448 West 61st St., Los Angeles 44, California announces the release of three filmstrips and also 2x2 slide versions, which have been taken from motion pictures of the same names, described under "Current Film News."

Circus people (color and black-and-white)

Circus Animals (color and black-and-white)

Water Supply (color and black-and-white)

**Transcriptions
and Recordings**

■ **RCA VICTOR**, Camden, N. J., has issued a second volume of folk songs and ballads by youthful Susan Reed (M-1107). It is certainly true that today's students should hear gentle-voiced Susan sing these old songs which have been handed down by mouth from generation to generation. Susan learned these early Anglo-American melodies one by one from such folk enthusiasts as Carl Sandburg. *Greensleeves* was mentioned twice by Shakespeare in *The Merry Wives of Windsor*. Others include *Danny Boy*; *Mother, I Would Marry* (Irish); *Black Is the Color . . .* (Celtic); *I'm Sad* (mountain blues). Every school needs a collection of early folk music.

Brighten your DVBS...



"Teach Them with



CHURCH-CRAFT

BIBLE SLIDES in NATURAL COLOR

- Intensify interest in your DVBS classes by using dynamic natural-color slides depicting stirring stories from the Bible. Over 300 Bible slides comprising 45 complete stories and more than 100 hymnslides in simple color now available.

Write your dealer for a FREE list of Church-Craft Bible slides and hymnslides in natural color.



Contact Your Dealer Now

Prompt action will assure you of obtaining a full set of these powerful teaching aids for your visual library and this summer's DVBS. All Church-Craft slides are 2 x 2 inches in protective Glass Binders. Bible slides, 60 cents each; Hymnslides 50 cents each.

Trade Mark
Reg. U. S. Pat. Off.

CHURCH-CRAFT PICTURES, St. Louis 3, Mo.

Current Film News

**State Department Newsreel
For World Distribution**

A unique kind of international newsreel, narrated in 24 different languages and distributed to more than 52 countries outside the United States, goes into production this week at RKO Pathe, it was announced today by Hamilton MacFadden, Associate Chief of the International Motion Picture Division, Department of State.

Titled *The News Magazine*, the one-reeler will be released by the State Department's Office of International Information and Cultural Affairs. Unlike the conventional type of motion picture newsreel which emphasizes spectacular occurrences, *The News Magazine* will present pictorial events that influence and reflect the lives of all in the United States.

"It is designed to give the rest of the world a better understanding of America," MacFadden said.

The new newsreel will be under direction of Jack Connolly. Newsreel Liason for the International Motion Picture Division, Department of State, and former well known newsreel executive.

Heading *The News Magazine's* staff are editor Harold Bonafield and script editor Robert Youngson, both veterans of many years on Pathe News. The vast picture gathering facilities of RKO Pathe, plus its extensive library of historical events, will be fully utilized in preparing the new release.

Distribution will be in 35mm and 16mm, both to foreign theatres and schools throughout the world.

■ **TEACHING FILMS, INC.**, 88 Lexington Avenue, New York 16 has released the following new 16mm films:

Behind the Scenes at the Airport (1 reel)—a tour of an airport for children in grades 2, 3, and 4. The work of the mechanics, pilots, and dispatchers is shown.

Bowling Fundamentals (2 reels)—the techniques of the game for physical education in high school.

What Is a Map (1 reel)—the explanation of a map at the level of grades 1, 2, and 3. Students map their room and then see each piece of furniture fade into place behind the map symbols.

Animals of the Farm (1 reel)—dramatic treatment of the habits and ap-

YOUNG AMERICA FILMS

presents

3

NEW HEALTH FILMS

Especially suitable for Elementary and Junior High School Science and Health classes, these 3 films are available now. Originally issued by the British Information Services, Young America has re-edited and re-narrated all the material to adapt it especially for American classes.



YOUR TEETH

With animation, this film explains the growth and structure of teeth, the importance of proper food and proper care in building strong teeth and preventing tooth decay. One reel — price \$30.00



YOUR EARS

Illustrates construction of human ear and function of each of its parts. Discusses manner in which diseases cause deafness and stresses necessity for proper care of ears. One reel — price \$30.00



YOUR EYES

Animation and live photography dramatize the construction of the human eye and function of each of its parts. Explains maladjustments and manner of correction. Stresses importance of proper care of the eyes. One reel — price \$30.00

2

NEW ANIMAL SUBJECTS



THE CURIOUS COATI

... especially designed for primary school level ... ¾ reel (8 minutes) ... ideal for young children ... price \$30.00 (Teachers' guide included)



THE FUR SEAL

... details life and history of this warm-blooded mammal. Made under supervision of Dr. H. E. Anthony of the American Museum of Natural History. Recommended highly for elementary school and high school classes in science and geography. One reel ... price \$38.50

Write for complete information of other fascinating and useful new Young America Films. Without charge or obligation.

YOUNG AMERICA FILMS, INC.

17 EAST 41ST STREET • NEW YORK 17, N.Y.

pearance of the common farm animals: chickens, ducks, turkeys, pigs, cows, sheep, horses for grades 1, 2, and 3.

■ **INTERNATIONAL FILM BUREAU**, 84 East Randolph St., Chicago 1 has acquired, for rental and sale, a series of instructional films in French dealing with the geography of France in elementary-school terms. Designed for French language classes, the films have no English titles. Copies of the commentary are provided for class use before the film showings, aiding the student in following the French.

A Paris (16 min., French)—a survey of Paris, dealing with the economic and cultural life of the city, the Seine, the subway, street transportation, industry, stores, the Latin Quarter, and important landmarks.

La Loire (15 min., French)—the course of the river from source to mouth. The country and the people, including the chief towns, are shown.

La Champagne (20 min., French)—animation and aerial views of the country. "La Champagne Seche" and "La Champagne Humide" as well as the chief activities of each part of the Province are shown, plus Rheims, Troyes, and Bonneprise.

Les Canaux (14 min., French)—canals in the transportation scheme of France.

■ **ACADEMY FILMS**, 1448 West 61st St., Los Angeles 44, California announces the release of three new 16mm educational films in natural color and in black-and-white. The same subjects are also offered in 35mm filmstrip (color and black-and-white) and 2x2 slides (color only).

Circus People (1 reel)—primary-grade film showing behind-the-scenes life and activity at a circus. The spirit of teamwork and efficiency is stressed. The unloading of a circus train is one of the highlights.

Circus Animals (1 reel)—showing how the animals travel, how they are fed, what work they do, and how they perform. A companion film to *Circus People*.

Water Supply (1 reel)—dramatically portraying the methods by which man obtains his water.

■ **THE PARAFFINE COMPANIES, INC.**, 475 Brannon St. San Francisco, Calif. are distributing a new film about PABCO paints.

Paint It Right (30 min., color) tells the home owner how to paint his house from the siding, the porch floor to the kitchen stool. The common mistakes made by amateur painters are pointed out, and the correct methods are shown. How to keep paint from blistering, how to remove old paint, how to patch cracks in plaster before painting, and other such questions are answered in the film. The PABCO label appears prominently in the film.

EXPERIMENTAL JOURNEY

Teacher, photographer—driving from New York to National Parks—will undertake to supply Schools and other Educational Agencies looking for ORIGINAL 16 mm. color footage or 2x2 Koda-slides of Historical Places, Geographical and Nature Subjects. Please specify your needs. For further information write to:

Box 4F, 2047 Holland Ave.,
New York 60, N.Y.

■ **A. F. FILMS, INC.**, 1600 Broadway, New York 19 announces the adaptation of a 4-reel French film produced by Roger Leenhardt into two 2-reel shorts:

Animated Cartoons: The Toy That Grew up (2 reels)—how animated cartoons developed from static drawings. The work of a Belgian physicist and of Emile Reynaud is shown.

The Biography of the Motion Picture Camera (2 reels)—film record of the successful inventions of Marey, Edward Muybridge, Louis Lumiere, Thomas Edison, and others, resulting in the modern moving picture. Under the title of *The Birth of the Cinema*, these two films were shown at the Cannes Film Festival in tribute to the 50th anniversary of the motion picture.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20 has released a number of new 16mm films:

Does It Matter What You Think? (2 reels)—a provocative film which arouses many questions in the minds of an audience. Are your conclusions the result of your own thinking, or do you think what you are told to think? Is public opinion a power which forces legislation, or is it a pliable weapon which is wielded by the press and the politicians?

The Proud City (3 reels)—a plan for blitzed London. The present moment is one in which the crowded and confused city can be replanned and rebuilt. Even before the end of hostilities, the London County Council began a study of London's traffic, sewage, power, homes, and factories, hoping to create self-contained communities within the city.

Steel (4 reels, color)—the backbone of Britain's industrial power. The film describes the steel industry and the processes used from the time the iron ore is dug out of the ground until the finished product leaves the plant.

The Great Game (2 reels)—the story of soccer (Association Football). Famous international amateurs and professionals explain the tactics and help young enthusiasts in the game.

■ **DEVRY CORPORATION**, 1111 Armitage Ave., Chicago 14 has announced the distribution of two 16mm films:

Bathing Time for Baby (13 minutes, color)—expert instructions on the bathing of a baby, sponsored by Johnson and Johnson and produced by Walt Disney Productions. It has been approved by the Children's Bureau of the U. S. Department of Labor and Visiting Nurse Service, New York.

New York Calling (2 reels, color)—a new revised version of New York Central's popular film on the daily life of New York. It portrays the railroad's contributions to the promotion of nation-wide interest in the cultural, educational, and entertainment facilities of New York City. Other New York Central films available from DeVry include: *Freight Yard*, *Steam Locomotive*, and *The Railroad Signal*.

■ **CASTLE FILMS**, Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20 is distributing the following films:

Sport Thrillers of the Year! (100 ft., 400 ft., or sound)—American and Mexican polo games, Golden Gloves tournament, yacht racing, motorcycle marathon, Hambletonian Trotters, and similar items from 1946 events.

Shanghai Today! (100 ft., 400 ft., or 400 ft. sound)—the old and the new . . . modern traffic and coolie-drawn carts.

Aqua Frolics! (100 ft., 400 ft., or 400 ft. sound)—basketball game under water . . . water ski champs . . . canoeists shooting rapids . . . surf riders.

Lion-Tiger Fight (100 ft., 400 ft., or 400 ft. sound)—ferocious jungle battle between two beasts trapped by East Indian natives.

Fiction Features

■ **COMMONWEALTH PICTURES CORPORATION**, 729 Seventh Ave., New York 19, have acquired the exclusive distribution rights to 9 hard-riding, straight-shooting musical westerns in the Bob Baker series. Each is six reels long. Similar rights have been acquired to 7 Epic pictures of the old West starring Johnny Mack Brown, a fearless son of the saddle.

■ **ASTOR PICTURES CORP.**, 130 W. 46th St., New York 19, has released the first Nelson Eddy picture in the 16mm field, namely:

Knickerbocker Holiday—a 10-reel United Artists 1944 release. It is a period costume story centering around Peter Stuyvesant, Dutch governor of New York. Also in the cast of this musical romance are Charles Coburn, Constance Dowling, Johnny "Scat" Davis, Carmen Amaya, and her Company.

A Boy, a Girl, and a Dog—73 minutes—the tale of a stray pup adopted

by two youngsters who live in a hotel where restrictions against animals are very rigid. Forced to part with him, they enlist the dog in the Army's K-9 Corps where "Lucky" distinguishes himself, returning home a hero.

■ **IDEAL PICTURES CORP.**, 28 E. Eighth St., Chicago 5 announces the distribution of the following film:

Journey Together (80 min.)—the story of two air cadets trained under the tough but human instructor, Edward G. Robinson. Script is by Terence Rattigan, and direction, by John Boulting (*Pastor Hall* and *Thunder Rock*). Bessie Love, early silent actress, plays a short role.

■ **UNITED WORLD FILMS, INC.**, RCA Bldg., Rockefeller Center, New York 20, report the addition of the following Universal Pictures to the Bell & Howell Filmsound Library:

This Love of Ours—9 reels—based on the Pirandello play, "As Before, Better than Before." A 14-year old girl worshipping a mother supposedly dead resents the appearance of her stepmother when her parents become reconciled after a 12-year separation. Merle Oberon and Charles Korvin are the stars.



This Love Of Ours

Shady Lady—10 reels—comedy with music in which card sharper rescues reputations and helps justice and happiness win out. The cast includes Charles Coburn, Ginny Simms, Robert Paige, and Alan Curtis.

That Night with You—9 reels—musical mix-up in which young singer (Susanna Foster) gets Broadway role and the right husband (Franchot Tone).

■ **GREAT WESTERN PICTURES, INC.** through its president, John W. Mangham of Atlanta, Georgia, has announced the reissue of sixteen JOHN WAYNE westerns, print deliveries beginning April 1, 1947. United States and Canadian rights, for both 35mm. and 16mm., have been purchased directly from Monogram Pictures, which owns the copyrights.

16mm. sales distribution has been turned over to W. Wells Alexander, the Distributor's Group, Inc., 756 W. Peachtree Street, N.W., Atlanta, Ga., who will act as selling agent for Great Western Pictures, Inc.

12 New Hopalong for 1947

starring

Wm. Boyd
"Gabby" Hayes
Russell Hayden

- *1—THE FRONTIERSMEN
- *2—IN OLD MEXICO
- *3—LAW OF THE PAMPAS
- 4—STAGECOACH WAR
- *5—PRIDE OF THE WEST
- 6—SILVER ON THE SAGE
- 7—SANTE FE MARSHAL
- 8—RENEGADE TRAIL
- 9—THE SHOWDOWN
- 10—HIDDEN GOLD
- 11—RANGE WAR
- 12—SUNSET TRAIL

The Hopalong Cassidy Westerns formerly released in 35-mm. by Paramount are the top pictures in the field.

On 7 year lease to libraries, with replacements of entire prints when required at actual laboratory cost.

*These are **SPECIALS** and should be rented at \$17.50 ea.

Astor Pictures Corp.

130 West 46th St.

New York 19, N. Y.

A Trade Directory for the Visual Field

FILMS

Academy Films
1448 W. 61st St., Los Angeles 44, Cal.
(See advertisement on page 244)

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation
130 W. 46th St., New York 19, N. Y.
(See advertisement on page 291)

Bailey Film Service
P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Bray Studios, Inc.
729 Seventh Ave., New York 19

Bronxville Film Center
23 Palmer Ave., Bronxville, N. Y.
(See advertisement on page 284)

Castle Films, Div. of United World Films, Inc.
30 Rockefeller Plaza, New York 20.

Catholic Movies
220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Children's Productions
P. O. Box 1313, Palo Alto, Cal.
(See advertisement on page 280)

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 275)

DeVry School Films
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 248)

Eastin Pictures Co., Davenport, Iowa
(See advertisement on page 281)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 246)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
611 N. Tillamook St., Portland, Oreg.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Fryna Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee 3, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Hollywood Film Enterprises
6060 Sunset Blvd.,
Hollywood 28, Calif.
(See advertisement on page 285)

Institutional Cinema Service, Inc.
1560 Broadway, New York 19, N. Y.
(See advertisement on page 286)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 279)

Knowledge Builders
625 Madison Ave., New York 22, N. Y.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 284)

Locke Film Library
120 W. Lovell St., Kalamazoo 9, Mich.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.
(See advertisement on page 284)

National Film Service
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

O'Connell Films
822 Penfield Bldg., Philadelphia 7, Pa.

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

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Religious Film Association, Inc.
45 Astor Place, New York
(See advertisement on page 282)

Shmel-Meservey
9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 273)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 282)

Swank's Motion Pictures
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 282)

Teaching Films, Inc.
2 West 20th St., New York
(See advertisement on page 277)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.
18 E. 41st, New York 17, N. Y.
(See advertisement on page 290)

Art Zeiller Audio-Visual Aids
868 Broad St., Newark, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 243)

Hell & Howell Co.
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

Unhoon Company
101 Marietta St., NW, Atlanta 3, Ga.
1110½ Taylor St., Columbia 6, S. C.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Community Movies
1426 W. Washington St.
Charleston 2, W. Va.

Comprehensive Service Company
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 248)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 281)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Photoart Visual Service
844 N. Plankinton, Milwaukee 3, Wis.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 247)

Rutke Company
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Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



JUNE, 1947

Volume XXVI

Number Six

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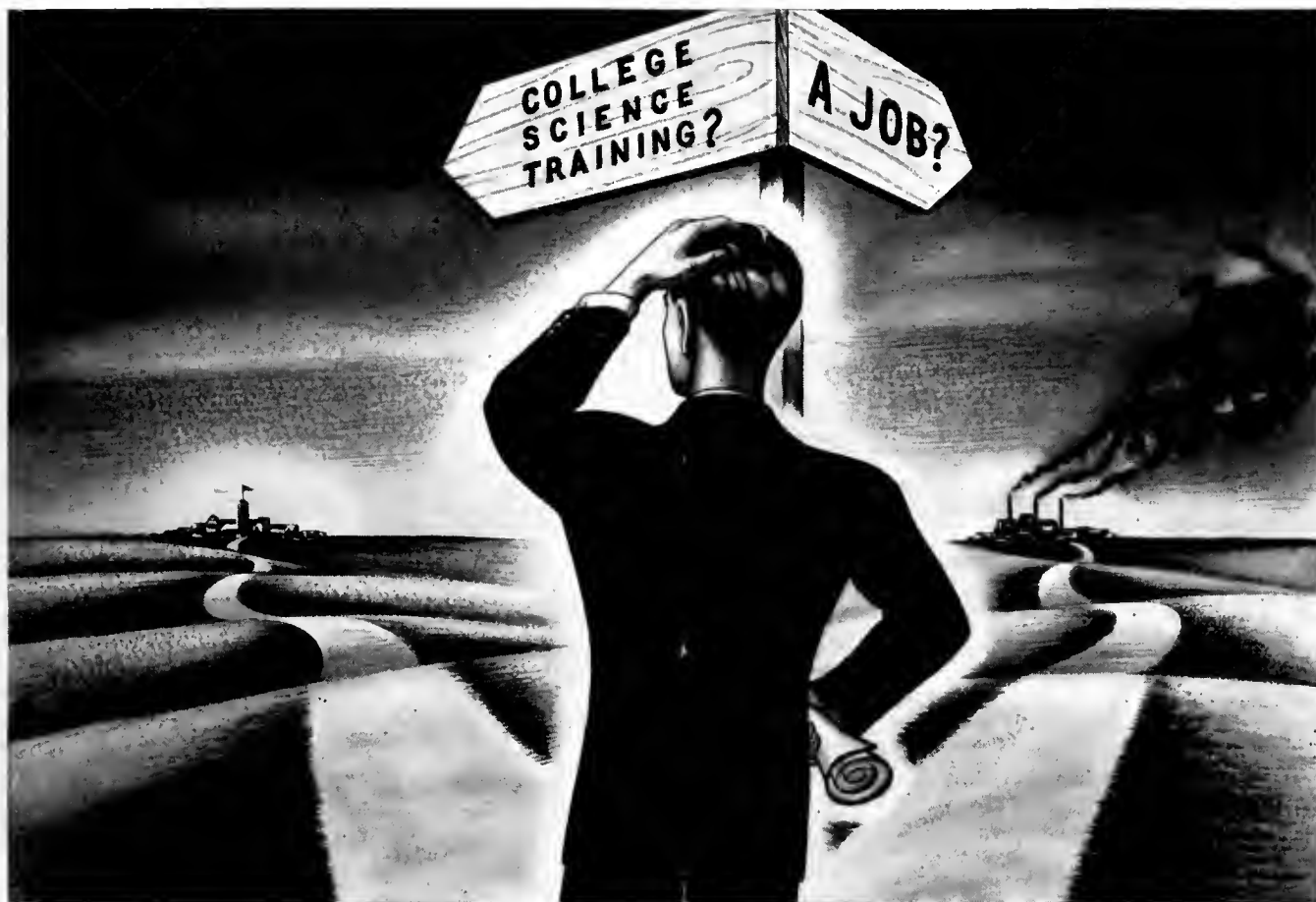
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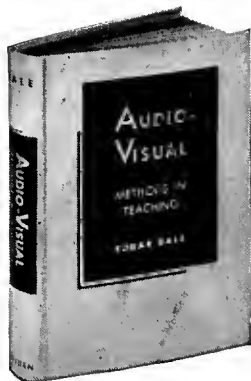
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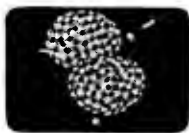
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The "what," the "why," and the "how" of all types of audio-visual methods are thoroughly explored in this new, comprehensive work. Because of its importance to better teaching today, this book can be considered a basic text for all who are concerned with the effective use of any audio-visual material. Dryden Press, 386 Fourth Avenue, N. Y. 16. 546 pages. \$4.50.



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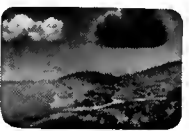
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Film Council Operates on New Constitution

At the May meeting of the Film Council of America in Columbus, Ohio, Mr. C. R. Reagan said "We are now in formal session and in accordance with the new constitution, which has been ratified, the new Film Council of America is born today."

The officers of the Senate elected at this meeting include: C. R. Reagan, President; L. C. Larson, Indiana University, Vice President and Miss Mildred Batchelder, American Library Association, Secretary. A meeting of the Board of Trustees will be held in Chicago June 22 and 23. Mr. Larson is editor of the "Teacher-Committee Evaluation" Department of *Educational Screen*. There is a growing interest in the Film Council of America, and film councils are now springing up all over the United States. There are now twenty-five Film Councils in eighteen States, and many more are in the process of organization.

Washington Council Hears Begg On U.S. Films Abroad

John M. Begg, assistant director of the State Department's Office of International Information and Cultural Affairs, reported recently to the Washington Film Council on the use of 16mm films about the United States in other countries.

Distribution has been built up largely with the cooperation of local organizations in the different countries. Hence the pattern differs from country to country.

In England, the Central Film Library makes prints from U. S. negatives for showing in schools. . . . In Norway, these films are shown in more than 200 labor "temples" run by the Workers Educational Association of the Labor party. . . . In Sweden, distribution is chiefly through co-ops; out of a population of 6,500,000, more than three million saw 40 U. S. films (one co-op has films from 19 countries including 100 titles from Russia, 40 from the United States and more from the United Kingdom). . . . In Poland, chief distribution is through the Educational Film Office of the Government. . . . In Czechoslovakia, youth organizations and technical schools are the distribution agencies. Mexico is operating a 16mm program that has brought observers from other Latin American countries. The State Department helped through cooperation with Mexican departments of health and education and in training projectionists.

U. S. films of chief interest in other lands are those that show the people of this country. Secondly, foreign audiences want to see agricultural films, for food is of much concern. Other film subjects in rough order of interest are industry, science, education, health, and social life.

Health films from this country helped put across a vaccination campaign in Bombay. A film on the Tennessee Valley Authority has been of unusual interest in Norway, stimulating questions that one film couldn't possibly answer.

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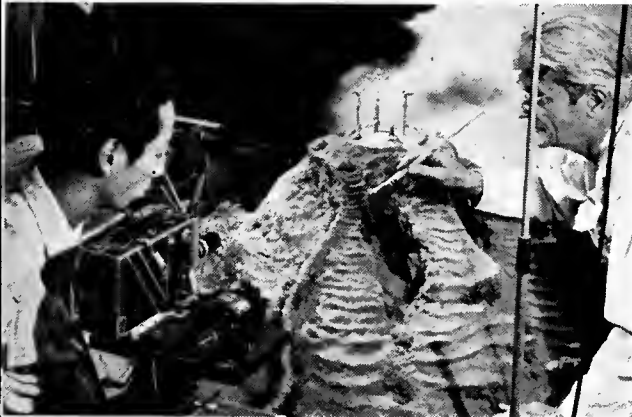


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Brooker Addresses Chicago Film Council

At the May luncheon meeting of the Chicago Film Council, Floyd E. Brooker, Chief of the Visual Education Section, U. S. Office of Education, spoke on the topic, "UNESCO and the Film Council of America." Following this talk, Lyle Stewart, University of Chicago led a panel discussion on "What the Film Council of America Can Do to Help UNESCO." The panel, in this case, included all the Council members.

Peace Is a Foremost Problem

In his talk, Brooker emphasized that "peace" is the number one problem before us, and that if we do not achieve peace, nothing in the world is important. He then showed that UNESCO (United Nations Educational, Scientific, and Cultural Organization) and the use of mass educational media are important, because wars begin in the minds of men long before the actual bombing and shooting start. A first step, however, must be one of reconstruction and rehabilitation. Hungry people are ripe for ideas of revolt and only too ready for the promises of false leaders. At least six months will be required for UNESCO to reach a solution on these first problems.

International Law Necessary

In order to have peace, there must be international law. Successful and permanent international law must be democratically obtained, and this can only follow world literacy. By the use of mass media, world literacy may be reached via a short-cut without the necessity of putting millions of persons through the "book stage." The motion picture is an art form in which a broken people can come back quickest. Poland, Czechoslovakia, France, and China are among the nations emphasizing film production even in the face of equipment shortages. There is a resurgence of nationalism coupled with a fear of American imperialism.

UNESCO plans to survey the world needs in regard to mass media materials and equipment, and the organization hopes to establish an international treaty to facilitate the free flow of films and materials. The institution of a world-wide radio system is also forecast.

"The Film Counselor"

The Film Council of America recently published the first issue of a news letter to be known as *The Film Counselor*. This is designed to enable local film councils in all parts of the country to exchange ideas, to give suggestions to prospective local groups who are interested in becoming established as chapters of the Film Council of America, and to carry news.

The first issue of *The Film Counselor* introduced its readers to the local film councils which now exist, telling where they are and what they are doing. Stress was placed on organizing new councils and in attempting certain goals: (1) increase membership; (2) interest other groups in the council and in films; (3) design programs that will get specialized groups interested in the local council; (4) start organizing film councils in neighboring communities. Write to Film Council of America, Room 1228, 431 South Dearborn, Chicago 5, Illinois for information.

The EDUCATIONAL SCREEN

Founded in 1922 by Nelson L. Greene

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COVER PICTURE: A teacher at the Bureau of Visual Instruction, State University of Iowa learns to inspect and to repair motion picture film. Part of the Bureau's operation involves the lending of film. When film is returned to the Bureau, it is examined for damage, loose splices, and dirt. If necessary, repairs are made, and the film is cleaned in a special cleaning machine. The rewind units and the splicer are fundamental equipment items in the lending library.

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As Viewed From Here

And the Greatest of These . . . Is Distribution

A CUSTOMARY and convenient way to classify the problems of the audio-visual field is to think of them as falling into the areas of production, distribution, and utilization. As viewed from here at the present time, it seems to us that the greatest problems center around the area of distribution. The users of films just are not getting the films they want and need when they want them.

Consider the school user of instructional films, for instance. In how many cases can he select a title from a catalog list and be reasonably sure of having that film for use in his class within a week—or within a month for that matter? We dare say that it's a rare teacher in a rare situation where that can happen. How can a teacher make good use of films unless he can get the right one at the right time?

Consider the adult leader in a Y.M.C.A. for another instance. Just suppose he is trying to plan to use two or three films on the subject of inter-racial relations for some future meeting of his group. He would be, indeed, lucky if he could find all three subjects he wanted listed in any one catalog, and even if he did, his chances of being able to get all three on the same date would be extremely slim. How can he be expected to make good use of audio-visual materials unless such distributional problems are solved so that he can get the films he needs when he needs them?

By centering our attention for the moment on some of these distribution problems, we do not mean to imply that all the problems in film production and utilization are being solved. It just seems to us that unsolved distribution problems are retarding the rapid developments in the field that have been expected.

Film distribution, for the most part, is being carried on in the same old patterns which seem to serve the distributor far better than the user of films. There is little, if any, creative and imaginative effort being applied to the solution of distributional problems.

One Suggestion for Improvement

We recognize that it is far easier to point up a problem than it is to solve it, but let's go back to that hypothetical group leader we mentioned three paragraphs ago. His need for two or three films for a group discussion on inter-racial relations was the same need shared by hundreds of other group leaders. If the distributor had foreseen these needs, he could have had available, already mounted on one reel, three such films as *AMERICANS ALL* (March of Time), *BROTHERHOOD OF MAN*, and *THE HOUSE I LIVE IN*. These would have been announced in catalog listings as a ready-made

program suitable for certain specific purposes.

Now this suggestion is not made as a panacea for all distributional problems. In fact if it were to be misapplied to instructional films for classroom use, more harm than good would result. Rather it is suggested as merely one way that distributors might better serve some of the users of films. There may be better ways. One thing, however, we do feel certain about: the problems of distribution are great, and it is vitally important that solutions be found.—P. C. R.

Inexpensive Materials Can Be Effective Too

WE were strongly re-impressed the other day with the fact that the motion picture is not the only "audio-visual" material for achieving strikingly effective instructional results in a classroom. This time we visited a first grade classroom where it was clearly evident as one approached the closed door that something had been happening inside. A large painted picture of a circus clown, hanging on the door, offered the first hint.

Inside the room, there were many other circus pictures, each one a free expression resulting from a vivid experience. Some were grouped together in book form with manuscript written stories accompanying them. All these stories and pictures were about a very particular circus and a very special clown whom they had met a few days before. His name was Tingo.

The children told us orally the story about Tingo, and as they told it, they transparently disclosed their sincere interest and genuine liking for their new circus friend. They knew him well; yet they had never even seen a picture of him. *TINGO, The Story of a Clown*, is a story told on records. Here was excellent and meaningful classroom use of audio material. Here real learning had been achieved in several of the communications arts—listening, writing, painting, speaking, and even singing, for the children had learned one of Tingo's songs.

These records had been well used. The teacher had used the records at the right time—after the children had read a circus story in their readers. She had heard the records before and was familiar with the story. She had a plan for using them, and she knew in advance the kind of learning she would like to achieve. The children were prepared for their listening experience, and they heard the records several times as they worked on their pictures and stories. This was good utilization.

Neither the cost nor the kind of audio-visual material determines the degree of instructional effectiveness. Effectiveness is dependent upon having the right material at the right time and then using it right.—P. C. R.

TESTED

BY

COREY, DALE, McCLUSKY, EBY,
TROLINGER, RESS and COCHRAN

Teacher Training Techniques

Editor's Note: This is a symposium of tried and proven ideas about the training of teachers in the use of audio-visual materials. Each of the participants in this "panel" has had many years of unusually successful experience in working with teachers enrolled in university classes. Your editor, serving as chairman of this symposium, asked each of the participants if he would be willing to share one of his best teacher training ideas in this exchange of experience. This they have done willingly and interestingly.

For you who have assumed the responsibility of guiding teachers to a better understanding of the use of audio-visual media in courses this summer, there are ideas here that may prove inspirational and helpful. For you who are enrolled in such courses, there are ideas you may wish to work on while you are learning.

Dr. Stephen Corey's statement emphasizing that "students will learn best what they practice" is a most appropriate introduction for this symposium.

Paul C. Reed

They Will Learn What They Practice

STEPHEN M. COREY
The University of Chicago

THIS summer, in institutions all over America, teachers and administrators will be taking courses in order to learn more about audio-visual instructional materials. They will listen to lectures, make slides, paint pictures, read books, watch and give demonstrations, exchange experiences, and examine at first hand ever so many still and motion pictures, mock-ups, models, records and transcriptions.

All of these students will learn best whatever they practice. This always is the case. Examining the stated objectives of these courses dealing with audio-visual instructional materials may not reveal much about what the students learn. The best way to find out what is being learned is to observe what the students actually do. If most of their time is spent listening critically to lectures about better utilization of materials, they will learn, primarily, how better to listen critically to such lectures. If some of these summer school students actually practice teaching with a variety of instructional materials, and are criticized wisely, they will learn better how actually to use these materials. If a great deal of their time is spent in committees, examining, criticizing and appraising audio-visual instructional materials, increased expertness will be obtained in this activity.

Keeping in mind the large numbers of teachers in most colleges and universities during the summer term, probably the most fruitful and feasible single experience that they can have will involve the critical study, by small groups, of many different kinds of teaching materials. When this happens, teachers teach one another a great deal on the side. Previews of motion pictures, for example, almost inevitably develop into animated discussions of the strengths and weaknesses of instructional films, in general and in particular, and of best methods of utilization. This small-group study of instructional materials may not be so fruitful a learning experience as actually using the materials to teach chil-

dren. The latter practice, however, is precluded in most teacher training institutions during the summer, because there are too many teachers to make it possible to arrange for much "practice" teaching.

At many institutions this summer, there will be not only courses, but "workshop" groups of teachers who wish to spend all or part of their time learning how better to cope with some particular problem. These teachers will use the resources of the college or university to get answers to questions that they believe important. Such learning is usually well-motivated, practical, and exceedingly satisfying. The workshop idea is well adapted to the needs of experienced teachers. It represents, too, a type of instruction that many of the people teaching about audio-visual instructional materials find most congenial.

What Do They Want to Know?

EDGAR DALE

The Ohio State University

AN idea that I have used with a great deal of success over a number of years has been that of asking every student, at the beginning of the course, to write out a list of the questions that he would like to get answered during that course. I then take these questions, classify and mimeograph them. We watch course content carefully to see that all important questions are answered.

I now have several hundred of these questions and have classified them under the following headings: (1) Materials; (2) Philosophy or Theory of Visual Education; (3) Techniques of Teaching and Preparation; (4) Equipment; (5) Finances; (6) Evaluation; (7) Administration; (8) Initiation of Project.

Here are two or three sample questions from each of the headings:

Materials

1. What visual aids (including journey, specimens, models, motion pictures, slides, photographs, charts, graphs, etc.) are available, and where may they be secured on the following subjects?
 - a. Health and Physical Education
 - b. Social Sciences
 - c. History (American and World)
 - d. Spelling and Penmanship (on a high school level)
 - e. English Grammar
 - f. English Literature (Shakespearian plays and poetry)
 - g. General Science
 - h. Conduct, morals, and manners
2. What is the quality of the visual material now available?
3. Why are comics so popular with children and some adults? Can we possibly use the same technique in education?

Philosophy or Theory of Visual Education

1. How do children at various levels react to different types of visual aids?
2. What are some of the general objectives of visual education, the justification for their use?
3. How does the effectiveness of visual aids vary with the subject material?

Techniques of Teaching and Preparation

1. Exactly how does one teach with films—preparation and follow-up?
2. How can one get the most out of a field trip?
3. How may suitable techniques be worked out for combining the various visual aids with nonvisual educational devices in order to realize worthwhile educational objectives?

Equipment

1. What mechanical devices are necessary for the showing of visual materials?

2. How may camera clubs be used to aid class work?
3. How should the projection room be arranged for the full utilization of space and visual efficiency?

Finances

1. How may funds be raised for the purchase and rental of visual aids? How is this done in various places?
2. How much does it cost to start building up a small library of visual aids?
3. How can we get boards of education to provide for visual materials on the same basis that they are providing text books?

Evaluation

1. What are the criteria for evaluating visual aids?
2. What constitutes a good criterion for evaluating *facilities for showing films*?
3. How can I best use the wealth of free visual aids furnished by commercial organizations?

Administration

1. What are the best methods of filing, cataloguing, and enumerating visual aids?
2. How can teachers influence administrators to allow them to select materials for their own classes?
3. What can the administrator do to eliminate uninformed and inaccurate opinions of teachers as to the values of visual aids?

Initiation of Project

1. What are the steps one should take in setting up a school museum?
2. How can greater cooperation among schools, industries and civic organizations of the community be realized?
3. What procedures can be used to educate parents to the values of visual aids?

A Class Produces Its Own Audio-Visual Handbook

F. DEAN McCLUSKY

University of California, Los Angeles

LIKE all summer session classes in audio-visual instruction which I have taught, the 1938 class at the University of Michigan was no exception in the range of interests which were represented among the members of the class. So the class, 125 in number, was organized in special groups which studied such topics as: evaluation; administration; research; financing a program; selection of materials; cataloguing, housing and distribution; sources; and teacher training.

These groups met as the need arose—sometimes during the scheduled class periods and at mutually agreed upon times in addition. Each group elected its own chairman and secretary. The original plan was to have each group make an oral report to the entire class. However, as the work progressed the chairmen and secretaries, meeting as a steering committee, expressed the opinion that the group reports were valuable enough to be shared more fully than would be the case if an oral report were made. It was decided to organize an editorial committee to summarize the written reports and arrange to have them mimeographed and bound in book form. Arrangements were made with a local mimeographing firm to do the work, and deadlines for copy were established. The members of the class chipped in to pay for the mimeographing. The day before the final examination, the reports were ready for distribution. Enough extra copies were run off to supply the School of Education Library with five; the Extension Division Film Library with five; and fifteen copies were sold at one dollar each to students outside of the class. The extra money was turned over to the School of Education library to buy additional books in the audio-visual field.

The project proved so successful that the next four summer classes continued the "tradition." In all, five audio-visual handbooks were produced. The evaluation committee report alone was worth the effort, and of particular value were the reports on sources of materials which were organized by subjects. This project gave the class members a handbook of value to take home. It was their own work, written in their own style, and it satisfied their own needs.

Have You Tried Music?

HAVE you ever tried opening each class period with music? We have! Music which hath charms to soothe the savage breast also hath the power to soothe the harassed schoolman. Summer schools should do two things for teachers: refresh the mind and restore the soul. Can you spare two minutes out of every hour for the pale, translucent souls of this vanishing race? We have tried it, and the two minutes paid bigger dividends than the remaining fifty-eight.

Large classes seldom can get settled down to work under two minutes so we snap the lights off and close the door right on the bell and give the class two minutes of uninterrupted music. This music can be presented in a wide variety of ways. You can play records accompanied by appropriate Kodachrome slides.

GEORGE S. EBY
Stockton (Calif.) Junior College

Poems also lend themselves excellently to Kodachrome slides. Our classes always listen intently to such poems as Robert Frost's, "The Road not Taken." We project autumn scenes of the forest while someone begins reading over the P.A. system:

"Two roads diverged in a yellow wood
and sorry I could not travel both
and be one traveler, long I stood
and looked down one as far as I could. . . ."

Don't forget that teachers like to sing as well as listen. About twice a week, we use our two minutes for community singing. The songs are projected on the screen while one of our class leads the group. One summer, our V. I. classes were held in Engineering Hall. These "singspirations" put stresses and strains in that building which no engineer had ever seen before. Finally, during an especially vigorous song, one engineer left his research and dashed over to our lecture room to give us all a grand "hawling

out." He swung open the door with fire in his eyes, but when he saw the spirit and tone of the whole group, he froze in his tracks, utterly speechless. When the last note died away, he quietly closed the door and was never seen again. If the song had lasted two minutes more, I believe he would have joined in the chorus.

Let the teachers prepare their own songs on lantern slides and see how much spirit they have singing them. Don't be surprised when a song like this is suddenly projected before the class:

"There are slides that really have a meaning
That the eyes of all who look may see
But the slides that fill our lives with sunshine
Are the slides earning A or B"

This summer while you are lecturing to your V.I. class (or any other class for that matter) if you see a dull glaze gradually creeping over the eyes of the teachers in your class and each response shows:

"The emptiness of ages in his face
A thing that grieves not and that never hopes
Solid and stunned, a brother to the ox"

and you wonder:

"Whose was the hand that slanted back this brow?
Whose breath flew out the light within his brain?
Is this the thing the Lord God made and gave
To have dominion over sea and land?"

Stop! Perhaps you are the one who is to blame. Do you "trace the stars and search the heavens for power"? In short, have you ever tried music in your classes?

Two Ideas From Colorado

LELIA TROLINGER
University of Colorado

ONE of the most fruitful activities of my class in audio-visual aids has been demonstration lessons planned by the students themselves and then given before the class. During the class in the Winter Quarter, 1946, four such demonstrations were planned. A class of about thirty divided itself according to special interests and set to work. One group gave a demonstration using the motion picture; one used the lantern slides; one, a filmstrip, and one a recording. The first group by chance, or good judgment, used several other types of aids to serve as a build-up and with that as an example, the others followed suit.

As a result, each student not only helped prepare what was meant to be a perfect lesson, but he also heard and saw the lessons using other media. The lessons were remarkably good and the questions used in preparation and also following in the general discussion brought out well-planned objectives and their realization.

A more extensive project that students felt was valuable was carried out during the summer of 1946. A large class of teachers, more than half of them graduate students, undertook to select basic films on different grade levels for a school that was undertaking the purchase of a basic film library.

The class of fifty, more than half graduate students, divided into groups on grade levels. In the junior and senior high school groups, there was a further division of the students into subject-matter fields. The groups analyzed courses of study. Then they undertook a survey of basic films to fit that particular grade level. The *Wilson Educational Film Guide*, the *Educational Screen 1000 and One*, "Blue Book," educational magazines, catalogs from different film centers, all were consulted. I met with the committees several times, and some of the films they did not know, I could give information about. Many of the films had been seen and used by members of the class; some they previewed and evaluated; in some cases, they recommended a film because of a superior rating given by some evaluating committee. If there had been time and facilities, a preview of all films would have been desirable. The resulting lists of basic films correlated with curriculum were mimeographed and made available to all.

It was only a beginning, but if a similar project were undertaken in several summer school classes over the country, we could get teacher reaction to basic films that, when integrated, could be very helpful

to teachers and to audio-visual centers, both in public schools and distributing centers. All too many of our film evaluations are made by "so-called" experts and all too few by classroom teachers. This project not only called for evaluation but a consideration of integration of film materials with curriculum.

Repeated Showings

ETTA SCHNEIDER RESS

Teachers College, Columbia University

WITH a class of graduate students from all sections of the country, representing home economists, primary teachers, rural teachers, social studies and science teachers, and commercial teachers, the unit under consideration was "Techniques of Using Motion Pictures."

We tend to take too much for granted with experienced teachers when we recommend showing a worthwhile film twice. We usually verbalize the teaching principle and let it go at that. One summer session, we showed *The Corn Farmer*. Although I do not usually agree that certain films can meet educational objectives at all age and educational levels, it occurred to me that this subject was especially broad. The assignment to the class for that night was to relate that film to whatever field the teachers were interested in. Meanwhile, I carried out the assignment for myself, by thinking of applications along many lines.

The next day we had reports by the group—not very resourceful ideas at that. When they had finished, I gave them my report: The film might be used in discussing the nutrition underlying corn as a food for animals and for man, thereby making the corn farmer an important food producer; the economics of corn farming, including the amount of hard work, long hours, participation of all the family, need for machinery and scientific knowledge, dependence on weather and other natural conditions, etc. Such a film gives an insight to the city resident and one who had to voice an opinion on legislation that would affect the farmer. Then there was the science of agriculture that permits better crops, wiser use of the soil and the like.

After this presentation, I announced that they would now see the film a second time. The group did not appear too enthusiastic. But, at the end of the ten-minute showing, they admitted that the class discussion and the second showing had given them much greater insight into the content of the film and its implications for the curriculum than they had realized. And then they acknowledged that such understanding would come to their own pupils if a worthwhile film were properly presented.

Students Prepare Study Guides

IN observing the audio-visual classes here at the State University of Iowa, we are always on constant guard for the types of instruction that provide the greatest amount of practical experience for the student. During the past year, we have come to the conclusion that one of the most important factors in making our students aware of the educational content of projected materials and effective utilization practices is the writing and preparing of study guides.

LEE W. COCHRAN

State University of Iowa

The first units of the course consisting of philosophy, research, equipment, procurement, and production are presented to enable students to acquire a basic understanding of the field of audio-visual education. When we come to the Selection, Evaluation, and Utilization unit, students have the background necessary to prepare study guides for specific projected materials. Students never seem to be fully aware of the actual educational implications and content of projected aids until they have prepared study guides. A typical example of students becoming aware of the potentialities of projected materials was demonstrated last summer when a committee of six superintendents in the audio-visual class came to see the instructor following their evaluation and study guide assignment. They claimed that for the first time in their life they had become fully aware of the educational content and teaching possibilities of the teaching film.

We consider that students should have the experience of preparing study guides in every college audio-visual course, and as a result of such preparation they will be better teachers.



All photos by Kent Spring, Okmulgee, Oklahoma
In-service teacher training in the uses of audio-visual materials at the Okmulgee (Oklahoma) High School. At this school, a teacher-committee previews all materials.

Costs of Audio-Visual Materials

Where Oklahoma gets its audio-visual dollar and on what it spends that dollar

HENRY R. HANSEN
Graduate Student,
Stanford University

THE hickory switch was inexpensive. Modern instructional tools and materials are expensive and, therefore, have brought to the fore the practical administrative problem of finance.

One factor of this cost problem of instructional materials was examined recently in a state-wide survey of 1946-47 costs of representative audio-visual materials. Results give a view of how one state, Oklahoma, is actually allocating its audio-visual dollars. The survey did not pertain to utilization; it asked, rather, "How much is actually being spent?" and "What proportionate amount is spent for the various items?" and "Where does the money come from?"

The accumulated data differ from goals or standards in that they are descriptive of present practice.

Since the problem of costs in education has no visible limit, this survey examined only the costs of specified audio-visual materials—materials which invite special attention because of rapid and radical developments as to engineering and utilization.

Every white public school having four or more teachers was reached by questionnaire. One hundred seventy-one (approximately 23%) of the schools responded. Resulting data showed the *planned expenditures* of these schools for certain items for the present school year. Some of the per capita expenditures re-

ported were very close in amount to some of the more common current estimates. The particular value of the results lies, however, in the scope and in the



An instructional aid of another generation.

photographic quality of the data, which give a picture of the planned expenditures within the area of an entire state for the current year. They are pertinent to both large and small systems. However adequate or inadequate, good or poor, the total program may be, the study shows the per capita expenditures, expenditures by types of material, and the sources of funds as they do exist, today.

Per Capita Costs and Totals

Allocations for audio visual materials by totals and by per capita costs are shown in the table below. Each horizontal line shows the data for a particular size of school system.

Allocations for Audio-Visual Materials

Average Daily Attendance	Number of Usable Replies	Total Average Daily Attendance	Total Cost of Specified Items	Cost Per Capita
under 200	63	8,078	\$14,005	\$1.73
200 - 399	49	13,344	18,367	1.37
400 - 799	37	19,367	15,846	.82
800 - 2,999	19	21,405	17,497	.81
3,000 - 9,999	2	8,635	3,440	.39
over 10,000	1	31,377	18,573	.59
All sizes of schools combined	171	102,205	\$87,728	\$.86

Total allocations are seen to be very considerable when it is remembered that the total of \$87,728 is for approximately 23% of the schools contacted in the survey. Yet those respondents who answered a question as to the "amount deemed adequate" estimated, on the average, that an adequate program would cost a little over twice the amounts shown above.

The items covered in the above figures were those named in the survey questionnaire:

- Maps, charts, and globes
- Museum materials
- School excursions (except inter-scholastic contests)
- Motion picture films
- Filmstrips, glass slides
- Projection equipment
- Phonograph records
- Auditory equipment
- Specialized supervision of the above-named items.

In addition, a question called for information on "all other aids (except books, laboratory supplies, shop equipment, and building fixtures)," but amounts listed



Merrill McMillan, co-ordinator of visual materials, distributes an order for visual equipment.



The opaque projector may be used in a variety of ways and in many courses from shop to history.

in that connection were so small that it is apparent that most respondents concerned themselves almost entirely with the items specifically named.

The per capita costs shown average \$.86 per pupil per year, whereas the total per capita expense in Oklahoma schools is approximately \$90 annually. Great difference in per capita expenditures in schools of various sizes is especially apparent. Small-school costs are disproportionately high even though they spend nothing for specialized supervision or administration with respect to audio-visual materials.

Types of Materials

The pie-chart shows the proportionate division of the audio-visual materials dollar. For example, respondents are spending 8% of the \$87,728 total this year for School Excursions, 18% for Motion Picture Films, etc.

Proportionate Division of Expenditures By Types of Materials

The chart indicates the great interest in motion pictures. Even schools with the least money are emphasizing the most expensive materials. This probably indicates that the cheaper materials are often overlooked. But it also indicates that (1) the great value of motion pictures is generally recognized and (2) the value of motion pictures as a means of "selling" the whole matter of effective audio-visual materials is likewise appreciated.

Comparatively small amounts are allocated for film rentals even after schools have made the investment in a motion picture projector. Small amounts are allocated for filmstrips and other effective (and inexpensive) materials. Negligible amounts are spent for specialized supervision. Other studies¹ show that at present large, successful users of audio-visual materials need approximately \$2 for specialized administration and supervision of audio-visual materials for every \$1 spent for the materials themselves. That is, large systems find specialized supervision quite expensive, yet most of the schools surveyed are attempting to use

¹McPherson, Harry M. *Organization, Administration and Support of Visual Instruction in California*, University of California, 1939 (Doctoral dissertation), p. 114.

audio-visual materials *without any specialized supervision*. The obvious, practical conclusion is that extensive teacher-education is essential to meet the need.

Sources of Funds

Data as to sources revealed that only approximately 59% of the monies allocated for audio-visual materials were derived from taxation. Since audio-visual materials are certainly legitimate educational tools (and *essential* tools), and since the public shows real enthusiasm for their use, it is to be expected that their support will come in time from taxation, directly, just as in the case of other phases of instruction. In the meantime, remarkable public interest and support is evidenced by the fact that communities are raising the other 41% outside of and beyond the regular school taxes.

Sources of Funds Reported for Audio-Visual Materials

Average Daily Attendance	Taxation	Student Fees	Admission to School Film Showings	Student Activity Funds	Parent-Teachers Association	Total
under 200	\$ 7,616	\$	\$ 500	\$ 4,856	\$ 100	\$ 13,072
200 - 399	8,956	260	635	7,155	..	17,016
400 - 799	8,357	490	430	4,696	600	14,573
800 - 2,999	11,138	425	.....	2,908	.....	14,471
3,000 - 9,999	1,400	1,377	.....	563	.....	3,340
over 10,000	10,425	8,148	.....	.....	.....	18,573
TOTAL	\$47,902	\$10,700	\$1,565	\$20,178	\$700	\$81,045
Per cent of grand total	59	13	2	25	1	100

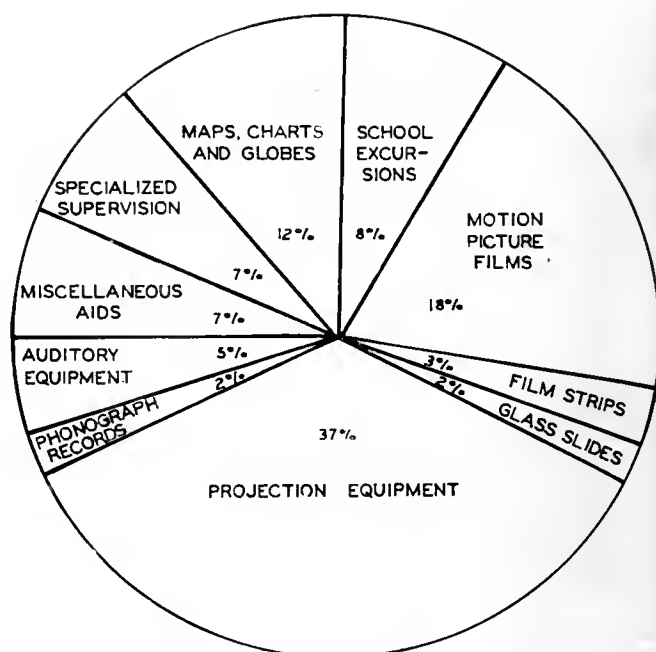
The table heading, "Student Fees," refers to formal assessments upon pupils for meeting the cost of instructional materials, and "Student Activity Funds" includes money derived from a variety of sources ranging from senior class gifts and dramatic productions to athletics and "queen contests".

Public Interest and Support

An incidental result of the survey was emphasis upon the *recognized* value of the newer materials and methods as shown by the general willingness of the public to support their use. However great may be the contrast between the old and the new instructional aids, and in spite of the greatly increased cost involved, the school-supporting public recognizes the value of audio-visual materials (and of films in particular), and gives evidence of that recognition by its financial support.

The schools surveyed, like many others everywhere, were struggling to meet minimum state education department requirements as to teachers' salaries, library books, and similar items; yet they were meanwhile going forward with the building of creditable standards of their own as to audio-visual materials, even in the absence of state requirements in that newer area. The financial methods often are not suitable or dependable; yet there is the significant fact that communities are going *beyond* older standards of excellence as to teaching materials.

It bears repeating that a survey of practices in the matter of expenditures for audio-visual materials has



This is where the audio-visual dollar goes in Oklahoma.

results which are descriptive; they are not standards. Many detailed and careful studies in this field will be of use to all who are concerned with such matters as budget limitations, sales opportunities, legislative enactments, and the obvious, clearly-felt need for the best of tools in the job of education.

National University Extension Association Meets at Atlantic City

Audio-visual instruction and "Labor on the Campus" shared the limelight at the annual meeting of the National University Extension Association, held at Hotel Dennis, Atlantic City, May 6-8. An excellent audio-visual exhibit and program was organized by Boyd Gunning, of the University of Oklahoma. It was found that about two-thirds of the Extension Divisions of the country have active Audio-Visual Departments and that their services are being turned increasingly toward the field of informal adult education and community activities. Among the many who participated actively in presenting papers and in their discussion were:

Glenn Jones—State College of Washington
 Carolyn Guss—Indiana University
 Lee W. Cochrane—State University of Iowa
 Irving C. Boerlin—Pennsylvania State College
 Mark Starr—International Ladies' Garment Workers' Union

Invited as resource persons were Roger Albright (Motion Picture Association), Wm. F. Kruse (United World Films), Gardner L. Hart (American Council on Education), and Dennis Williams (Encyclopaedia Britannica Films). Following a report by F. C. Lowry, and supplementary statements by Boerlin and Kruse, a favorable vote was taken to continue membership in the Film Council of America.

Audio-Visual Workshop For Administrators

Teachers must enlist the cooperation of the school principal if they desire the maximum improvement in the audio-visual program.

HELEN GRINDROD
Director of Audio-Visual Aids
DON HARRISON

Deputy Superintendent of Schools
Stockton (Calif.) Unified School District

SCHOOLS and school systems that are seriously working on the improvement of instruction soon discover that the principal is a key man in the picture. Teachers will seldom go any farther, or go any deeper, than the principal is willing to go.

The principal is often a hard man to corner. Too frequently, he is busy with a parent when the audio-visual conference is held. There is an important meeting on salaries when films and equipment are previewed, and so it goes through the year. As a consequence, the expenditures for new instructional aids are drastically reduced in the new budget. Teacher enthusiasms, at best, are met with condescending tolerance.

However, by the law of averages, the principal may finally be caught for at least one meeting, and if the speaker or demonstration is persuasive, he may leave the meeting as a convert to the new magic. But again there will be little time for the necessary study to equip him for real leadership in the improvement of instruction.

Nevertheless, some solution must be found, since the instructional aids program, without a doubt, is of utmost importance to the administrator and because he, as key person in his building, wants his teachers to do the best teaching job possible in the most efficient manner. One possible solution to this dilemma is to provide a series of carefully planned conferences or workshops specifically for building principals and coordinators. If such a series of meetings can claim an important place on the principal's calendar, one hurdle is surmounted. Recognizing this, Stockton and San Joaquin County recently held the first of a series of instructional materials workshops for administrators. A wide variety of library materials, charts, maps, radio, and other audio-visual tools were included with the intent that this workshop not only would be helpful and informative but also interesting. Participation by the administrators in the use and development of audio-visual materials was stressed throughout the one day program. Over one hundred principals and coordinators attended this program in Stockton.

The general plans for the workshop were developed by the Institute Committee, the necessary funds made available, and the detailed planning and scheduling of the program turned over to the director of audio-visual aids. Preliminary announcements were sent out as much as three weeks in advance to keep the administrators reminded of the workshop date. The tentative program was distributed one week before the event.

Purpose Explained

The opening session, forty-five minutes in length, was devoted to an explanation of purpose, and an attempt was made to create the following point of view: first, that instructional materials, if used effectively produce valid results; and secondly, these aids provide greater variety in teaching methods, and help to arouse interest and a sense of purpose in the pupil. The Navy motion picture, *Film Tactics* was used to illustrate the fact that audio-visual materials can become distractions and disturbances to effective learning if improperly used. The film also stressed the basic elements of good utilization needed in teaching with instructional aids.

Charts and diagrams illustrating simple criteria for the selection and use of materials were displayed in sectional meetings throughout the day to keep such criteria constantly in the picture.

The principals and administrators at the workshop had an opportunity to handle the machines and equipment and to familiarize themselves with the construction and operation of these devices. The afternoon sections included the previewing of selected films and filmstrips. The discussion of each film as well as the studying of teacher guides as a basis for further discussion and evaluation preceded the showing of each film. Opportunity for making slides was provided throughout the afternoon.

One general session, to open the afternoon program, was devoted to an over-all discussion of values and standards for in-school and out-of-school radio listening. There was a general interest in these discussions and several principals have since developed programs for more effective use of radio listening, and now Stockton students are helping to produce a fifteen-minute educational program once a week over a local station.

An all-day trade show provided demonstrations of projection equipment, slide kits, wire recorders, and other equipment for study and operation by the principals. Kits of instructional aids for selected elementary school units were on display in the library. It was notable throughout that this kind of a program lends itself to attractive and stimulating displays.

(Concluded on page 326)

Wartime Wedding---

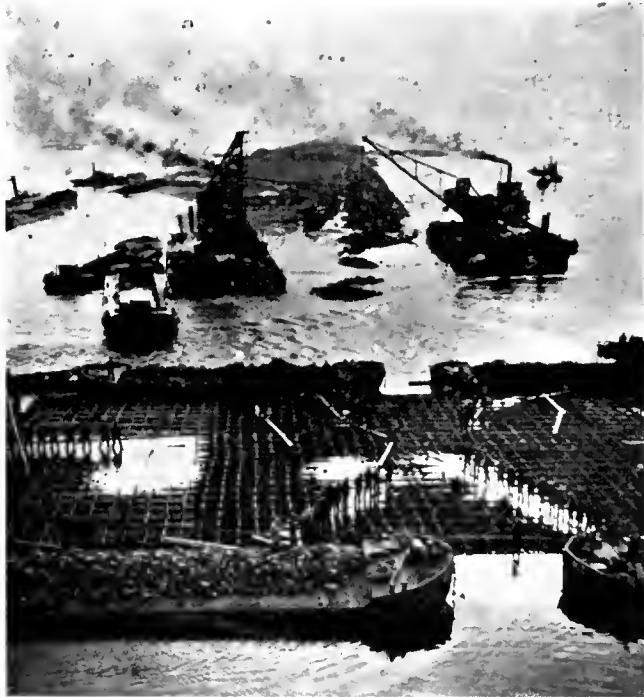
The Documentary and Fiction Film

The documentary is a film with a serious purpose, gaining its end by dramatizing facts. But how far may this dramatization go before the film becomes a piece of fiction? Shearman reviews the situation in Britain.

JOHN SHEARMAN*

Documentary Film Director
Great Britain

THE great period of true documentary was before the war. *Drifters*, *Song of Ceylon*, *Shipyard*, *Night Mail*—the classics of documentary—were the revolutionary products of the nineteen-thirties. At



Museum of Modern Art

"New Earth" (1934) filmed by Joris Ivens in Holland was a pure documentary. Man was pitted against the natural forces of the sea in a fight to close the Zuider Zee.



Museum of Modern Art

"Song of Ceylon" (1934-6), produced by John Grierson and directed by Basil Wright, was pure documentary in the naturalist tradition.

that time, a good many people looked at documentaries with suspicion—a not unusual attitude toward revolutionary art.

The true documentary continued into the first years of the War. *Men of the Lightship*, *Coastal Command*, *Fires Were Started*, and *Ack-Ack* were in the straight line of descent from *Night Mail* and *North Sea*. But nobody was suspicious of them. It had suddenly become immensely important to depict how a small group of people, typical of many such groups, behaved in actual circumstances—circumstances of the greatest and most urgent reality. The war demanded (*inter alia*) documentary films. The founding child of the film industry was suddenly welcomed into the very best society and became a part of the mental life of the people.

At about the same time, feature film makers in this country found themselves caught by a strange emotion. They wanted to say something sincere about people at war.

The two groups, feature and documentary film makers, had spent the pre-war years sniffing haughtily at each other ("Say what you like; it's not box-office," and "But it's nothing to do with real life.") Now, with the coming of war, they stopped sniffing and began to

*John Shearman was a member of the R.A.F. Film Unit during the War. He found himself working alongside both feature film and documentary film technicians, and he had consequently a special opportunity of observing the interaction of the two film forms. This article originally appeared in the *Documentary News Letter*, a British publication.



British Information Services

"Next of Kin" was an 84-minute, reconstruction documentary. At what point does "reconstruction cease to be documentary and become fiction?"



Museum of Modern Art

"Housing Problems" (1936), directed by Arthur Elton and Edgar Anstey, was a reportage type of documentary. It presented the facts.



British Information Services

"Children on Trial" (1946), produced by Basil Wright and directed by Jack Lee, had a story to demonstrate the evil effects of bad environments.

get something from each other. Documentary directors found that they needed the technical resources of the studio in order to make their films big enough to match the giant size of their subject—war. Feature film makers found themselves wanting to leave behind the fantasy-life of the popular film and turn to a life which was a good deal closer to reality: a fusion of techniques was inevitable. Other causes operated towards the same end. Documentary and feature technicians found themselves working together in the Service Units. A great documentary unit was accommodated in a requisitioned feature studio along with the R.A.F. and Army film units. The authorities wanted films for specific purposes and entrusted the making of them to both groups.

Thus, feature films began to acquire a flavor of the documentary—*The Foreman Went to France*, *One of Our Aircraft is Missing*, *Forty-Ninth Parallel*, *Next of Kin*. The effect of this infiltration of the documentary

idea can now be traced in most of the great British features made during and just after the war—*In Which We Serve*, *San Demetrio London*, *The Way Ahead*, *Canterbury Tale*, and, outstandingly, in *Journey Together*. After the first showing of this film (before its London opening), a group of feature technicians wandered out of the theatre saying, "Of course, it's pure documentary." They were closely followed by a group of documentary technicians saying, "Of course, it's a pure feature." This was in 1945. A fusion between feature and documentary techniques and ways of thought had taken place.

The feature film makers were not the only ones affected. Something had happened to documentary film makers, too. Documentary is more than just a special technique of making short films with picture and commentary. Documentary is an idea. But it is true to say that before the war documentaries generally were short and had little or no synchronized dialogue. If



British Information Services

"Next of Kin" was produced during the war for the purpose of impressing soldiers with the dangers of careless talk.

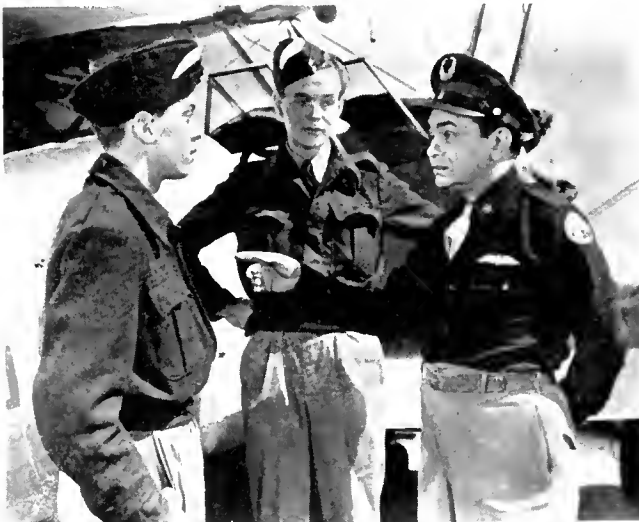


British Information Services

Though this was an early "reconstruction-type" documentary in England, the *March of Time* and the *Russians* had used the form for years.

documentaries were to get longer and use more synchronized dialogue, they would become more like features. Both these things happened to documentaries during the war. They became long, because there was more to say. But why did they tend towards more synchronized dialogue?

For a number of reasons: because, granted greater length, commentary alone was no longer adequately gripping; because dialogue does in fact take place in the real-life equivalents to documentary situations; because, for example, the best way to show a man giving orders



English Films, Inc.

"Journey Together" was produced by feature-film-trained people, using professional actors, studio sets, and trick effects.

is quite simply, to show a man giving orders; because the specialized jargon of the bomber and the gun site has its own artistic value.

For documentary film makers, the need for synchronized sound brought its own practical problems. It is axiomatic that sound on location is hell. Documentary, therefore, had to go into the studio to a greater extent than had been its habit. Fortunately it managed to do so without losing reality.



British Information Services

"Fenlands" is a recent documentary film, being one of a series known as "The Pattern of Britain."

There were problems, too, for documentary writers. Dialogue must, on the whole, be written before it is shot. It must say, or imply, what has to be said or implied; yet it must be as near as possible to what would, in fact, be said, though it must be tighter than normal speech and less profane. Writing it is an expert job.

A still greater problem confronted the director of this type of film. He could, with a reasonable hope of success, film a non-actor doing something. He could not, except in special circumstances, get a non-actor

(Concluded on page 322)



British Information Services

"Crofters" is another "Pattern of Britain" film which attempts to describe a principal area of the country and to show the contributions its people have made to the national life.

The Film and International Understanding

The State Department's OIC Film Program

Dr. JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

OIC, the State Department's Office of International Information and Cultural Affairs, is officially organized to see "that other peoples receive a full and fair picture of American life and of the aims and policies of the United States Government." How are films used in this program?

United States diplomatic missions in other countries co-operate in distributing the films. Sometimes it is necessary to provide projection equipment and services as well as films in order that showings may be held in some areas.

OIC films reach a variety of audiences in a variety of places where understanding of the United States should be spread. Some idea of the audiences which these films may reach may be gained from the following tabular report of non-theatrical showings of films about the United States in Latin American republics during 1945.

TYPE OF AUDIENCE	NUMBER OF SHOWINGS	ATTENDANCE
Business and Professional	6,357	456,488
Official Display	3,475	627,739
Religious Groups	4,024	732,437
Hospitals & Institutions	6,224	1,349,200
Sports Clubs	4,398	1,663,853
Military Groups	6,302	2,003,955
Workers Groups	5,478	2,061,967
Schools and Universities	32,234	9,363,401
Cultural Institutes	5,320	1,069,025
General	36,285	22,569,511
TOTAL	110,106	41,953,531

National educational authorities in some countries cooperate in arranging regular showings of OIC films in schools. Such showings now are in progress in Great Britain, Egypt, South Africa, Mexico, Chile, Argentina, and Brazil. Plans are under way for extending this type of arrangement.

Films used in the OIC program come from a variety of sources. Some are edited or adapted from existing theatrical, documentary and informational motion picture material depicting various phases of life in the United States. Other films are produced to meet specific requirements for which no suitable film material is available.

Film material for adaptation may be secured from other governmental departments, from industrial concerns, from theatrical film producers, from state and national organizations, and other sources. Examples of typical sources are: United States Steel Corporation, Oregon State Highway Commission, Greyhound Lines, National Tuberculosis Association, Westinghouse Electric Corporation, and Atchison, Topeka, and Santa Fe Railway Company.

Recording of soundtracks in various languages is part of the process of editing and adaptation. Languages so used have included: Arabic, Bulgarian, Chinese,

Czech, Dutch, Finnish, French, Greek, Hungarian, Italian, Norwegian, Polish, Rumanian, Russian, Serbo-Croat, Slovak, Swedish, and Turkish.

During the first ten months of 1946, OIC sent 4,347 prints of documentary and informational film subjects to 86 points throughout the world. It is estimated that the monthly audience for such films now is in excess of fifteen million. Some typical reports received in 1946 follow:

Brazil—"In 6,128 showings, 2,721,049 persons were reached in Brazil during July and August by OIF films."

China—"Some 865 showings in June reached audiences totaling 1,174,192 persons."

New Zealand—"The month of March, 100,603 people attended 927 screenings of the Legation's documentary films."

Norway—"Our 16mm. documentaries have been screened before more than half a million people during the last eight or nine months."

The OIC film program includes the use of filmstrips now are reaching an audience of twelve million organized groups, in connection with special educational projects, and in schools and colleges. Diplomatic missions are furnished with English and foreign language title lists for ordering purposes. In China, such filmstrips now are reaching an audience of twelve million school children a month.

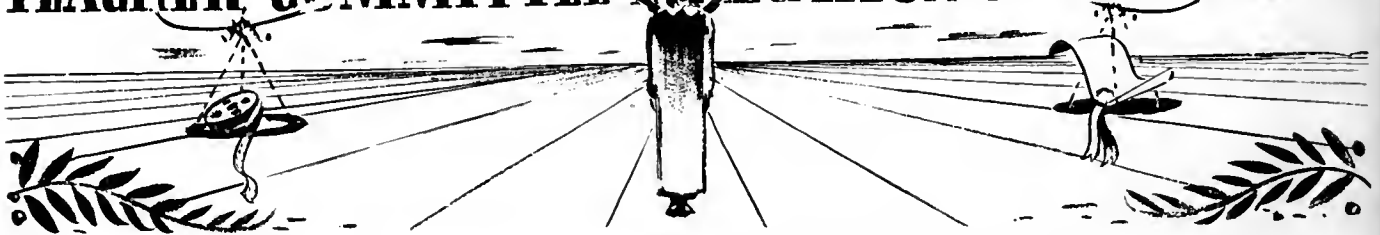
Attestation of audio-visual materials also is part of the OIC program. At many foreign ports of entry, certification of these materials by the State Department procures for them exemption from normal custom duties. The State Department began the attestation film materials in 1941 and of sound recordings in 1945. A special Committee on Attestation, now attached to the Office of the Director of OIC, has been created for this purpose. This committee has certified more than two-thousand items to date.

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An enthusiastic crowd filled the auditorium of the Houston Museum of Fine Arts for a series of travel films and entertainments on Latin America.

TEACHER-COMMITTEE EVALUATION of NEW FILMS



L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Making Shoes

(Encyclopaedia Britannica Films, Inc., 20 North Wacker Drive, Chicago 6, Illinois) 9 minutes, 16mm, sound, black and white, \$50 less 10% discount to education organizations. Discussion guide available.

Description of Contents:

Turning pieces of leather into finished shoes is the subject of this film. It opens in a shoe factory, where a worker selects enough calfskin for a dozen pairs of boys' shoes. Next, pieces of calfskin for the uppers are cut out by a large stamping machine. After matching, cloth and inner linings are cut, the leather and cloth pieces are trimmed and pasted together before being sewn. The purpose of each step is carefully explained, and during the stitching and folding operations, the uppers gradually take shape.

After temporary strings are inserted to help hold the shape of the shoes, the uppers are placed on wooden lasts of the correct size. When the insoles have been tacked to the uppers at the heel, close-ups show the claws of the pulling-over machine stretching the leather tightly over the lasts to shape it. The tacking completed, the toes are finished, and leather strips called the "welt" are sewn to the edges of the uppers. Cork paste and steel arches are inserted to increase the comfort and wearing qualities of the shoes before the heavy outsoles are added. Workers fasten these soles first with rubber cement, trim the edges, and then stitch them. After they are shaped by rollers, the shoes are dried. Heels are tacked on and smoothed, sole edges are stained and polished, and the wooden lasts are removed. The next scene shows the room where the finished shoes are cleaned, washed, and polished.



Encyclopaedia Britannica Films Inc.
Scene from "Making Shoes."

Committee Appraisal:

The manufacturing process pictured is so interesting that it could well be shown in even more detail, although this film gives a very good step-by-step picture of how boys' oxfords are made. The camera is generally used efficiently, giving the audience a feeling of standing beside the worker, watching his operations; however, a first-hand observer would undoubtedly tarry longer at several points. The narration is very helpful, and is appropriate to a wide age and interest range. The film should be useful in an intermediate-grade study of manufacturing in the United States, in economic geography on several levels, in junior and senior high school home economics, and as a general interest subject on the adult level.

Seashore Oddities

(Young American Films, Inc., 18 East 41st Street, New York 17, N. Y.) 20 minutes, 16 mm, sound, color, \$180. Produced by William Harold Oliver, Jr.

Description of Contents:

This film presents many unusual seashore animals found in the protected pools near the Hopkins Marine Laboratory, at Monterey, California. First, a scientist is shown gathering specimens on rocks, under rocks, and in the sand; then four classes—coelenterata, echinodermata, mollusca, and arthropoda—are shown in close-ups and their characteristics are described in non-technical language. The hollow-bodied animals are represented chiefly by the jellyfish and the sea anemone, whose peculiar food-gathering mechanism is demonstrated. The example of the spiny-skinned animals is the starfish, whose unusual muscular efficiency is emphasized. The soft-bodied animals shown are the snail, sea hare, sea slug, abalone, and octopus. The animals with jointed feet include the hermit crab, whose clownish tendencies are shown, and the barnacle.

Committee Appraisal:

The excellent marine photography of these strange and colorful little animals very effectively emphasizes their outstanding characteristics. Photographed in aquaria, they can be seen from the most convenient angles without seeming to be out of their natural surroundings. The commentary is well presented, with a vocabulary level suited to junior and senior high school. The film should be useful for science classes on these levels and for general interest on the senior high and adult levels.

Wild Fowl in Slow Motion

(Hawley-Lord, Inc., 61 West 56th Street, New York 19, N.Y.) 9 minutes, 16 mm, sound, color, \$75.00.

Description of Contents:

Birds which winter in the marshlands of the South are shown in their many activities by means of both regular and slow-motion color photography. The Western sandpiper, the dowager or robin snipe, and the willet are shown both on the ground and in the air. The duck family is represented by the canvasback duck, the redheaded duck, the pintail duck, the shoveler duck, the broadtail or blue-bill duck, the blue-winged teal duck, and the baldpate or American widgeon. Their takeoffs, ranging from the slow takeoff in which the feet are used to get up speed by paddling the surface of the water, to

the short, speedy zooming upward, are shown in close-ups. Their flight, landing, and feeding on open water and on the marshland are also shown. The Canada goose is pictured leaving her nest of fledglings, taking off slowly, and flying gracefully and tirelessly. Next, a flock of snow geese are seen in flight, and soaring pelicans bring the film to a close.

Committee Appraisal:

The beauty and grace of these birds, photographed in natural color, is emphasized in the slow-motion sequences, where the medium of the motion picture is utilized especially well. In this aspect, the film should be effective in stimulating the creative imagination of art students. Close-ups showing the appearance and characteristic movements of the various birds should be of interest to zoology students and perhaps aeronautics students. From an aesthetic viewpoint, the film should be of general interest to high school students and men's clubs.

The Andes—Chile's Barrier

(Hollywood Film Enterprises, 6060 Sunset Boulevard, Hollywood 28, California) 10 minutes, 16mm, sound, color, \$75.00.

Description of Contents:

With the Andes Mountains as both the hero and the villain, this film shows how that formidable range has determined Chile's shape, weather, natural resources, way of living, and international relations.

Opening with a sequence of animated maps which first locates Chile and then shows the three distinct areas: the northern desert, the central pampas, and the southern mountains, the film shows, by means of a cross-section view, the comparative heights of the Andes, the Rockies, and the Appalachians.



Hollywood Film Enterprises

Punta Arenas, the southernmost city in the world, is situated in the Straits of Magellan . . . from the film, "The Andes—Chile's Barrier."

The current theory of how the Andes range was formed is presented. Next, by means of animated diagrams, the interaction between the winds and the mountains is explained. The northern desert is the result of the mountains' stopping the rain clouds on the east side of the range. Farther south, the prevailing winds are from the west and bring moisture which makes a fertile central valley and a stormy area similar to the Aleutian Islands in the southern mountains.

The importance of valuable nitrate and copper ore deposits in Chile's economy is stressed; the heavy undergrowth, dense forests, irrigated agricultural areas, and waterpower as a source of cheap electricity are shown. The scene then shifts to the mountains, which form a natural barrier between Chile and Argentina. Powerful electric and cog-wheel locomotives pull trains across the mountains, through tunnels, and through protective sheds; airplanes carry passengers and mail, while the Pan-American highway makes automobile trips possible. Horses and mules carry many persons through the passes, but changeable weather and uncomfortable altitudes make all

In the film, "The Andes — Chile's Barrier," these mountains are compared with the Rockies and the Appalachians. The theory as to how the Andes range was formed is presented along with animated diagrams showing the effects of the winds on the mountains on the climate and occupations of the people.



Hollywood Film Enterprises

methods more or less unsatisfactory. Scenes in the mountains (including the radio station, the statue "The Christ of the Andes," and some of the highest peaks) bring this part of the picture to a close.

Committee Appraisal:

Excellent color photography and emphasis on the role of the Andes in Chilean life combine to make this a definite contribution to the study of Latin America. The position of the country and its three definite divisions, as well as the effects of the winds and the mountains on the climate, are very clearly shown by animation. The glimpses of Chilean industries should arouse interest in two other films of the six in this series. The transportation sequences are especially valuable for showing how such problems are being partially solved. The sense of man's struggle against such giant barriers is well portrayed, and a feeling of the vastness of these mountains is very vivid. Sound teaching techniques and valuable subject matter are combined in such a way as to make this film valuable for junior and senior high school social studies, science, and geography.

Introduction to Fractions

(Joseph W. Burke, Audio-Visual Consultant, 1133 N. Highland Avenue, Hollywood 38, California) 10 minutes, 16 mm, sound, color, \$75. Produced by Johnson-Hunt Studios.

Description of Contents:

This film, the first in a series on elementary mathematics, covers the meaning of fractions, the writing of fractions, the meaning of the numerator, the meaning of the denominator, and the way of determining the value of a fraction. The film begins by showing such tools as shears, a saw, and a square; and then shows that fractions too are tools to be used for the division of a whole into the desired number of parts.

The film next treats the written fractions. By means of animated models and numbers, it shows, through many examples, that as the denominator becomes larger, the parts become smaller and that the numerator counts the number of parts. Improper fractions are next discussed. Through the use of models, the film shows that an improper fraction can be changed to a mixed number.

The conclusion of the film shows the use of fractions by relating them to the child's everyday experience with such objects as a quart and pint of milk, a piece of cake, and three pencils from a box of twelve.

Committee Appraisal:

The film is designed to be used in a unit of work dealing with fractions on the intermediate grade level. It should be useful either in introducing the subject or in reviewing the subject for those who need it. It was also suggested by the committee that the film might be used in the seventh grade where the transition is made from fractions to decimals to percentage. The use of animation and repetition is excellent. The lack of children in the film may or may not be desirable; it does permit focusing of attention on the basic ideas, and yet it minimizes pupil participation and identification with the film.

Observations on the Audio-Visual Movement in Canada

DURING recent weeks, the writer has had the pleasure of consulting with a number of the educational leaders of our "neighbor to the North." During these conferences, certain definite trends and problems have come to light. The majority of Canadian educators have been somewhat slower in recognizing the vital necessity of including audio-visual materials among their essential teaching tools. However, certain leaders have for the past five or six years been devoting much energy and time to telling their colleagues about the many advantages to be gained through the effective use of such teaching materials. During these spring months of 1947, I sensed that this missionary work has begun to have its effect throughout the provinces.

Ontario Advances

In Ontario, I found that Mr. J. W. Grimmon, Director of Audio-Visual Aids for the Province of Ontario, has developed an excellent film library and radio program. This service is providing materials to an ever-increasing number of schools throughout the Province. I learned that over 40% of the secondary schools in the Province were making use of the school radio broadcasts, over fourteen thousand students had listened to programs on guidance and that twelve thousand listened to programs on mathematics. About 30% of the Ontario elementary schools use radios.

Mr. Grimmon indicated that there was a substantial increase in the demand for films, film strips, and other similar materials. The number of showings of educational films was more than doubled during the year. Seventy-five new film titles were added to the Film Library and thirty rural school circuits were provided with films on an extended loan basis.

Mr. Grimmon has organized a five weeks' summer course in audio-visual aids, to be offered at the University of Toronto. As in the States, summer-school enrollment in available audio-visual aid classes will be extremely heavy here in Canada.

Quebec Circulated 8,400 Films

In Quebec Province we found that Macdonald College will be offering a regular five weeks' course in audio-visual materials. The Jacques Cartier English-speaking Catholic Teacher Training School in Montreal may also offer a course in audio-visual aids.

A brief survey indicated that about 8400 films were circulated in this Province during the last school year. During the same period, 140 sound motion picture projectors and 47 film strip projectors were available for use in the classrooms.

C. R. CRAKES, Educational Consultant
Devry Corporation, Chicago

This number is rapidly increasing as more equipment is made available to the schools.

Manitoba Uses Radio

In Manitoba, there is an increase in the number of radio programs being utilized by students. Mr. E. T. Armstrong, Supervisor of Audio-Visual Aids for the Provincial Department of Education, reports a 200% increase in film rentals over last year and a 100% increase in calls for filmstrips. The Provincial Library owns 600 16mm film subjects and 800 film strips.

Saskatchewan Publishes a Manual

Over in Saskatchewan an increasing number of boards of education are purchasing sound projectors. Several have appointed directors of Audio Visual aids. A number of audio-visual aid conferences were held during the current school year. Twenty-two of the larger units of administration have now employed full-time audio-visual aid directors. The Provincial Minister of Education in the forward to the recently published audio-visual aids manual for Saskatchewan schools states, "I believe that the intelligent use of the great variety of audio-visual aids will re-vitalize our teaching, will broaden the concepts of our girls and boys, and, through their enriched experiences, will help them to face the future with greater confidence." The interest is strong and there is every indication that under the leadership of Mr. E. T. Holliday, Provincial Film Commissioner, we may expect the Movement to make rapid advances in this Province.

Alberta Six-week Summer Course

In Alberta, a six-weeks course in audio-visual aids will be offered at the University during the coming summer. Mr. Donald Cameron, Director of the University Extension Department, is taking an active interest in further expanding the use of these materials throughout the province. Mr. D. S. Hamilton, Supervisor of the Audio-Visual Aids Branch, Provincial Department of Education, is planning to develop a series of audio-visual aid institutes to be held in various sections of the province.

British Columbia Advances

In British Columbia I learned that two summer school courses in audio-visual aids will be offered. The provincial Department of Education is planning to offer two summer courses in audio-visual aids from July 2nd through August 4th, the first

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THE CHURCH DEPARTMENT

A Monthly Service

WILLIAM S. HOCKMAN · EDITOR · 2043 MARS AVE. · LAKEWOOD, OHIO

Insufficient Liaison

POOOR films are being produced for the church field by those who have not thought or cared to consult the church concerning its needs and desires. After these films are made they are backed up by high-powered releases and announcements, and uncritical reviews and thus pushed into circulation among churches which are none too discriminating in what they select for use. These churches, more enthusiastic than wise, will give testimonials as to the merits of the films, and they are on their way, and the kind of visual education the church at large needs and wants receives another setback.

Rev. John W. Gable, formerly of Richmond, Indiana, and now head of the newly-formed Religious Film Service (5121 West Devon Avenue, Chicago) has this to say:

"Theological training is required in those who would evaluate and supply proper materials in the church field. It is also necessary that the same persons know the technical side of motion and still pictures, both to pass upon the quality of extant films and to direct new productions. The large number of poor films now being produced and distributed are the result of insufficient liaison between those theologically trained and the technical experts. The church must be on guard against technical mediocrity and doctrinal obscurity."

Candid Film Reviews

In addition to closer cooperation between producer and user, we need more candid reviews of new films. While perfection is not sought, a reasonable usefulness is expected in films made for the church. Films must be made for a purpose as well as used for a purpose. When a film is good for everything, it is probably good for very little, if anything. Blurbs that immodestly assert super superiority may be discounted 200% in the theatrical trade, but they throw the unwary of the church for a loss every time, since they expect a certain amount of sincerity and straightforwardness in such announcements. Competent and candid reviews in responsible magazines and church papers will help remedy this situation.

How?

Eventually the church must set up some sort of evaluation organization or utilize one already in existence. The Religious Film Association has done very good work, but its coverage of new films is delayed and incomplete. It might be possible to amplify this service to the place where the church would wait for

the reviews and evaluation of new films by this agency before announcing, praising, or condemning new materials. If producers knew that their films would have to run this gauntlet, they might be restrained to build in a little more quality and utility and spend less on high-powered promotion. There is a scarcity of good and useful visual materials, and the church must be on guard lest all kinds of slapped-together and "quickie" materials fill this partial vacuum.

It is distressing to see mediocrity praised by the very people of the church who should be on guard against it. Better liaison will help at the production stage. Honest evaluation of all new materials by those with competence and objectivity can also protect the church from the disillusionment which inevitably results from the acceptance and use of mediocre visual materials.

American Lutheran Film

The Way of Peace is an 18-minute sound film in color. It was produced by the East-West Studios for The Warburg Press and is available from their Columbus, Ohio office (57 E. Main St.) Lew Ayres does the narration. A California pastor, Rev. H. K. Rasbach, gets credit for the original idea and gave technical supervision. Frank Tashlin did the writing; Eddison von Ottenfels composed and directed the music; and Wah Ming Chang and Blanding Sloan were the co-producers.

The story starts with the Creation. Then sin comes, and man, with his greed and hatreds, shuts God out.



Photography: Glen Chang, East West Studio
Rev. H. K. Rasbach with the model rocket used in "The Way of Peace," an 18-minute sound film.

As man turns from God, he walks further and further into the shadows. Then Christ comes, and only a part of mankind heeds His call to the Light. Man stumbles on through wars and cruelties, unheeding Christ's message. The atomic age is ahead. It may be beneficial; it may spell doom. Man can tear down the wall, let in the Light, and be in brotherhood, but will he?

There are no humans in the film, and all the backgrounds are miniatures. Puppets are used. The background music is by an orchestra.

While some of the releases on this film will lead many people to expect more than they should, the film will be generally accepted as useful and as a call to repentance. The dominant note is negative, even to the end when the world is destroyed. It is a film version of hell-fire and damnation.

The utilization of puppets against miniature backgrounds gives a film with little elemental movement in three-fourths of the footage. This is a definite weakness. The animation of some of the puppets tends to lessen, rather than heighten, the illusion of reality. The only way for puppets to get accepted as reality by the mind is for them to keep still!

Basically, the commentary is a sermon. It is well-paced and well-spoken. At times, the music occupies the soundtrack alone and with excellent effect. The Nativity music has great beauty.

While there are certain to be exceptions, most church leaders will consider *The Way of Peace* a film for young people and adults only.

"The Spirit That Came to Earth"

An Audio-Visual Sequence, Produced as a Church-School Activity

By HAROLD CLARK*

HERE at Brick Church, a group of us wondered what values there would be in producing an audio-visual sequence as a church-school activity. What would be the problems involved? What would be the response of the leaders, the young people and the children who took part? Would it stimulate interest and enthusiasm, and what would those who took part learn? Having finished the project, would there be a desire to repeat the experience?

We formed a committee. It began meeting early in September. It discussed the children's part in the Christmas Vesper Service held in the church, saying: "Instead of having the children speak and sing, why not plan a series of still pictures in color on the Christmas theme to be projected. For these pictures, let us record Christmas music. The voices of the children singing carols would be beautiful. Other appropriate music could be used, and the whole could be accompanied by a carefully prepared narration. Let us make the whole a church school activity."

For the purpose of discussion and production we called our project "an audio-visual sequence."

The Project Committee

In forming the general committee we sought out what skills were available and let both the skill and the personality of our leaders influence the final result. The church school's director was ex-officio. The director of the children's choir, the director of the speech choir, two photographers with experience in Kodachrome, two sound technicians, a dramatic coach, an artist, two consultants from Eastman Kodak, and several people with a general interest in the project, rounded out the committee.

A Christmas Audio-Visual Sequence

First, we defined our objective. We set out to prepare and present an audio-visual sequence for the church on the occasion of the Christmas Vesper Service. As we got under way, we began to ask specific questions: Should the sequence be a presentation and incidents of Christ's birth? Should we photograph a dramatic presentation of the story? Should we attempt to interpret the meaning of Christmas? As we thought these questions through, we defined an objective which satisfied and stimulated us. Certain basic conclusions emerged: We felt that the advent of Christ was not an isolated event in history. This was and is a continuing event. We felt that our objective was to present simply and yet impressively the historical advent and then show that "The Spirit That Came To Earth" still influences us and will continue to influence the world beyond our time.

The Script

With this objective in mind our committee proceeded to create the story and to set down the details of the sound and visual sequences. A final correlation was detailed in the form of a work sheet. It consisted of three basic portions of the production arranged in parallel: the pictures, the music, and the narration. By consulting this work sheet we could determine the idea every picture was to convey and its relation to the other parts of the sequence.

The cooperation of all leaders was good and enabled us to keep rigidly to a production schedule. When all pictures and recordings were ready, we held an evening session to put the sequence together. The commentary was recorded against appropriate background music and synchronized with the slides. This involved five men working with players, recording equipment, microphone, and mixing panel.

Values of This Group Project

What were some of the values of the project? Participation extended directly or indirectly to over two-hundred children and adults. Many of these found an unusual degree of satisfaction and a real sense of achievement in the project. Aside from tangible results in pictures and sound, we felt that the activity and fellowship of the project was worth while. The presentation was well received by Brick Church and by the community beyond. It has been presented in other churches here in Rochester and in neighboring communities. It was well received by the faculty and students of the Presbyterian Leadership School at Wooster, Ohio, in 1946.

*Minister of Youth, Brick Church, Rochester, N. Y.



Religious Film Association

For summer showings to church and other groups of all ages, "Marie-Louise," the Academy Award winner from Switzerland (1945) is an excellent choice. This is the story of a sensitive French girl who takes refuge from the war in Switzerland.

Pittsburgh V. A. Conference

An afternoon and evening conference and demonstration of visual education was held April 14th in the East Liberty Presbyterian Church of Pittsburgh under the auspices of the Committee on Visual Education of the Council of Church of Allegheny County. This committee, under the able leadership of Dr. James S. Kinder of the Pennsylvania College for Women, planned and carried through a well-rounded program which included two general sessions (Visual Aids In Worship, and Visual Aids In Teaching), interest groups on administration, film forums for adults, and visual aids with children, and with youth. The fellowship dinner was attended by 200 and the editor of this department spoke on "How To Use Visual Aids In Recreation."

In the preview period, some of the latest materials were presented, such as: *Boy Meets Girl*, *The Christian Family*, *The Visiting Teacher* (filmstrips). *The Rich Young Ruler*, *Jairus' Daughter*, and *Thy Will Be Done*, (16 mm religious films).

Other councils of churches contemplating such a conference should send to Rev. F. L. Gibbs, Director of the Department of Christian Education, 400 Granite Building, Pittsburgh, for a detailed copy of the program of this conference.

■ Joel Studios, Bond Building, Washington 5, D.C., announces a new film, *Rice Harvest*, a one-reel sound film on farmer activities in Korea. Churches having mission work in this country may find this film useful in their educational programs.

■ Telefilm Corporation (12 E. 44 St., New York 17) announces the release of a series of five filmstrips, *Through China's Gateway*. Pearl S. Buck does the story and narration. Printed copies of the narration accompanies the silent version, and 16-inch recordings (33 $\frac{1}{3}$ r. p. m.) carry it in the sound. The five titles are: *In The Chinese Manner*, *China's Children*, *Food For China*, *A Nation of Scholars*, *China's Tomorrow*. They will be reviewed in the September issue.

Dayton Workshop

Under the general auspices of The Otterbein Press, Dayton, Ohio, a three-day conference on audio-visual aids was held the last of April. The first two days emphasized all aspects of visual aids and the last day was devoted to audio-aids and broadcasting in religious services. Guest leaders included Mr. William L. Rogers, Executive Secretary of the Religious Film Association; Miss Pearl Rosser, Director of Radio Education for the International Council of Religious Education; Rev. W. L. Krepps, Millersburg, Ohio; and, Rev. Raymond Beals, Findlay, Ohio.

Visual Aid Pamphlet

The second of a series of pamphlets planned to meet an immediate need for guidance in the local church's use of audio-visual aids was published in April by the Sunday School Board of the Southern Baptist Convention, Nashville 3, Tennessee. Its author is Mr. Earl Waldrup, secretary of the Visual Education Service of the Division of Education and Promotion. It bears the title, "Getting the Most From Audio-Visual Aids." This 16-page pamphlet is packed with insight and sound advice, well seasoned here and there with common sense warnings and caution.

Under the topic, "Thoughts for the Members of the Audio-Visual Aids Committee," are these excellent statements. We quote:

"Be sure you know where you are going—delay is better than defeat."

"Begin where the church is as a whole—some pioneers will be much farther advanced in their thinking than the masses."

"Start out on a small scale—a good foundation is necessary for a worthy structure."

"Keep materials and values before people."

"Correlate audio-visual aids with other materials and methods."

While this valuable pamphlet is free to Southern Baptists, those not of this communion ought to inclose at least a quarter with their request for a copy.

Correspondence

Miss Edith Craig, of the Visual Aids Service of the Missionary Society of the Church of England in Canada (604 Jarvis St., Toronto 5) writes:

"In the summer of 1946 the Archbishop of Canterbury sent a commission to Japan to investigate ways and means by which the Church of England, the Church of England in Canada, and the Protestant Episcopal Church could cooperate with the NIPPON SEI KO KWAI in its re-establishment during the coming years. The Rev. H. G. Watts recorded much of this trip on 16mm film. From this footage, we have reproduced a 400' sound film, *Report From Japan*. It has already been most effective in Canada and a print is in the hands of the Protestant Episcopal Church headquarters, 281 Fourth Ave., New York 10.

"I get a great deal from 'The Church Department.' *Educational Screen* is a good magazine. I get many ideas which I incorporate in my work."

When "The Spirit That Came to Earth" is presented, we stress that it was not made to be used in other churches. It was a cooperative and creative experience for us. Its real value is in suggesting that other churches may do likewise. The skills we found in Brick Church are in varying degrees present in every church and community. In undertaking such a project, the church can provide the opportunity for wide participation utilizing the talents of the church and community in a beautiful and creative experience.

Teaching Values

Many of our leaders stressed a value which they designated "teaching activity." For instance, in the first part of the sequence the Torah was photographed as a symbol of the hope that the people of Israel have held through the ages. A church-school group went to a Jewish Synagogue. They saw the sacred scroll. They were told of the care with which it was copied, how no errors could be corrected. The Torah's rich and decorative cover was examined. The symbolism of the shield was explained. The children then watched as the pictures were taken.

Some of the most unique pictures in the sequence were the table-top models of the Nativity. These were done with figurines arranged by an artist and his son, one a teacher and the other a pupil in the church school. The photography was done by a father and his children. Working close and with special lighting, they achieved wonderful depth and beauty of color.

There is one sequence in which hands show the continuing influence of "The Spirit That Came to Earth"—the potter's hands at his wheel creating "the thing of beauty that is a joy forever;" the hands of a mother cutting the overhanging crust from the edge of a pie; the hands of an aged person moving across a page of braille; the hands of a worshipper in prayer; a little child, in simple trust, reaching for the hand of his father.

Looking critically at what we had done, the committee felt that the project was in too great a measure handed down to the church school rather than growing

up out of the experience of individuals and groups. In our next project, the material for the sequence will grow out of the study course of the school. Again, we felt that we should extend participation to children and youth at the planning level in future productions. We want them to undertake script and plan the picture sequences. In the measure that this wider participation can be achieved, we will enhance the value of the whole project.

News Notes

- The Department of Audio-Visual Education of the Board of Education of the Methodist Church, Mr. Howard E. Tower, Director, will sponsor a visual seminar to be held at the University of Southern California, August 2 to 22. It will be similar to the seminary held at Emory University last summer but will undertake specific work toward the visualization of the curriculum.

- The National Christian Education Worker's Conference of the Northern Baptists, to be held at Green Lake, Wisconsin, July 14 to 22 is budgeting considerable time for visual aids. An advisor on visual aids will be available for the daily conferences of age-group workers, and the entire program on July 17th will be devoted to a demonstration of the various types of visual aids and to a roundtable discussion on "Visual Aids and Their Use In Christian Teaching." Mr. Joseph John Hanson will be the general director of the conference.


Mr. Melvin F. Schlake, Director of Visual Education Service, Evangelical Lutheran Synod of Missouri, St. Louis 18, writes that "35mm prints of the film, *The Power of God*, are available for immediate use from my office." Ask him about that excellent film-strip, *The Visiting Teacher*. It's just what you want for a workers' conference of Sunday School council meeting.



Religious Film Association

"The Forgotten Village" is the John Steinbeck documentary on Mexico, but it has a missionary message for the underprivileged people whose lives are steeped in tradition, superstition, and ignorance. The witch doctor is seen here attempting to cure the little boy.

THE LITERATURE IN



VISUAL INSTRUCTION

ETTA SCHNEIDER RESS, Editor

ADMINISTRATION

- **Audio-Visual Education in City-School Systems**—Research Division, NEA—*NEA Research Bulletin*, 24: no. 4, December, 1946. 40 pp.

The most important research study since the outbreak of war is this detailed analysis of trends in the administration of audio-visual aids in school systems throughout the nation. The report is based on the answers to a comprehensive questionnaire received from 1,037 school systems representing more than one-fifth of the teachers and pupils of the country.

Among the questions asked on the questionnaire were: What provision for audio-visual aids are made in the budget? What special equipment and materials, and in what amounts? What technical and professional leadership? How much money is spent? How widespread is the use of these aids throughout the school system and how satisfactory are the audio-visual programs now in operation?

Replies were tabulated in five groups, depending on population of the city or community: 2,500-5,000 and up through the over 100,000 cities. Most replies came from the large city systems and about 60% from elementary schools.

The findings are concisely and directly pointed up through charts and tables, with brief text. The pamphlet should be read in its entirety by all workers in the field, first as background for understanding the trends in audio-visual administration, and secondly as a basis for comparison with one's own school system. Here are a few highlights:

1. **Leadership:** Full-time directors were reported in 62 systems, of which 34 were in the over 100,000 cities. Among the 102 part-time directors, 48 were classroom teachers, 35 supervisors, 14 principals, 4 assistant superintendents, and 1 director of the public museum.
2. **Facilities:** Administration buildings, abandoned school buildings, or the offices or classrooms of the part-time directors are usually designated as central headquarters for storage and circulation of materials.
3. **Selection:** In two-thirds of the cities where there is a director of audio-visual education, it is he who selects new equipment. In other cities, it is the superintendent, principals, supervisors, teachers, or school board committees. But, in selecting new films, slides, recordings, and the like, it is most often classroom teachers or staff committees that evaluate and recommend.
4. **Utilization:** There was general dissatisfaction with the extent and quality of present programs, and very few believed that too much attention was being given to audio-visual education. Most directors believed that elementary teachers were making the most extensive use of these materials. But in smaller cities and in cities having no special department, it is the senior high school teachers that use them most.

As for frequency of use, 248 school systems (27%) indicated that a majority of the teachers use films frequently; 276 (30%) that a majority use them occasionally; and 396 (43%) that a majority use them not at all.

Subject matter areas in which films were used, in order of frequency were: social studies, science, health,

English, safety, etc. Subject matter areas in which there is the greatest need for films were: social studies, English, mathematics, health, practical arts, and foreign languages.

The survey includes many other significant aspects of the field, including an analysis of the per capita expenditures, types of equipment owned, and the like. The obstacles which the respondents indicated for future solution included: teachers' lack of interest and skill, absence of a trained director with time and facilities for a program, shortage of essential equipment, poor physical conditions for projection, lack of funds, and some indifference or even opposition by the administration.

BOOKS

- **From Caligari to Hitler**—Siegfried Kracauer—Princeton University Press. 361pp. \$5.00. 1947.
- **Magic and Myth of the Movies**—Parker Tyler—Henry Holt & Co. 283pp. \$3.50.

Both these new releases would appear to be of interest to our readers, altho your editor has not yet examined them. A review in the *Sunday Times* for May 18, 1947 by Eric Bentley favors both books for their critical appraisal of the film as an expression of mass behavior in the society of today.

"The Kracauer book is a history of German movies apart from the Hitler era, with an appendix on the Nazi film. . . . The Tyler book is a critique of American life as it is reflected, or rather refracted in the movies."

FILMS FOR DISCUSSION: SOURCES

- **Films for Forums on International Relations**—Robertson Sillars, ed.—*Film Forum Review* vol. 2 Spring, 1947 pp 13-64 (Institute of Adult Education, Teachers College, Columbia University, N. Y. 27 \$2.00.

A carefully evaluated and thoughtfully annotated listing of nearly 50 films on the general topic, "International Relations", with various sub-topics. For each title there is a fairly extensive summary of content; good evaluative comments; a succinct rating, based on standards previously discussed; a discussibility Index Number; and a list of questions for possible discussion with the film.

The announcement on the back cover promises additional evaluated, annotated films on a variety of topics that are of concern in adult education for the Summer Issue, and subsequent numbers of the *Review*.

LEGISLATIVE TRENDS

- **A Summary of Actions of the State Board of Education and the State Curriculum Commission in Adopting "Building America"**—Roy E. Simpson, Supt. of Public Instruction, and H. M. McPherson, Secretary, State Curriculum Commission—*California Schools*, vol. 18, no. 4 pp 59-69 April, 1947.

A highly revealing case study of the attempt of pressure groups to cancel the selection of a revised edition of the photographic units, *Building America* (published by Americana Corp. for the N.E.A. Dept. of Supervision), as supplementary teaching aids in the social studies program of California. The story should be read in its original to show how an educational body, clear in its objectives and highly discriminating in its choice of materials defended its position in the face of a state-wide smear campaign, and succeeded.

PERIODICALS

- **Cinema**—Vol. 1, No. 1, June, 1947, 12 issues, \$2.50.
Eli Willis is editing this new monthly film magazine which interprets the motion picture as an art. This field of film appreciation and criticism has been largely overlooked, despite the advances made by the *avant garde* group of film workers in times past. The address of *Cinema* is 8066 Beverly Blvd., Hollywood 26, Calif.

PUBLIC RELATIONS

- **Explaining the Schools through Films**—Editorial Comment, by Stephen M. Corey—*School Review*, 55:196-8 April, 1947.

Comments on a mimeographed bulletin, "Charter for Film Production 1946-7" by the Committee on Lay Understanding of the Metropolitan School Study Council, a group of 28 school systems in the metropolitan area of N. Y. C. The committee has undertaken an experimental program using non-professional motion pictures to interpret their educational objectives to the public.

Each picture to be produced will try to interpret for the lay audience and for teachers such generalizations as: a) that most of the lessons that children learn well result from repeated experiences; b) that while children are learning school 'lessons' they are also growing in other respects; c) that there are many different types of experiences that are appropriate for specific boys and girls in order for them to achieve the same type of growth.

The first two films produced by the committee, "The Teacher as Observer and Guide", and "Combined Art and Home Economics" are available for rental from the Bureau of Publications, Teachers College, Columbia University.

TEACHER TRAINING

- **A University's Audio-Visual Extension Service**—Thurman J. White, Univ. of Oklahoma—*Film and Radio Guide*, 13:5, December, 1946.

Describes a project, sponsored by the Oklahoma Education Association, to supplement the distribution and in-service guidance given by the Audio-Visual Aids Department of the University. Experienced teachers, with the aid of resource persons and workshops, will prepare lists of aids which they regard as most suitable for use in various subject matter areas. These will be grouped and published according to grade levels. The handbook, to be distributed to all schools, will be turned over to the State Department of Education with the request that it be kept up to date.

There follows a description of the kind of consultant service that is now offered by the University to individual schools which are seriously interested in improving their use of audio-visual aids. The teacher-guidance services of the University of Oklahoma are practical and sound and should be noted by all who are concerned with teacher education.

TECHNIQUES OF UTILIZATION

- **Did Movies Win the War?**—William W. Wattenberg, Chicago Teachers College—*Progressive Education*, 24:176 March, 1947.

Altho films did serve as valuable aids in developing insight and understanding, there were certain limitations that should be recognized:

1. To secure significant learnings, a film should be an integral part of a well-planned series of functional activities involving active participation by the learners.
2. Administrators must provide flexible machinery for making equipment, films and space available for showings when they are most appropriate.
3. Examine a moving picture to make sure that the psychology of learning upon which it is based is in accord with that upon which your instructional procedures are founded.
4. In a rapidly changing field, an obsolete film may do more harm than good.
5. Beware of encyclopedic films that include in one or two reels the content of units which usually require weeks or months of full understanding.

6. Beware of films produced under the auspices of an interested party. Teachers should inquire carefully into any motion picture developed directly or indirectly by anyone who stands to benefit by the spread of particular ideas.

Wartime Wedding—

The Documentary and Fiction Film

(Concluded from page 312)

to speak dialogue. With the best will in the world on everybody's part, a non-actor speaking lines usually creaks a bit. There are, of course, shining examples to the contrary, and routine words such as "Contact," "Left, left . . . steady . . . bombs gone," and the like can be perfectly satisfactory. But to ask more than that is to ask an amateur to do something for which professionals train and study during their whole working lives.—The result of using amateur voices, generally speaking, is bad. Sometimes it is unspeakably bad; sometimes there is but the vaguest suspicion that something is not quite right.

That was the problem. The immediate tendency was for documentary directors to use a professional actor now and again—not at all for his or her star-value, but simply because he did the job best. But not all professional actors did the job best. Stagey dialogue and action are as bad (in documentary) as creaky dialogue and action. The professional actor with a tradition of stage and feature work only is not the final answer.

So the two pre-war worlds of feature and documentary have, during the War, made contact. *The Raiders* is perhaps the perfect example of the feature-like documentary. It is of feature length; it is made in Technicolor, that spoilt darling of the studios; it uses no commentary. But it was made by a documentary unit under documentary conditions. No professional actor played in it. Synchronized sound, Technicolor camera, cast and technicians went to sea in the real Atlantic, not in a tank or before a back projection screen. Is it feature? Is it documentary? Or is it, like *Journey Together*, some new fusion of both schools?

The two films, *The Raiders* and *Journey Together* are an instructive comparison for, starting from opposite poles, they have arrived on common ground. In *Journey Together*, script, direction, photography, and recording were carried out by people with a feature, not a documentary, training and background. Almost every part was played by a professional actor. In production the technical resources of the studio were fully and admirably employed. Back projection, model shots, tanks and so forth were used freely and fully. The editing was by a feature editor.

What is the common element in these two films which sprang from such different beginnings? It is, perhaps, that in both these films and in the many others like them, real-seeming circumstances surround a small group of real-seeming people whom we get to know individually and with whom we identify ourselves to a greater or less extent. They are symbols of many people to whom similar important events are happening.

School-Made Pictures Department



DAVID SCHNEIDER, Editor
Evander Childs High School
New York City

Your Guide to Camera Buying

TIME and again, this department has been called on for guidance and recommendation in the purchase of motion picture cameras, projectors, and other accessories. Certain questions invariably turn up: "Shall we invest in eight or sixteen millimeter? Shall we be able to add other accessories to the camera, when the time comes, or shall we have to trade it in for a more advanced model? Can this camera accommodate an extra lens? How many speeds does it have? Do we have to stop a scene in the middle to rewind, or does one winding give enough footage to complete that scene? Is it cheaper in the long run to get a roll loading or magazine loading camera? How large is it? How much does it weigh? How much does it cost? Do you think we can get one immediately, or do we have a long waiting period between ordering and delivery?"

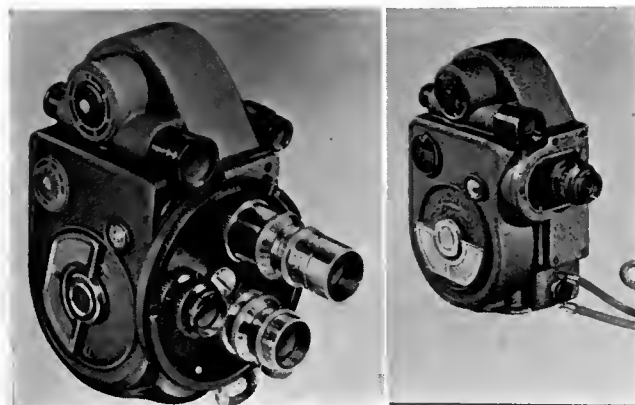
In view of the fact that teaching films and projectors have now been standardized to the 16mm size, any contemplated school-owned cameras should conform to that dimension. This does not mean that eight-millimeter filming is out for school use. On the contrary, many new 8mm cameras, combining some of the best features (and prices) of the 16mm field are being produced as fast as materials are becoming available. In fact, our records show that quite a number of excellent school-made films have been produced with 8mm equipment.

However, our personal experience has shown that for home or single classroom use, 8mm pictures are highly satisfactory, but that the demands of a school auditorium for more details, less grain, sharper, crisper, and larger images can be met only by the larger-sized film. Another reason why 16mm is preferable for school use is that it gives the individual teacher an opportunity to cut up some commercially prepared 'teaching' film, and by adding some of his own shots and titles, he can really create a new classroom film to fit the particular needs of his students. A well prepared 16mm school-made film, shot at 24 frames per second, though more expensive, has possibilities of acquiring a regular sound track. Sound for 8mm would have to be recorded by one of the newer magnetic processes (Feb. p. 119) or at least on separate

equipment in order for voice or music to be played back.

As to the merits of magazine vs. roll film loading, the number of feet of film to be used annually should be a determining factor. 2000 feet of color film may amount to \$15 more if magazines are used. Inertia to threading will have to be overcome, since every film maker will eventually have to thread the projector.

We have put many of the questions asked by our readers directly to the manufacturers and have received varying replies as to the availability and costs.



8 mm

Revere "88" Cine Camera

Speeds 8, 12, 16, 24, 32

Universal Focus F 2.5 coated lens

Price listed at \$77.50

Revere "99" Turret Camera

Speeds 8, 12, 16, 24, 32

Rotating turret head to hold 3 lenses

Extra telephoto view finder

Price: with F 2.8, 13mm Bausch and Lomb,
Universal Focus, Animar Coated lens
\$110.

with F 1.9 Focusing mount 13mm (1/2
inch) lens \$137.50



8 mm

Filmo Tri-Lens 8 (Bell & Howell Co.)

Three-lens turret model
 Weight—2 lbs. 5 oz.
 Rest of information same as that of Filmo Sportster
 List price without tax: \$132.55



8 mm

Cine-Kodak Eight—25 (Eastman Kodak)

Weight 2 lbs. (approx.)
 Roll loading
 Speeds—16 frames per sec.
 About 6 feet per complete winding
 Fixed focus Kodak Anastigmat F 2.7 luminized lens
 Lens mount: fixed
 List price without tax: \$50.00



8 mm

Filmo Sportster (Bell & Howell Co.)

Weight 1 lb. 8 oz.
 Roll loading
 1/2 inch F 2.5 Universal Focus lens
 Speeds—16, 24, 32 and 64 frames per second
 5 feet per complete winding
 Lens mount: interchangeable
 List price without tax: \$87.95



8 and 16 mm

Cine-Kodak Magazine 8

Weight under 2 1/2 lbs.
 Magazine loading
 Speeds 16, 24, 32, 64 or 8, 16, 24, 32 f.p.s.
 12 feet per complete winding
 Focusing Kodak Anastigmat F 1.9 luminized lens
 Lens mount: interchangeable
 Footage indicator
 List price without tax: \$125.00

Cine-Kodak Magazine 16 (Eastman Kodak)

Weight 2 lbs. 10 oz.
 Magazine loading
 Speeds 16, 32, 64 or 8, 16, 24 f.p.s.
 11 feet per complete winding
 Kodak Anastigmat F 1.9 luminized lens
 Focusing lens
 Interchangeable lens mount
 List price without tax \$150.00



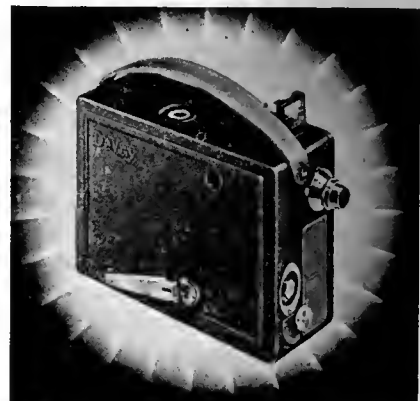
8 mm

Keystone Model K-6

Shutter speeds 12, 16 and 48 f.p.s.
 F 2.5 or F 1.9 lens
 Lens mount: interchangeable
 Roll loading, but no sprockets to thread
 Visual and audible footage indicator
 Price listed at \$70 with F 2.5 lens

Keystone 16 mm. Camera

Size 9" long x 4" wide x 2 3/4" thick
 Roll film loading
 Wollensak interchangeable lens F 2.7 or F 1.5
 Variable speeds from 10 to 64 f.p.s.
 Audible footage indicator



16 mm

DeVry Movie Camera—16mm

Roll loading
 Speeds 16, 24, and 64 f.p.s.
 Coated F 2.5 or F 1.5 lens
 20 feet per complete winding
 Price: \$110.00 for F 2.5 camera; \$142.00 for F 1.5 camera

Bolex H-16

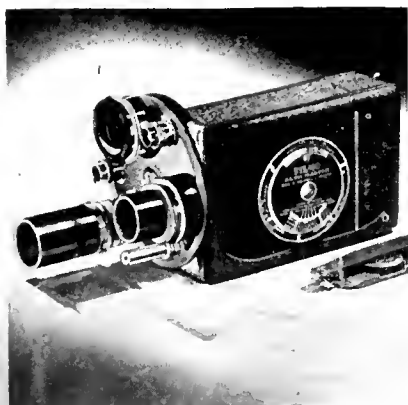
Bolex H-16 has many of the devices found in the Eastman Kodak Special and the Bell & Howell Filmo 70-DA. Features include still picture mechanism (time or instantaneous), rewinding of film for fades, dissolves, superimpositions, automatic threading, parallax correcting viewfinders; critical visual focusing through the lens on ground glass; three-lens turret. Price listed at \$265, no lens but including Federal tax.



16 mm

Filmo Auto Load (Bell & Howell)

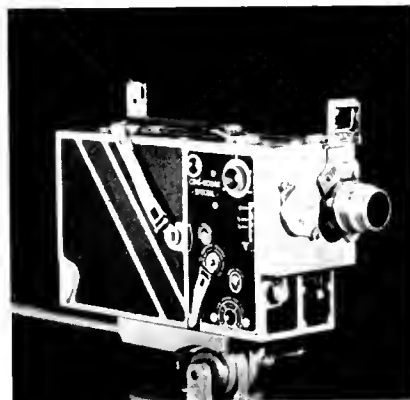
Weight—2 lbs. 7½ oz.
 Magazine loading
 Speeds—16, 24, 32, 48, 64 f.p.s.
 12½ feet per complete winding
 F 2.5 Universal Focus lens
 Lens mount: interchangeable
 Single frame exposure for animations
 List price without tax: \$160.



16 mm

Filmo Auto Master (Bell & Howell)

Weight 2 lbs. 10 oz.
 Three lens turret model; F 1.9 Focusing mount lens (basic)
 Rest of information same as that of Filmo Auto Load
 List price without tax: \$285.



16 mm

Cine-Kodak Special (Eastman Kodak)

Weight 9½ lbs.
 Roll loading, 100 or 200 foot film chambers
 Speeds variable from 8 to 64 f.p.s.
 25 feet per complete winding
 Kodak Focusing Anastigmat F 1.9 luminized lens
 Double lens turret for interchangeable accessory lenses
 Equipped for multiple exposure, single frame exposure, dissolves, fades, and mask shots
 List Price without tax includes one 100 foot film chamber—\$525.00



16 mm

Victor Animatograph—16mm

Roll loading up to 100 feet
 Speeds: 8, 16, 25, 32, 64, 80 f.p.s.
 22 feet per complete winding, automatically stopping camera before motors slows.
 Stop-gear prevents over-winding
 Full-vision focusing finder, parallax correcting, 4 field areas for 4 lens.
 Hand cranking for tricks and continuous filming
 Turret head for three lenses.

List price: Model 3 (less lens, carrying case, turret head, and special finder) \$99; Model 4 (less lens and carrying case) \$140; Model 5 (with reverse winding), less lens and carrying case \$165.



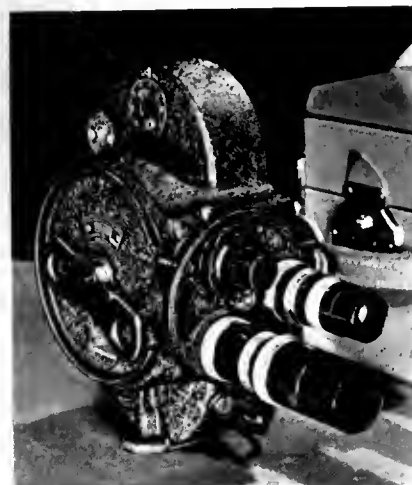
16 mm

Lenses as supplied by Victor Animatograph

17mm (wide angle) F 2.7 fixed focus	\$ 42.55
17mm (wide angle) F 2.7 focusing	62.50
1 inch (normal) F 1.5 focusing	66.50
1 inch (normal) F 2.5 fixed focus	35.90
1 inch (normal) F 2.5 focusing	55.85
2 inch (telephoto) F 1.5 focusing	116.40
2 inch (telephoto) F 3.5 focusing	52.50
3 inch (telephoto) F 4 focusing	70.45
4 inch (telephoto) F 4.5 focusing	80.45
6 inch (telephoto) F 4.5 focusing	104.05
Portrait attachment for 1 inch fixed focus	4.50

Note: Not all lenses are interchangeable from cameras of one manufacturer to those of another. State camera for which lens is intended. A separate survey will be devoted to lenses for motion picture cameras. The above list appears merely as typical.

Prices quoted are subject to change and represent only the best approximation possible at the time this study was prepared.



16 mm

Filmo 70-DA (Bell & Howell)—16mm

Weight 5 lbs. 10 oz.
 Roll loading—100 ft. maximum in regular model
 Speeds 8, 12, 16, 24, 32, 48, 64 f.p.s.
 23 feet per complete winding
 F 1.9 focusing mount lens (1-inch basic lens)
 Turret head to accommodate three lenses.
 Direct focusing through the lens, lock for continuous filming.
 (Special attachments including large magazine and electric motors may be added.)
 List price without tax: 70-DA, \$295; 70-D \$265.



16 mm

Maurer 16mm Professional

Weight: camera with magazines, motor, finder, sun shade 28 lbs.

Loading: gear-driven magazines of 200, 400, and 1,200 foot capacities

Turret head for lenses

Interchangeable motors

Automatic and manual fades, adjustable shutter, direct focusing through lens covering entire frame

View finder automatically compensating for parallax

Universal Cinemaster—8 mm

F 2.5 lens, price listed at \$66.65

Bolex L-8 and H-8

Lenses: from F 2.8 to F 1.5

Prices: from about \$152.00 to \$443.00;

H-8 less lens but including tax: \$265.

See Bolex H-16 for description applicable to H-8.



16 mm

Mitchell 16mm Professional

Weight:

camerahead only with 4 lens17 lbs.

tripod and friction head22½ lbs.

magazine, 400 ft. 3½ lbs.

motor 5¾ lbs.

approx. total48½ lbs.

Loading: Removeble magazine, 400 ft. capacity, light tight for changing

Turret head for four lens. Available lenses: 15, 17.5, 20, 25, 30, 35, 40, 50, and 75 mm.

Hand crank geared for 24 f.p.s. at 120 turns per minute

Motors: high speed, variable speed (wild), synchronous, or interlocking

Counters: footage and frame counter, the latter enabling operator to return to the same frame for trick work

Spirit level, matte box, and sunshade

View finder focuses as it is adjusted for parallax

Adjustable shutter and hand dissolve

Direct focusing through the lens, covering entire frame

Audio-Visual Workshop for Administrators

(Concluded from page 309)

All of the administrators and coordinators were asked to submit evaluation blanks. There was nearly unanimous agreement that this type of workshop is of great value, and nearly all those responding requested that follow-up workshops be held for teachers and that this first program be one of a yearly series for administrators.

Experience with this one program indicated that (1) principals and administrators are interested enough to give a full day to such a workshop, (2) sectional groups should be kept small enough to allow for free discussion, (3) participation and an opportunity to work with machines, slides, and audio-visual materials in general are crucial to the success of this kind of program.

This one workshop program has already shown

some results in wider and more effective use of instructional tools. It would, of course, be wrong to assume that the whole job can be done with one such meeting. In some cases, more harm than good may result. Poorly directed enthusiasm may result in some side-shows and "window dressing." Such efforts can, however, be channelled and directed by a follow-up of the supervisors. A series of three or four such workshops should help to establish better educational procedures in this area.

In planning for the next program at Stockton, an effort is being made to utilize teacher committees more extensively in order to relieve the director of audio-visual aids of some of the responsibility. This will also make it possible to do a better job with the classroom environment. This will nearly insure that the sectional meetings will bear more directly on the teaching situation.

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...IN A SUBJECT THAT CAN'T BE TAUGHT!



OUR FLAG... an inspiring and moving story of our Country's flag and its meaning. The customs and traditions surrounding the flag are explained in a direct, meaningful manner that will motivate a never-to-be-forgotten respect for our national emblem. Elementary and Secondary Schools...Black and White...Color...Sound...11 minutes. Also available in film strips.



STORY OF A CITY: NEW YORK... a comprehensive educational study of our largest city. Presented factually, rather than in travelogue form, the film is designed to integrate with courses in history, geography, civics, economics and sociology. Elementary, Secondary, High School and College...Black and White...Color...Sound...20 minutes...complete with Study Guide.

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CITIZENSHIP is more than the subject heading of a course in good government.

It is a way of life...an inherent part of our make-up. It stems from the sincere belief that ours is the finest, the most productive country in the world. It is reflected in the immense feeling of pride we experience at the sight of our flag.

These are not lessons to be learned by rote. They must be inspired, for to learn them well one must feel them. They must be *voluntarily* impressed on the minds of our citizens of tomorrow.

These two Simmel-Meservey releases have been produced with just that philosophy in mind. They are designed to transcend the limitations of existing educational films on this subject.

They will aid in motivating that type of thinking which has made this the greatest nation on earth.

Order them for preview today.

SIMMEL-MESERVEY BIC SIX

The following six educational films were most in demand during the month of November. If you do not have them—order them for preview today.

LET'S GIVE A TEA... a comprehensive treatment of accepted procedures of dress, invitations, guest lists, etc., and proper conduct at tea-time.

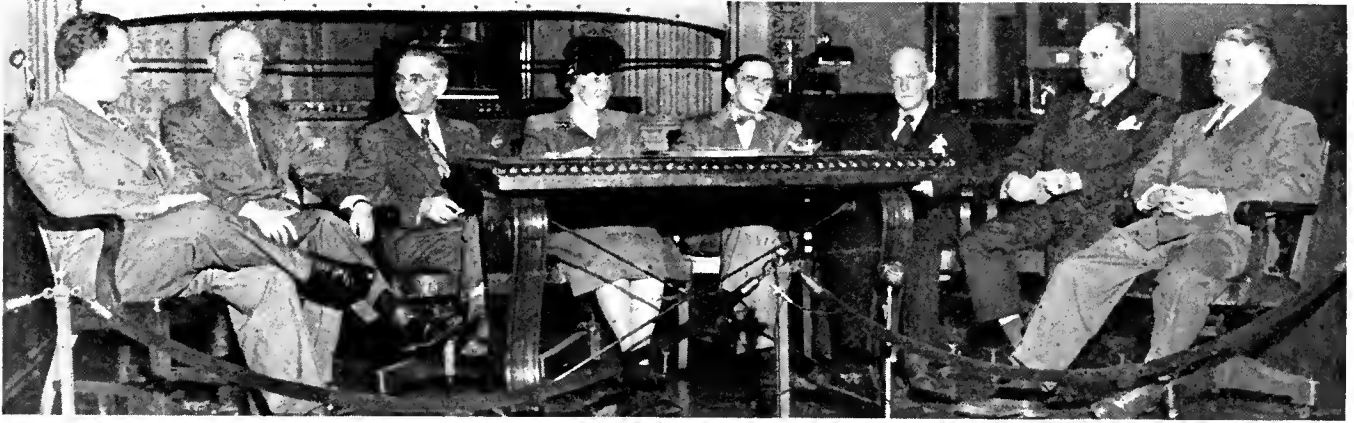
YOSEMITE—END OF THE RAINBOW... one of the most outstanding pictorial tours of Yosemite National Park ever filmed.

PALOMINO—THE GOLDEN HORSE... depicts the fundamentals of horsemanship, history of the horse.

THE INCAS OF PERU... explanation of archeological importance of Incan lore; pictorial study of the great Inca empire.

SKI THRILLS... depicts the exhilarating movement, charm and rhythm of this popular and healthful sport, amidst the inspiring High Sierras.

DEATH VALLEY NATIONAL MONUMENT... an educational tour through the scientific wonders of this ancient natural phenomenon



"Significant Developments and Trends in the Use of Audio-Visual Materials" was covered by a panel of experts. Left to right: Floyd E. Brooker (U. S. Office of Education), Edgar Dale (Ohio State), L. C. Larson (Indiana University and Editor of "Teacher-Committee Evaluation of New Films," EDUCATIONAL SCREEN), Miss Mildred Batchelder, Chairman (American Library Association), Paul C. Reed, (Rochester, N. Y., Public Schools and Acting Editor, EDUCATIONAL SCREEN), I. Keith Tyler (Ohio State), Melvin Brodshaug (Encyclopaedia Britannica), Roger Albright (Motion Picture Association).

EFLA Annual Conference



MAY first, second, and third were auspicious audio-visual dates in Columbus, Ohio, as the Educational Film Library Association convened for its fourth annual conference, concurrently with the Institute for Education by Radio. The sessions drew an attendance of over 200 audio-visual educators, dealers, and manufacturer's representatives to participate in a variety of discussion panels.

At a Board Meeting held during the conference new officers were elected. These included:

President—J. R. Bingham, Association Films; Vice President—Paul Reed, Rochester, New York; Secretary—L. C. Larson, Indiana University.

Other Board members are: I. C. Boerlin, Pennsylvania State College; Miss Elizabeth Golterman, St.



TOP LEFT: "Inter-group Education" was discussed by a panel composed of Lawrence Jordan (West Virginia State), Patricia Blair (Rochester Public Schools), Edgar Dale, Chairman (Ohio State), Emily Tinsley (Columbus Council for Democracy), and Roy Wenger (Westchester Teachers College, Pa.). BOTTOM LEFT: The panel on "Religious Films" consisted of I. C. Boerlin (Pa. State), J. R. Bingham (Assoc. Films), William S. Hockman, Chairman (Editor, "Church Department" of EDUCATIONAL SCREEN),

William L. Rogers (Religious Film Association), Rev. E. H. Meuser (Board of American Missions). BOTTOM RIGHT: The panel on "International Understanding" was composed of Esther Berg (New York City Schools), William T. Blackwell (International Film Foundation), G. L. Carnes (UNESCO), Floyd Brooker, Chairman (U. S. Dept. of Education), Thomas Baird (British Information Services), Herbert Edwards (Dept. of State), Wesley Greene (International Film Bureau).



A Daghestan Copper Worker

**A Significant Contribution
to International Understanding**



PEOPLES of the SOVIET UNION

a Julien Bryan Production

This 33 minute, black and white, 16mm. sound movie (picturing the many racial groups which make up the Soviet Union) is NOW AVAILABLE FOR SHOWING IN YOUR COMMUNITY. For rental at nominal fees consult your Film Rental Library. For purchase write us for a list of dealers in your area.

Write today for a free descriptive pamphlet of the complete list of
JULIEN BRYAN PRODUCTIONS ON RUSSIA AND POLAND now available.

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New York 19,
New York

Louis Public Schools; Russell Munn, Akron Public Library; Francis Noel, Cal. State Department of Education; John S. Richards, Seattle Public Library; Walter A. Wittich, University of Wisconsin.

Much of the conference was devoted to panel discussions. At these sessions a group of people with particular knowledge and experience in the field under discussion acted as members of the panel. Each spoke briefly on the subject and it was talked over among the panel, with questions from the audience. Among the subjects treated were: Organizing and administering state and local programs of audio-visual materials; Community-wide use of Audio-Visual Materials; General Administration and Finances; Evaluation, Selection and Circulation, Utilization; and Production of Audio, Art and Photographic Resources. Another group dealt with the use of films in religion, film forums, citizenship, international understanding and inter-group education.

Great concern was expressed about improving the whole audio-visual field. More equipment, better films, more adequately trained teachers are all vital needs. One general session was devoted to the problems and prospects of training teachers and adult leaders in the utilization of audio-visual materials.

A session on Contributions of Federal Agencies to School and Community Programs of Audio-Visual Materials gave those present an opportunity to find out the present status of films in the programs of the Department of State, Office of Education, Department of Agriculture and Library of Congress.

Mr. Julien Bryan of the International Film Foundation spoke of the work of the Foundation and of the difficulties faced by an independent producer, and also related the story of his recent European trip and of the months he spent in Russia. The films screened included *Artisans of Florence*, material on Russia, and *Boundary Lines*, an animated color film on the tensions which build up hostility among groups and races.

The speaker at the luncheon meeting was Mr. Charles F. Hoban, Jr. of the Philadelphia Public Schools. His subject was the same as the title of his recent book—"Movies that Teach." He outlined the situation at the present time, with more pupils and fewer teachers than ever before, and the part that films can play in the improvement of general education.

Two sessions were devoted entirely to EFLA business. At one reports were made of the status of continuing projects, such as the Evaluations, Bulletins, Service Supplements and general publications. Announcement was made of two new publications—a booklet on *Films for International Understanding* and a Health Films Catalog. Both should be ready in June or July.

At the Business Meeting the Executive Secretary gave the Financial Report and a report on membership. Since the last Business Meeting in April, 1946, the number of Constituent, International and Service members has increased 58%, but with the cooperation of the present members, an even greater increase is expected for next year. Mr. Bingham, the new President of EFLA, took office to serve for the coming year.

News ar

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U.S.A. Sends Film Entries to Brussels World Film Festival

The Committee on American entries to the Brussels World Film Festival, June 1 to 20, appointed by William F. Kruse, President of the Allied Non-Theatrical Film Association, included Dr. Grace Fisher Ramsey, Rita Hochheimer, Iris Barry, Bosley Crowther, Horace O. Jones, and William K. Hedwig.

Non-theatrical films forwarded by the committee included the following: *The Robin*, (Heidencamp Nature Pictures), *Springboard Techniques* (Coronet Instructional Films), *The Monarch Butterfly* (Simmel-Meservey), *Kodachrome Cinematography of Bronchial Tumors* (Dr. Paul H. Holinger), *Bathing the Baby* (Johnson and Johnson Co.), *Story of Menstruation* (International Cellucotton Products Co.), *Junior Citizen* (Alvin J. Gordon), *Eggs, Petroleum, Tuberculosis, Immigration, Atomic Energy, and Using the Classroom Film* (Encyclopaedia Britannica Films).

In addition to these, the following government films were submitted: *Journey into Medicine* (State Department), *Men Who Grow Cotton* (Department of Agriculture), *Operation Crossroads* (Navy), *To Hear gain* (War), *Floating Drydocks* (Navy), *Technical Principles of Radar* (War), *Fundamentals of Small Arms, Cycle of Operations* (War), *Hay Is What You Make It* (Agriculture), *Milk Processing* (U. S. Public Health Service), *The Crop That Never Fails* (Treasury).

International Exhibition of Motion Picture Technique Venice, Aug. 14 to Sept. 10

American, British, Russian, and French film industries are planning to be represented at the International Exhibition of motion picture technique to be held in Venice from August 14 to September 10. A whole section will be devoted to such non-theatrical films as the educational, scientific, newsreel, and cartoon.

In general, the Exhibition will enable the public to become acquainted with the technical mysteries regarding the preparation of a film, the instruments, the apparatus and the methods of film making. Scholars, technicians, industrialists, businessmen, and all interested parties will find a complete review of the film industry and its history grouped together in one exhibition.

Section I will cover the making of the motion picture from the manufacture of the raw film through to the editing and synchronization of sound. Section II will treat the distribution and the showing of films. Section III will demonstrate color methods. Section IV to sub-standard films; Section VI, to invention and research; Section VII to television. Section VIII will be dedicated to photography; Section IX, to historical apparatus dating from pre-Lumiere days to the present.

otes

Iowa Extension Division Given College Status

Emphasizing the importance of the university's relationship to the community it serves, the University of Iowa has given its Extension Division the same status as the university's colleges.

President Virgil M. Hancher has appointed as dean Bruce E. Mahan, present director of the Extension Division.

Mahan has directed the Extension Division since 1929 and has served as director of the alumni service and also as the executive secretary of the University of Iowa Alumni Association since 1935.

Mahan joined the University faculty as history lecturer and associate editor of the state historical society in 1923. He served in those positions until he became Extension Division director. He was president of the National University Extension Association from 1938 until 1939.

Wisconsin Visual Institute

The fifth annual Audio-Visual Education Institute will be held July 14-17 during the 1947 summer session at the University of Wisconsin, Madison. Matters which will receive general attention include: (1) the materials of audio-visual instruction, (2) international understanding through audio-visual materials, (3) the audio-visual program, including budget, administration and supervision, and school building plans.

Joint Film Program Planned By U. N. Film Board

A broad program of joint film and other visual activities, including the production of films, was approved by the United Nations Film Board at its second quarterly meeting held at Lake Success.

Mr. Benoit-Levy, Director of the Executive Office of the Board, who is also Director of the United Films and Visual Information Division of the Department of Public Information, reported that plans for the production of a list of 14 films were well advanced. These films will be distributed among the member nations for production.

Plans were also agreed upon for joint action, with the assistance of member nations, in the collection and international dissemination of information about films in the fields of international understanding, health, agriculture, industrial welfare, fundamental education and others.

In his report on the organization of an Executive Office to serve the members of the Film Board, Mr. Benoit-Levy disclosed that both the United Nations Department of Public Information and UNESCO were making available to the Board their entire film and visual information staffs. The New York headquarters of this Executive Office is located at Lake Success. The Paris office is located at the UNESCO headquarters under Mr. William Farr, chief of UNESCO's Film Section.

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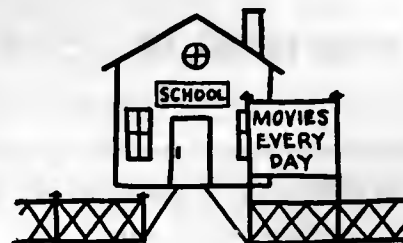
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In collaboration with the British Film Institute.

A series of still photographs from the actual film, which, together with the accompanying notes by leading authorities present the most complete survey yet published for study.

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Recommendations to Illinois State Department of Education

The St. Clair County Audio-Visual Education Workshop (Bellville) submitted certain recommendations to the State Department, hoping to improve and expand the wise use of audio-visual aids in the State.

1. That a state appropriation of 50c per pupil per annum, based on average daily attendance, be designated as audio-visual aids money to be used for films, slides, projectors, recordings, or rentals of the same, providing the local taxing district matches the above amount through local revenues to be spent for the same purpose.

2. That teachers be given credit for operating, directing, or supervising audio-visual education programs in their school buildings equal to the teaching schedule, i.e., small systems of 20 to 50 teacher schools one hour per day, 50 to

100 teacher schools two hours per day. In cities of 10,000 to 50,000 population, the director of visual education be given from one-fourth to one-half time for directing and supervising such a city-wide program and that in cities of 50,000 or more population a full-time director of visual aids be employed.

3. That these directors of audio-visual education shall be especially trained, qualified people with a legal teaching or supervising certificate.

4. That by 1950 all prospective teachers in the state be required to have at least a two-hour course in Audio-Visual Education, in order to qualify for a teaching certificate. (Note: California now has such a law.)

5. That such a program as outlined above should be supported by the State because:

a. Audio-visual aids were found to be efficient means of teaching in the education of members of the armed services.

b. Audio-visual aids accelerate the school program, enabling educators to meet the needs of pupils more efficiently.

c. Audio-visual aids enrich the school program enabling teachers to provide for the individual differences in learning ability that exists within any group of children or pupils.

d. We should be especially concerned now about what is being done in the name of audio-visual education because, if the program is not properly planned, operated, and supervised, it can degenerate from an efficient teaching method to mere entertainment and fall into disrepute.

Previews for Texas A & M Faculty

Previews of available films for faculty members of Texas A & M were arranged by George B. Wilcox, head of the Department of Educational Psychology. One of the local film dealers cooperated in this undertaking and presented films in seven fields: business administration, engineering, fine arts, education and teacher training, military science, athletics, and health, and agriculture.

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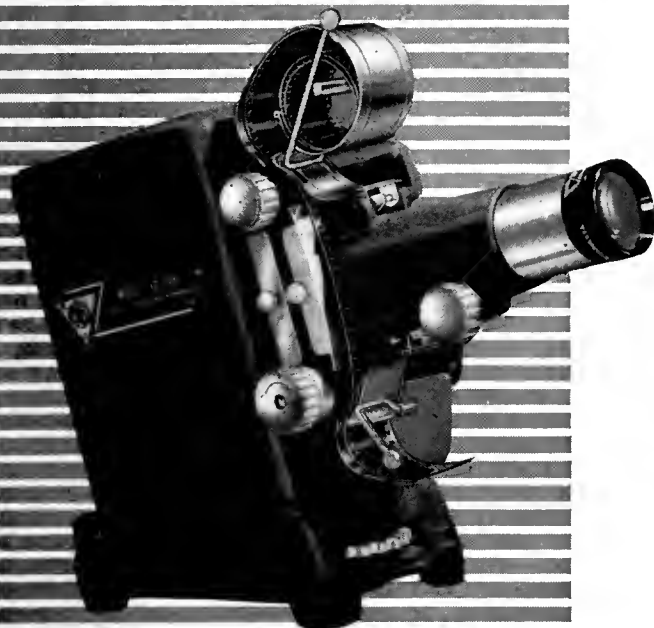
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"PROJECTORS WITH SIMPLIFIED CONTROLS"

Observations on the Audio-Visual Movement in Canada

(Concluded from page 316)

entitled, "Problems in Visual Education in Elementary Rural Schools" will be offered in Victoria with Mr. J. R. Pollock, Director of Visual Aids, Provincial Department of Education in Victoria in charge. The second course entitled, "Visual Aids Workshop," will be offered in Vancouver with Mr. Gordon Kilpatrick, Director of Visual Education of the Vancouver School Board in charge. The Provincial University and the public schools of Vancouver are both operating audio-visual aid libraries. The Provincial Department under the direction of Mr. Pollock has developed a start of such a library to serve all areas in the province.

The Maritime Provinces

Although I did not cover the Maritime Provinces on this trip, a report from Nova Scotia indicates there has been an increase of 1695 films in circulation throughout the Province during the current school year.

As indicated in my report made last spring covering a tour of the Maritime Provinces of Canada, I believe that Canadian educational leaders have definitely launched upon an expansion program in the use of films, radio, and other audio-visual materials.

Canadian Audio-Visual Needs

First: University and Normal School courses de-

signed to train teachers in the proper utilization of such materials.

Second: Well coordinated in-service training program to provide teachers on the job with the latest information on techniques of utilization, evaluation, selection, and care of equipment and sources of materials.

Third: The lack of electric power in many of the small communities prevents the use of projectors of various types.

Fourth: There is great need for many more audio-visual libraries, because of the great distances between centres of population.

Fifth: More professional literature must be made available to the classroom teacher. Audio-visual publications provided in the States are not receiving wide enough circulation.

Sixth: There must be produced more materials which are correlated with the curriculum offered by the Canadian schools.

Seventh: Materials with French commentary are quite essential for the many schools in which this language predominates.

SUMMER COURSES

<i>University of Toronto</i>	July 21-26
Workshop	Norma Barts
Audio-Visual Aids Course (certificate only)	July 2-Aug. 6
	J. W. Grimmon
<i>Macdonald College of McGill Univ., Macdonald College, Quebec</i>	June 30-July 26
Use of Audio-Visual Teaching Materials	W. W. Bennett
Promotion of Audio-Visual Instruction	W. W. Bennett

The Film and International Understanding

(Concluded from page 313)

OIC also is making extensive use of short-wave radio for broadcasting to foreign countries. An average of about sixty program-hours daily, in twenty-five languages, is being sent out over this medium. Musical and other programs also are transcribed on records for loan by United States diplomatic missions abroad to foreign radio stations. Reports indicate extensive use of these transcriptions abroad.

A Local International Film Project

By BRUCE UNDERWOOD

More neighborliness toward Latin American countries because of increased appreciation of their scenic and cultural wonders is an outstanding result of a series of Latin America travel films and entertainments presented recently in the Houston Museum of Fine Arts. Originated by the international relations committee of the Houston Junior Chamber of Commerce,



Programs at the Houston Museum included native songs and dances.

the series was sponsored jointly by that organization and the Art Museum Guild, and culminated in a special Pan American Day observance in Houston, Texas, April 14.

The Pan American Day observance included the showing of travel films at various civic clubs and at the University of Houston, feting of Latin American exchange scholars at the University, entertainments for school children and presentation of a radio discussion by several consuls from Latin American countries.

"The programs," explained Peter Whitney and T. L. Cummins, committee co-chairmen, "represented only one phase of planned activities of our committee, and should help give a better perspective of factors leading to current world events."

Plan Developed Locally

The series of entertainments, the first four of which entertained almost 2,000 persons, was the outgrowth of a tentative plan to show films on Latin America. The international relations committee co-chairmen; Roy Reagan, head of the committee's visual education subsection and Henry Escamilla, committee secretary, were credited with developing the idea.

Last November, Junior Chamber members presented an outline of plans to Art Museum officials who gladly offered their cooperation in organizing and directing the project. The Mesdames Paul Wagenseller, president; H. E. Rickard, vice president; S. S. McClendon, Jr., public relations chairman; James Chillman, music director, and T. Harold Coley volunteered for service.

After Junior Chamber members located suitable films by writing to various educational and film agencies, Mr. Reagan arranged through Visual Education Inc. for providing projection and record playing equipment, while the Art Museum Guild under direction of the Mesdames McClendon, Coley, and Richardson mailed notices, communicated with interested groups and planned additional entertainment.

Racial Situation Helped

A number of Houston citizens of Latin extraction were drawn more closely into local social groups than ever before when their services were obtained for entertainment numbers on the programs.

The publicity chairman of the international relations committee worked with Bill Adams, public relations chairman, and Herman Smith, director of the Houston Junior Chamber of Commerce to secure cooperation of local newspapers and radio stations to publicize the series.

Houston residents illustrated their interest when more than 500 attended the first of the series of programs. After all seats and standing room were filled, many were turned away from the museum.

A typical program included the singing of Latin American folk tunes by radio entertainers dressed in native costumes, a talk by Senor Alberto Barreto, consul from Peru and showing of films on South America. Houston's Gonzales sisters, Misses Eloisa and Olivia, radio performers who recently completed a tour to Hollywood sang, while Miss Gloria Reyes played the piano accompaniment.

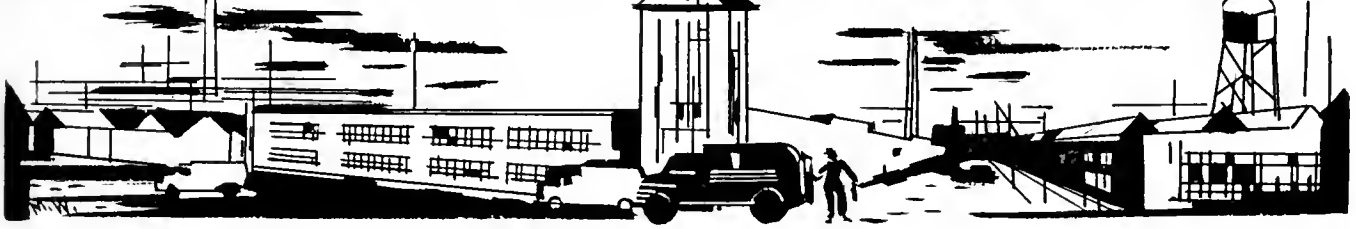
Programs Varied

Another program featured color films on Central America and Mexico, dancing of the "Jarabe Tapatío," Mexican Hat Dance, by Miss Patricia Saule, music by the Houston Mariachi Band, and a talk by Mrs. S. W. Heald, vice consul for Panama.

Speakers for other programs in the series included Harry de Ybarrando, director of foreign trade for the Houston Chamber of Commerce and Senor Hector Martinez, Mexican vice consul.

"Besides creating more international understanding and helping local interracial cooperation, the programs have increased the prestige of the local Junior Chamber by attracting attention of other organizations to this series of programs," local members explained.

AUDIO - VISUAL TRADE REVIEW



People

EBF Adds Rohyans And Dragstrem

Dan J. Rohyans has been appointed director of adult and home education for Encyclopaedia Britannica Films, it has been announced by H. R. Lissack, vice-president in charge of sales. Rohyans, a veteran of two years in the U. S. Navy in the Pacific, will direct E. B. Films' expanded program of adult educational pictures, first of which will be released shortly. These will include films for use in the home, by adult discussion groups and in industry education programs.

D. R. Dragstrem of Somerset, Indiana, has been named district manager of Encyclopaedia Britannica Films for the state of Indiana, it was announced by H. R. Lissack, vice-president in charge of sales.

Dragstrem will serve as an educational representative of E. B. Films, working with Indiana school administrators and educators to help them organize and augment audio-visual educational programs.

NAVED Convention in Chicago, August 3-6

More than 1200 persons are expected to attend the 1947 Convention and Trade Show of the National Association of Visual Education Dealers, which will take place at the Sherman Hotel, Chicago, August 3, 4, 5 and 6, 1947. Detailed plans for the convention were announced recently by NAVED President Bernard A. Cousino, who stated that new and interesting features will be added to make this year's meeting more valuable than the Association's highly successful 1946 convention.

Headline speakers who have agreed to appear on the 1947 program include Dr. Robert M. Hutchins, Chancellor of the University of Chicago and long-time advocate of audio-visual education; and Arthur H. "Red" Motley, Editor of PARADE Magazine, who is one of the country's outstanding speakers on sales topics.

The program will center around a series of "open forum" discussions in which those attending will have ample opportunities to take part. These dis-

cussions, which have proven most valuable in NAVED's previous conventions and regional meetings, will be broadened and given additional emphasis at this year's meeting. One new feature of the 1947 meeting will be an "Educator-Dealer Panel" in which prominent educators will discuss present educator-dealer relationships with a view to better service to the customer.

One of the most important features of the meeting will be the Trade Show, which will include 89 exhibits of audio-visual equipment, films, materials, and supplies. This year's Trade Show runs 4 days, is open an average of 7¼ hours per day. Initial announcements of the Trade Show have been mailed to manufacturers, film producers and distributors. Further information, hotel reservation and registration blanks, and advance programs may be obtained from NAVED, 431 S. Dearborn St., Chicago 5, Illinois.

David E. Strom Consultant For McGraw Hill

The appointment of David E. Strom as educational consultant to be available for advisory service to users of McGraw-Hill Text-Films has been announced. Mr. Strom for the past 6 years has been director of the Audio-Visual Aids Center at the University of Connecticut and before that was director of the Visual Aids Department of the Minneapolis Public Schools. The first Text-Films are scheduled to be ready for distribution about July 1st.

In announcing the appointment, Albert J. Rosenberg, Manager of the Book Company's Text-Film Department, pointed out that Mr. Strom is well qualified to work with educators in making most effective use of the combination of text-

ROBERT E. SCHREIBER, Editor
Audio-Visual Center
The University of Chicago

book, motion picture, and filmstrip which McGraw-Hill is producing as a "packaged unit" in selected college and high school subjects.

Text-books included in the initial phase of the McGraw-Hill program are Schorling's *Student Teaching*, for normal schools, teachers colleges and "in service" teacher training programs; French's *Engineering Drawing*, for colleges and technical institutes; French and Svensen's *Mechanical Drawing* for high schools; and Diehl's *Textbook of Healthful Living*, for college hygiene courses. Each of these books is supplemented by a series of Text-Films, consisting of six or seven 16-millimeter sound motion pictures and a like number of coordinated silent filmstrips. All three units—textbook, motion pictures and film-strips—use the same terminology and the same basic approach to the subject.

ANFA Re-Elects Officers At Convention

The Allied Non-Theatrical Film Association, Inc., observed its Eighth Anniversary at a national convention held at the Hotel Vanderbilt, New York City, May 15, 16, 17. The three days featured special programs involving each of the seven sections of the organization.

Among the problems discussed were: the trend of major Hollywood film sources to enter the non-theatrical field; film distribution by public libraries; differentiation among various types of film dealers; the quality of motion picture prints.



Motley

Hutchins

Cousino

The same slate of officers was re-elected for the coming year. They are: President, William F. Kruse; Vice-Presidents, Stanley Atkinson and Sam Goldstein; Treasurer, George H. Cole; Secretary, Hal Baumstone; Executive Secretary, Wilfred Knighton. On the Board of Directors are Thomas Brandon, Kent Eastin, Edward H. Stevens, and E. E. Carter.

The following were named Section Chairmen: Edward H. Stevens, Film Libraries; Sam Goldstein, Distributors; Sol Jeffe, Laboratories; Horace Jones, Manufacturers; Clem Williams, Dealers; Fletcher Smith, Producers; George H. Cole, Projection Services.

The ANFA Trade Show was held May 16-18 at the 71st Regiment Armory in conjunction with the Photographic Carnival of 1947 sponsored by the Photographic Merchandising and Distributing Association, Inc., and U. S. Camera.

Wilton to Da-Lite

Oliver N. Wilton has been appointed General Sales Manager of the Da-Lite Screen Company, Chicago, according to an announcement by Chester C. Cooley, President. Mr. Wilton is widely-known in the photographic trade and brings a wealth of experience to his work. With Bell & Howell for many years as Assistant Vice President in charge of Domestic and Export Sales, he has visited most of the United States, Europe, Mexico and Cuba. During the war he acted as Liaison Engineer to the Army Air Force and Navy Bureau of Ordnance, and was instrumental in the design and production of numerous optical and photographic devices.



Oliver N. Wilton

Jordan Completing Book

William (Bill) E. Jordan, 16mm distribution specialist, is putting the finishing touches on his book, "Motion Picture Profits," which deals with basic 16mm industry practices and public exhibition outlets as an extension of existing 35mm markets, based on a fifteen year survey of the field. He will spend a considerable amount of time in Texas and the Southwest inspecting semi-permanent theatre installations using 16mm equipment and will arrive in Los Angeles sometime in the summer.

Photographers Association To Meet, August 25-29

The 55th Annual Convention of The Photographers' Association of America will take place from August 25 to 29, inclusive, at the Hotel Stevens, Chicago, Ill. With a membership today of 7,231 as compared with about 5,500 when last year's convention opened, this year's attendance should at least equal the 8,486 figure of 1946.

The most important thing right now is the matter of advance registration, which will save those who plan to come the grief of standing in line. Incidentally, advance registration fees will be refunded to all who find later that they cannot attend.

New Appointments to T F Staff

Mr. Louis N. Freedman, President of Teaching Films, Inc., has announced the appointment of Mr. Leonard Amster as Editor. Mr. Amster attended Harvard University and came to Teaching Films, Inc., from the publishing field, in which he had been active up until the outbreak of the war. His activities with Teaching Films, Inc., will be largely concerned with the development of instructional materials in the cultural fields of music, art, and literature.

Also announced is the appointment of Mr. George Pease as Regional Director of sales for the West Coast. He will be in charge of film sales and distribution in eight states.

Joseph M. Kirchheimer is Sales Director of the organization and will also be in direct charge of the sales staff of the Eastern Division. He will coordinate sales and advertising and promotion activities in the New York office, as well as maintain and service the distribution system. Prior to his association with Teaching Films, Inc., Mr. Kirchheimer was in charge of South American Sales for the Central National Corporation. The appointment of Mr. David J. Wolper as Assistant Sales Director has also been announced. Before entering the service, Mr. Wolper was engaged in the radio field.

United World Appointment

Matthew Fox, Chairman of the board of United World Films, Inc., has announced the appointment of Edward T. Dickinson, Jr., as Vice-President in charge of the development and distribution of educational films for United World, the 16mm subsidiary of Universal Pictures Company, Inc.

Mr. Dickinson took his A.B. at Yale in 1932. Prior to the war, he was Research Assistant to the Chairman of the Board of U. S. Steel. His duties included the supervision of research and scripts for the steel company's motion pictures. After the outbreak of the war he was granted leave to become Executive Director of the Planning Committee of the War Production Board coordinating industrial training efforts, followed by service in the United States Marine Corps overseas for two and a half years.



Underwood & Underwood

Edward T. Dickinson

Ad Award to Victor

An award for the best product-selling color ad in business and trade magazines was presented to the Victor Animatograph Corporation, Davenport, Iowa at the fifth annual awards luncheon held by the Chicago Federated Advertising club at the Continental Hotel in Chicago Thursday, May 8.

Nearly 500 attended the awards luncheon which was climaxed by awards to winners in 10 different classifications of advertising. Grand prize of the meeting went to Swift and Company of Chicago. There were 443 entries in the contest.

The award to Victor, a division of Curtiss-Wright Corporation, was presented to Robert DeLay, representative of the Victor advertising department. The winning ad, which appears in this issue of the *Screen*, was prepared by the L. W. Ramsey Advertising agency and was the original idea of Paul Norton, art director of the Ramsey firm.

Production Activity

Britannica Production to Chicago

Research and production offices of Encyclopaedia Britannica Films were officially opened in the former First National Bank Building of Wilmette (Illinois) late last month as the entire production and research staffs of the educational motion picture producer complete their move from New York City.

The move from New York was led by Dr. V. C. Arnspiger, executive vice-president of Encyclopaedia Britannica Films, who has been associated with the company since its founding in 1929. Others include Dr. Melvin Brodshaug, vice-president in charge

of research and James A. Brill, vice-president in charge of production.

The 12,000 square feet of floor space in the former bank building had been undergoing extensive remodeling and alteration since April 1 to make the building ready for offices and an experimental photographic studio and projection room.

Since its organization as Erpi films in 1929, Encyclopaedia Britannica Films has done its research and production work in or near New York City. The move to Wilmette will place all departments of the company's operations in close touch with its two parent organizations: the Encyclopaedia Britannica and the University of Chicago. Administrative and sales offices of the company will continue to be maintained in the Civic Opera Building, 20 North Wacker Drive, Chicago.

American Film Producers Abroad

A permanent professional motion picture unit now is established in Europe, and is ready to function in supplying coverage in 35mm and 16mm anywhere on the Continent and the Near East, according to Robert Gross, executive producer of American Film Producers.

The American Film Producers is clearing all requests for motion picture coverage in Europe and the Near East through their executive offices in the Empire State Building, New York City.

Religious Film Service Formed

Visual aids in churches and Sunday Schools step forward again through the organization on June first of Religious Film Service, 5121 West Devon Avenue, Chicago. The Rev. John W. Gable, Lutheran minister, resigned a pastorate of eight years at Richmond, Ill. to become its head.

Sixteen years of study and practical experience in producing religious films precedes the Rev. Mr. Gable's decision



Rev. John W. Gable

to direct the distribution and production of projected visual aids for Religious Film Service.

Religious Film Service will provide complete facilities to answer the needs of churches for help in utilization of visual aids. Among the services offered are a film rental library with many unique features, production on order of promotional and record motion pictures, assistance in securing all types of visio-audio materials and equipment, projection service for churches without equipment, lectures and demonstrations of correct methods of teaching with visual aids, and personal attention to problems of individual churches and organizations.

Equipment

Ampro in Great Britain

Ampro Corporation of Chicago announces that arrangements have been completed to manufacture their well known 16mm silent and sound motion picture projectors in Great Britain. A newly formed British distributing company, "SIMPLEX-AMPRO LTD." located at 167-169 Wardour Street, London, W.1, will direct the sale of Ampro projectors in Great Britain, Ireland, and the Continental Markets.

Film Preserver from Bolex

American Bolex Co., Inc., 521 Fifth Avenue, New York City, announce that they will handle exclusive distribution of AMBOLAC, a new film preserver. The new AMBOLAC is quickly and easily applied to the film without special equipment. A 2-ounce bottle will serve to cover approximately 5000 square inches of still film or about 1500 feet of 16mm movie film. It provides a thin film to protect the emulsion without impairing screen brilliance or color values. The protective coating safeguards the delicate emulsion against mechanical damage resulting from dirt piled up on the aperture plate, from rewinding scratches, fingermarks, curl, and brittleness. This film preserver is equally suitable for black-and-white, Ansco Color, or Kodachrome.

Weston Photographic Analyzer

The new Weston Photographic Analyzer, consisting of a densitometer, an illumination meter, and a calculator, has been announced by the Weston Electrical Instrument Corporation, Newark, N. J. The instrument has been designed and developed to enable professional and amateur photographers to make prints and enlargements, and especially to produce color photographs by any process through the aid of instrumentation.

By means of the Analyzer's critical measurements, the photographer can accurately appraise the value of negatives as to density and contrast range. The user can calculate, in terms of his own equipment and working conditions, the



Weston Analyzer

exact contrast ranges of printing papers, and match the correct grade of paper to any particular negative. It determines definitely the correct printing exposures, and controls many other processing operations designed to produce technically correct pictures in either black-and-white or color.

New GoldE Color-in-Motion Rotochrome Spotlight

A new modern 500 watt Color-in-Motion Spotlight is announced by the GoldE Manufacturing Company, Chicago. This GoldE "Rotochrome," which is the smallest spotlight of its kind, combines the attraction of light, color and motion in one compact, safe, simple unit with a continuous, even changing symphony of color-light.

Action is completely automatic. Color change is smooth, soft, pleasing. Internally mounted color wheel is fully enclosed. Prevents damage to glass color panels or other working parts . . . avoids damage to draperies or any surrounding objects.



GoldE Rotochrome Spotlight

The Rotochrome uses 500, 400, 300, 250 or 200 watt Medium Prefocus Base Lamp. Table type as illustrated is standard. Ceiling or wall mounting bracket also available. Dimensions: 10" long, 13" high, 8" wide. Net weight 10 lbs. Operates on 110 volts 60 cycle A. C. Other voltages and frequencies available.

Write for Bulletin 471 to GoldE Manufacturing Company, 1214 W. Madison St., Chicago 7, Illinois.

Distribution of Kolograph Projector Arranged

Don Oliver, well-known figure in the 16mm projector field, is handling national sales distribution at 188 West Randolph Street, Chicago 1, Illinois.

Unusual features of the new projector include provision for using a microphone simultaneously with sound on film because of the separate audio input channels built into the amplifier; the large T-20 bulb with a life of more than two and half times that of the smaller T-12 may be employed without fear of overheating; and conditions of low or exceptionally high line voltage do not affect the photo-cell because of the use of rectified rather than oscillatory current. Silent and sound speeds are available at the flick of a switch.

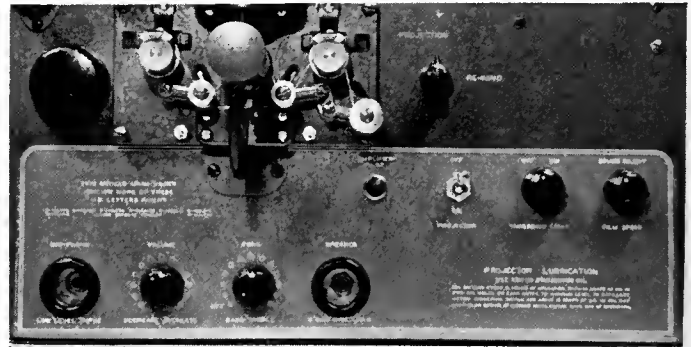
The unit is entirely portable, built into two cases of which one contains the projector and the other the loudspeaker. Both are finished in a fine grade of top leather, while the loudspeaker cabinet is lined with material for enhancing sound production. Complete literature and cables together with microphone and desk-stand are included.

The lens mount is hinged, making it easy to clean the aperture, and the framing lever moves the entire optical system thus avoiding the picture "jumping" off the screen when the film is reframed. Usual tilting mechanism is furnished.

New Paper Tape Recorder

The Brush Development Company has announced a new portable paper tape recorder, the model BK-403. In fundamental principles, it is similar to the home model BK-401, both models recording magnetically on a narrow paper tape which is coated with a magnetic material. The new recorder weighs 50 lbs. and has a two-speed capstan. Set to run at low speed, the normal roll of tape will record voice for one hour which is 50% longer than the high-speed recording which

Simplified control panel on the new NATCO projector. Sound controls are at lower left between the microphone and speaker jacks. Projection rewind control is to the right of the sound head.



must be used for music. The BK-403 is more ruggedly built than the non-portable model and includes 5 reels of tape in a built-in carrying compartment. The paper tape may be edited by means of a pair of scissors and Scotch tape. The recorded sound may be erased from the tape at any time, and the tape may then be used again. Add to Recordings

Ampro Trains Student Projectionists

An interesting experiment in training students to be expert motion picture projectionists was recently conducted by Ampro Corporation. When the Chicago Board of Education recently purchased a number of Ampro-sound 16 mm. projectors, Ampro invited student projectionists from the various schools receiving the units to their Chicago plant. An informal class was held in Ampro's projection room where Ampro representatives explained the easy procedure of threading and operation.

Students were then given the opportunity to show what they had learned by operating the projectors themselves. As testimony of their proficiency, Ampro gave each student a card stating that the bearer was an "Authorized Ampro-sound Operator... thereby certified to be a competent Ampro-sound 16 mm. motion picture operator."

Price Reduced on Natco Projector

Natco, Inc., Chicago, has announced the first general price reduction for 15mm sound motion picture projectors, along with several new design improvements that are said to increase the film life and permit even more faithful reproduction of sound. Information on the new Natco Model 3019-2, which sells for \$20 less than the current model, was furnished by Willard Gidwitz, executive vice-president and treasurer of Natco, Inc.

Important among the new features of the improved projector is the centrifugal switch controlling both the projector motor and projection lamp. The new switch, developed by Natco engineers, eliminates all danger of burning the film by permitting the projector motor to attain operating speed before the projection lamp is turned on. Use of the new switch also permits improvements in the amplifier circuit and wiring that give a wider range of frequencies and improve the tone quality of the sound.

Of equal importance is the governed voltage control for the sound exciter lamp and the photo-electric cell which prevents "wows" and distortion of sound when the electric power supply fluctuates.

Projector controls are regrouped for added convenience on the new Natco projector. Tone and volume controls are located side by side on the lower left of the operating side of the projector while the new centrifugal projection switch, threading lamp switch and speed control switch are above and to the right of the sound controls to prevent confusion when operating in the dark. The threading knob, used to rotate the film mechanism while threading the projector, is directly under the threading lamp which is, in turn, under the projector lens.

Other new features of the Natco Model 3019-2 include an amber indicator lamp to show when the amplifier is in operation, an improved release catch on the folding reel arm, grey enameloid finish and black, instead of maroon, leatherette covered cases for both projector and speaker units.

According to Mr. Gidwitz, the reduction in price for the new Natco Model 3019-2 was prompted by several factors. These included the rapidly expanding demand for the projector, enlarged plant facilities for volume production, and accessibility of basic materials. The company makes practically all of the projec-



The new portable Brush "Soundmirror" recorder. This model (BK-403) has a low-speed drive for recording speech. A magnetic paper tape is used, which may be edited with a pair of scissors and some Scotch tape.

tor components, including small motors, in its own plants, virtually eliminating dependence on outside suppliers for parts.

The original Natco design and all subsequent improved models are unique in that they incorporate unit-construction of several major elements of the projector. The sound head, for example, is built as a separate unit and assembled into the complete projector on a regular assembly line. The picture unit, including the shutter and shuttle mechanism, also is of unit construction. Either of these units may be removed from the projector in a matter of seconds and sent to a dealer or service station if repairs resulting from normal use become necessary.

Slidefilms and Slides

■ **CURRENT HISTORY FILMS**, 77 Fifth Ave., New York 3 have issued a new filmstrip dramatizing the need for health insurance. The film, entitled *Medical Insurance—Pathway to Health*, gives facts and figures on America's health conditions and dramatizes the proposals contained in the controversial National Insurance and Public Health Act, introduced into Congress on May 20.

Highly graphic illustrations and pictures give the layman a quick grasp of an involved technical subject.

■ **TEACHING FILMS, INC.**, 2 West 20th St., New York has released the following new slidefilms:

International Date Line (35 frames)—why it was created; how it functions; its importance in an air age.

Food, Clothing, and Shelter Series (35 frames each for grades 2, 3, 4)—tracing the development from the day when man lived in caves and fed on wild fruit and animals down to the present: *How Man Has Learned to Shelter Himself*, *Man's Shelter Today*, *Early Man and His Food*, *Our Food and How We Get It*, *How We Preserve Our Food*, *How Man Learned to Make Cloth*, and *How We Get Our Clothes*.

Holiday Series (35 frames, grades 1, 2, 3)—familiarizes children with the people and events: *Arbor Day*, *Thanksgiving Day*, *Columbus Day*, *Christmas*, *Hallowe'en*, *Lincoln's Birthday*, *Story of St. Valentine's Day*, and *Washington's Birthday*.

■ **UNITED NATIONS**, Dept. of Public Information, Films and Visual Information Div., Lake Success, L. I. N. Y. offers free a 35mm single-frame slidefilm which presents in 90 frames of photographs and illustrations the organization of the United Nations. Commentator's notes accompany each film. Available in English, Spanish, French, or Russian versions: *The United Nations at Work—The Secretariat*.

■ **THE SOCIETY FOR VISUAL EDUCATION, INC.**, 100 East Ohio Street, Chicago has released a new SVE Library of 100 Slide Units (each unit containing 10 color slides) organized into three main fields of study: (1) General Science Units, (2) Social Study Units, and (3) Art Appreciation Units. The series is called *Visualized Units in Color*. The manuals, accompanying each slide unit, provide the instructor with sufficient factual and interpretative information to evaluate each slide. Although each slide unit is organized to meet a specific study objective, the instructor will find that the slide set itself may be utilized with value in many other related fields of study. A descriptive catalog will be sent upon request to the above address.

■ **DEVRY CORPORATION**, 1111 Armitage Ave., Chicago 14, Illinois has prepared an attractive 16-page catalog listing 2"x2" Kodachrome slides on North and South America, Southern Europe, Asia, Africa, and the Pacific Islands.

Manuals, designed especially for educational purposes, are available for

each group of slides. Copies of the catalog may be obtained by writing to DeVry at the above mentioned address.

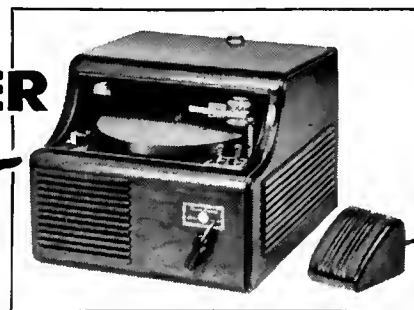
Transcriptions and Recordings

■ **RCA VICTOR**, Camden, N. J. recently released an album of dramatic readings of especial interest to high school English teachers. *Leaves of Grass* (Album M-955) includes 19 Walt Whitman poems read by Ralph Bellamy. Most effective use of such an album may be made if the teacher will play only the poems under study for a given day. A second playing after a brief analysis or discussion is usually beneficial.

Whitman works included are *Introduction*; *To a Certain Civilization*; *I Think I Could Turn and Live with Animals*; *To the Man-of-War Bird*; *For You O*

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Democracy; Vigil Strange; I Kept on the Field One Night; Long, too Long, America; Over the Carnage Rose a Prophetic Voice; O Star of France; To a Foil'd European Revolutionaire; Europe; France; A Broadway Pageant; Years of the Modern; I was Looking a Long While; Passage to India; By Blue Ontario's Shore; So Long; Song of the Open Road.

Leopold Stokowski and the Hollywood Bowl Symphony Orchestra have made the first domestic recording of *The Plow That Broke the Plains* (DM-116), the music which Virgil Thomson wrote for the documentary film of the same name. The recording was made on a motion picture sound stage of superb acoustical quality. The subtitles of the music follow the tragic evolution of the great American plains from grasslands to wheatfields to drought and dust-bowl — "Drought," "Desolation," "Blues," and "Cattle."

■ **POPULAR SCIENCE PUBLISHING CO.**, 353 Fourth Ave., N. Y. C. 10, has the following English literature recordings on its list of Teach-O-Disc, 12-inch, double-faced, 78 r.p.m. records: *Les Miserables*, Parts I to IV.....Hugo
The Black Arrow.....Stevenson
Huckleberry Finn, Parts I to IV..Twain
Rip Van Winkle.....Irving
Elegy Written in a Country Churchyard.....Gray
Ode on Intimations of Immortality....
.....Wordsworth
The Courtship of Miles Standish.....
.....Longfellow
The Rape of the Lock and Childe Harold's Pilgrimage.....Byron
The Rime of the Ancient Mariner.....Coleridge

Westinghouse Teaching Aids

Three new teaching aids—The Electron-Tube Wall Chart, a transcription kit called *Electronics at Work*, and a sound motion picture entitled *Adventures in Research*—have been announced by the Westinghouse School Service Department, 306 Fourth Ave., Box 1017, Pittsburgh 30, Pennsylvania. A leaflet describing these aids is available from the above address.

The Electron Tube Chart is printed in eight colors on heavy linen paper. It contains basic information on operation, types, and applications of electron tubes. It shows how the electron is freed in electron tubes, basic structural types of electron tubes, action of gas-filled and vacuum tubes, and their six primary functions. The 25" x 36" chart is reinforced top and bottom by tin strips and is hinged for hanging. The price is reasonable.

The transcription kit *Electronics at Work* provides six 15-minute programs especially prepared for classroom use. A Teachers' Guide and supplementary literature on electronics are included. The kit is available for purchase. The film, *Adventures in Research*, is described under "Current Film News."

Current Film News

Rental Program for Britannica Films

A nation-wide sound films rental program, designed to supplement existing film rental services for schools, has been announced by Encyclopaedia Britannica Films.

The new program will go into effect June 1 this year, H. R. Lissack, vice-president of EB Films, announced. It is aimed to provide an additional means of using and evaluating EBF classroom sound motion pictures and to assure better utilization results with professionally created classroom films. Encyclopaedia Britannica Films Preview Libraries, in five strategically-placed cities, will handle the program.

"The new rental service will make it easier for all schools, even those with small budgets, to use the right EBF film close to the time when it is needed," Lissack said. "No rental plan can be as good as a school's ownership of a film library, but by encouraging educators to rent a number of EBF films closely correlated with the curriculum objectives, utilization of film materials can be greatly improved," Lissack added.

■ **ENCYCLOPAEDIA BRITANNICA FILMS INC.**, 20 North Wacker Drive, Chicago 6, Illinois announces the following new films:

Fire, (1 reel)—a film intended to teach pupils of the middle grades and junior high school the important uses of fire, the principles of combustion, and the nature of fire hazards. The principal methods of extinguishing fires are shown. Animated drawings illustrate the three essentials of combustion—fuel, oxygen, and a kindling temperature.

Immigration (1 reel)—the story of the steady movement of people into the United States from Colonial times to the present day. By animated maps, the film shows how the United States became populated and why Europeans left the Old World. It is intended for American history, social studies, sociology, and civics classes.

Petroleum (1 reel)—first of a series of classroom films treating the problems of world energy resources. The importance of petroleum in the modern industrial world is stressed, and the social and political problems involved in oil production are not overlooked.

How a Baby Grows (series of ten 1 reel, silent films)—produced at the Yale University Clinic of Child Development in collaboration with Dr. Arnold Gesell, authority in the field of infant psychology. The films show the growth of individual babies through various periods.

Encyclopaedia Britannica Films will soon release its first full-color sound films. Four of the six color films now in production are on art subjects. The first to be released will be "The Making of a Mural," executed by Thomas Hart Benton. The other three art pictures were produced with the collaboration of Eliot O'Hara, water colorist.

■ **BUSINESS EDUCATION VISUAL AIDS**, 104 West 61 Street, New York 23 has announced the following film for use in business education:

The Duties of a Secretary (3 reels)—covering office procedures, dress, business confidence, filing procedures, mail handling, keeping of appointments, telephone etiquette, and the tactful handling of callers. A dramatic treatment is employed to make certain points more forceful. The new secretary dreams of the first day at the office. She does everything wrong, but an off-stage voice prompts her in the correct procedures.

■ **CHINA FILM ENTERPRISES OF AMERICA, INC.**, 35 Park Ave., New York 16, is the only private Chinese film company incorporated in this country, formed by both Chinese and Americans. It is one of the first Chinese companies to promote and produce 16mm films. It also acts as consultant to others who produce films concerning China. Included among their film offerings are three Kodachrome 16mm sound subjects, 1 reel each:

Painting a Chinese Figure—illustrated by Mr. Yeh, a famous Chinese artist.

Painting the Chinese Landscape—in which the four important steps in painting are depicted.

Chinese Shadow Play—presenting a short version of a popular Chinese fairy tale, "The White Snake Lady." The actors, painted in transparent color, perform behind an illuminated screen.

■ **CORONET INSTRUCTIONAL FILMS**, 65 E. South Water St., Chicago, have these five new films ready for release, all of which are available in color or black and white:

Shy Guy—guidance film treating the problem of shyness as it affects the adolescent.

Playground Safety—motivational film, planned to improve playground behavior by implanting three basic safety rules.

Science and Superstition—reflects a changing point of view in the philosophy of science education, the necessity of teaching pupils how to use the scientific method in their own thinking.

The Halogens—presents the four members of this group and their physical and chemical properties, free and in their most important compounds.

The Colorado River—contrasts its untamed beauty and lack of commercial traffic with the controlling influence of its giant dams which serve civilization.

■ **FILM PUBLISHERS, INC.**, 25 Broad St., New York 4, who specialize in films and filmstrips on international relations, have sales rights on the following:

One World or None—produced by Philip Ragan in cooperation with the National Committee on Atomic Information and the Federation of American Scientists. Clearly projecting a summary of the world atomic situation, the "One World" implications of atomic energy for the greater need for unity in cooperation on all levels of life; international, national, and community. It stresses the need for all nations to unite to establish worldwide control of atomic energy and other weapons of mass destruction. The technique is an unusual animated drawing method developed by Ragan interspersed with live-action scenes. The narrative is delivered by Raymond Swing. A slidefilm version with printed speechnotes and a 12-inch phonograph record on this subject are also available.

John Bull's Own Island—a 20-minute film survey of Britain's outlook in the postwar economic world, produced by National Film Board of Canada. A 35mm silent slidefilm of the same title has been especially adapted from the motion picture by Film Publishers for American discussion.

Operation Underground—a Tele-news-Newsweek Magazine production, telling in 2 reels the thrilling and authentic story of how one section of the French underground helped the Allied cause in the past war. Under the very eyes of the Nazis, who appear unsuspectingly on the screen, the picture was filmed by three Frenchmen with amazing courage.

■ **THE NATIONAL FILM BOARD OF CANADA**, 620 Fifth Ave., New York 20, has assigned to Castle Films the exclusive 16mm distribution rights in the U. S. for a series of short films on industrial safety. The series title is "Accidents Don't Happen" and the individual titles are "Organization", "Machines", "Handling" and "Falls".

■ **NEW JERSEY STATE COMMISSION FOR THE BLIND**, Newark, New Jersey is the distributor for the following film produced by the Emerson Yorke Studio, 35 West 45th Street, New York City 19:

Conquering Darkness (2 reels)—a portrayal of the work of the New Jersey State Commission for the Blind. The theme of the film is that blindness is not an insurmountable obstacle. The following activities are

covered: education, industrial placement, assistance, home industries, talking books, Braille library, and prevention. The film may be used in the community or the school.

■ **THE LIBRARY OF CONGRESS**, Motion Picture Division, Washington 25, D. C., is selling prints at cost of the motion picture:

The Flow Process Chart and How to Use It (15 min.). By color animation this film shows how to prepare a flow process chart. The four keys to process charting are illustrated: operation, transportation, storage, and inspection. The film is recommended for use in the study of work simplification.

■ **THE PRINCETON FILM CENTER**, Princeton, N.J., is handling the distribution of a film recently completed for the McDonnell Aircraft Corporation of St. Louis, with the title:

The Phantom — 20-minute 16mm sound film in color which has as its subject the new twin-jet propelled Navy fighter by that name. It is said to be the first film of its kind in the history of jet propulsion.

■ **SHELL OIL CO., INC.**, 50 West 50th Street, New York 20 and 100 Bush Street, San Francisco, California has recently released a free safety film for general showings:

Screw Drivers and Screw Jays (12 min.)—careless drivers and pedestrians rapped via humor. Funnymen, Lew Lehr, and radio announcer, Don Wilson, employ chuckles instead of blood and wreckage to point out the many thoughtless habits which menace life and limb on city streets. It is sponsored by the National Safety Council.

■ **SIMMEL-MESERVEY**, 9538 Brighton Way, Beverly Hills, Calif. has released the following new film:

Historic New England (2 reels, color)—produced by Burton Holmes, world traveler and lecturer. This is not a travelog; it places primary emphasis on the historical, economical, and geographical significance of the six New England states.

■ **M. STONE**, Room 904, 1472 Broadway, New York 18, has made a 16mm Jiu Jitsu wrestling film.

Jiu Jitsu (1 reel) is an instructional subject on the defense against each of four common attacks. An expert, a black belt holder, and an instructor demonstrate the four throws in detail, move by move, at normal speed, in slow motion and in closeups. The picture which was filmed at the New York Academy of Jiu Jitsu, opens and closes with some fast free play.

■ **SUPERIOR COACH CORP.**, Lima, Ohio has produced a film on traffic safety in 16 and 35mm for free distribution:

Priceless Cargo (18 min.)—past perils and modern progress in school transportation. Highway safety requires the cooperation of motorists,

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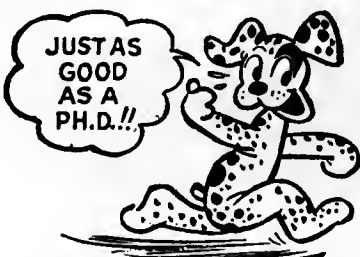
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educational authorities, parents, and pupils as well as the manufacturers of motor equipment. The film is intended for showing to school executives, parents, teachers, youth groups, and similar organizations.

■ **THE MOTION PICTURE SERVICE, U.S. DEPARTMENT OF AGRICULTURE**, Washington D.C., held a premiere last month in Washington of the new 20-minute color film:

Men Who Grow Cotton—sponsored by the Agricultural Extension Services of ten cotton states and agencies of the Department of Agriculture to encourage discussion of cotton and the future. It covers cotton's contribution to the national economy, ups and downs of life in the cotton belt, mechanization, foreign competition, Southern industrial expansion, new uses for cotton.

Prints of this film are deposited with the agricultural extension libraries in the ten participating states and are available for purchase to all other libraries.

■ **WESTINGHOUSE ELECTRIC CORPORATION**, School Service Department, 305 Fourth Avenue, Box 1017, Pittsburgh, Pennsylvania announces:

Adventures in Research (2 reels)—a science demonstration on electronics by Dr. Phillips Thomas of the Westinghouse Research Laboratories. Highspot of the film is a radar demonstration in which the strength of radio energy is shown. Dr. Thomas also demonstrates the vacuum tube, the X-ray tube, the pinhole detector tube, the Stroboscope, the Ignition tube, the cathode-ray tube, and the photo-electric cell. Each experiment is followed by a portrayal of the electronic device's use in communication, transportation, health, or entertainment. It will be lent free except for transportation charges.

■ **YOUNG AMERICA FILMS, INC.**, 18 E. 41st St., New York 17 has announced the release of four new films:

The Curious Coati (¾ reel)—designed for the primary school level. The film deals with the activities of the coati (coatimundi), a small Central and South American animal related to the raccoon. The coati's natural friendliness makes him easy to tame and an excellent pet.



"The Curious Coati"

Your Teeth (1 reel, edited from British Information's *Your Children's Teeth*)—explains the growth, structure, and care of the teeth.

Your Ears (1 reel, edited from British Information's *Your Children's Ears*)—illustrates the construction of the human ear and the function of each of its parts. The film stresses the necessity for proper care of the ears.

Your Eyes (1 reel, edited from British Information's *Your Children's Eyes*)—showing the construction of the human eye and the function of each part. By means of animation and live photography, such maladjustments as farsightedness and nearsightedness, and their manner of correction are shown. Proper care of the eyes is stressed.

The Fur Seal (1 reel)—a Telenews Production made under the supervision of Dr. Anthony of the American Museum of Natural History. It deals with the life and importance of the fur seal, and uses material photographed in the Pribilof Islands.

Tea from Nyasaland (1 reel)—a British Information Services' film on how the tea plant is grown and cultivated, blended and packed for the consumer. Exclusive American distribution rights owned by Young America Films.

Entertainment

■ **UNITED WORLD FILMS, INC.**, Rockefeller Center, New York 20, has acquired the following Universal Pictures for 16mm release:

Because of Him (9 reels)—starring Deanna Durbin and Charles Laughton. A stage-struck waitress cuts many corners to get her chance in a play where her acting talents and voice justify her stratagems.



"Because of Him"

Girl on the Spot (7 reels)—murder mystery with Gilbert and Sullivan tunes drawn on for music. A beautiful young singer is falsely suspected while the real criminal remains undetected until nearly the end of the film.

■ **ACADEMIC FILM COMPANY**, 1450 Broadway, New York 16, has 16mm distribution of the Universal feature:

The Man Who Found Himself—featuring Brian Aherne and Kay Francis. Brian plays the bewildered victim of a hilarious, complicated mistaken-identity situation.

Catalogs

■ **IDEAL PICTURES CORP.**, 26 East 8th St., Chicago 5, Illinois (or nearest branch) has issued the 27th edition of their 16mm *Sound Motion Picture Catalog* combined with 16 and 8mm silent list. This catalog is issued roughly every two years.

■ **EASTIN PICTURES CO.**, Davenport, Iowa has published its 20th Anniversary catalog of feature films. Separate lists of instructional and religious films are available on request.

■ **POST PICTURES CORP.**, 723 Seventh Ave., New York 19, N. Y. has recently distributed its new brochure listing its streamlined major features, features, dramatic features, musical comedies, Westerns, serials, songs, music, nature, sports, and other films.

■ **CORONET**, 65 E. South Water Street, Chicago 1 has announced its new condensed catalog of 100 different 16mm sound motion pictures. Nearly all films are in color or black-and-white. The new catalog indicates the grade levels for which each film is available and subject area; thus, business education, guidance, health and safety, general science, and similar classes.

■ **UNITED NATIONS**, Room 6300 C, Empire State Bldg., 350 Fifth Ave., New York 1 has published a partial list of official films, available for distribution in the United States dealing with the United Nations, Member States, and subjects related to the aims of the Organization.

■ **SOUTHERN VISUAL FILMS**, 66 Monroe St., Memphis, Tenn. has recently issued a new catalog, listing the entertainment features, Westerns, religious, colored casts, educational, comedies, and other films.

■ **CASTLE FILMS**, Division of United World Films, Inc., 30 Rockefeller Plaza, New York 20, N. Y. has released its list of *U. S. Government Films for School and Industry*. Films included are those of the U. S. Department of Agriculture, U. S. Office of Education, U. S. Navy and War Departments, U. S. Public Health Service, Civil Aeronautics, Veterans Administration, and other related governmental and industrial films.

■ **PICTORIAL FILMS**, Inc., Radio City 20, N. Y. has issued a brochure on movies for the home library, including puppetoons, cartoons, sports, nature, travel, music, and fiction plus a series of 2x2 slides.

■ **LEWIS FILM SERVICE**, 149 North Broadway, Wichita 2, Kansas, is distributing the Second Edition of its 1947 16mm sound motion picture catalogue. The films are grouped under such headings as Adventure, Children's Films, Color Cartoons, Foreign Language, March of Time, Major Productions, Religious Films, Sport, Travel, etc.

Films from Britain

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New Haven 4, Conn.

(See advertisement on page 339)

FILMS

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347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation

130 W. 46th St., New York 19, N. Y.
(See advertisement on page 342)

Bailey Film Service

P. O. Box 2528, Hollywood 28, Cal.
404 N. Goodwin Ave., Urbana, Ill.

Bray Studios, Inc.

729 Seventh Ave., New York 19

British Information Services

30 Rockefeller Plaza, New York 20
(See advertisement on page 343)

Bronxville Film Center

23 Palmer Ave., Bronxville, N. Y.

Castle Films, Div. of United World Films, Inc.

30 Rockefeller Plaza, New York 20.

Catholic Movies

220 W. 42nd St., New York 18, N. Y.
1409 79th St., North Bergen, N. J.

Children's Productions

P. O. Box 1313, Palo Alto, Cal.
(See advertisement on page 296)

Church Film Service

2595 Manderson St., Omaha 11, Neb.

Collins Motion Picture Service

502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Community Movies

1426 W. Washington St.
Charleston 2, W. Va.

DeVry School Films

1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 298)

Eastin Pictures Co., Davenport, Iowa

(See advertisement on page 331)

Eastman Kodak Stores, Inc.

356 Madison Ave., New York 17, N. Y.
Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 294)

Films, Inc.

330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
611 N. Tillamook St., Portland, Oreg.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Frynn Film Service

Film Building, Cleveland, Ohio

Gallagher Film Service

123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee 3, Wis.

General Films, Ltd.

1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

General Pictures Productions

621 Sixth Ave., Des Moines 9, Ia.

Hoffberg Productions, Inc.

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Institutional Cinema Service, Inc.

1560 Broadway, New York 19, N. Y.

International Film Bureau

84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.

1600 Broadway, New York 19, N. Y.
(See advertisement on page 329)

Johnson & Johnson

New Brunswick, N. J.
(See advertisement on page 330)

Knowledge Builders

625 Madison Ave., New York 22, N. Y.

Konz Motion Picture Service

1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Lewis Film Service

1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 332)

Lucke Film Library

120 W. Lovell St., Kalamazoo 9, Mich.

Mogull's Inc.

68 W. 48th St., New York 19, N. Y.

National Film Service

14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.

O'Conon Films

822 Penfield Bldg., Philadelphia 7, Pa.

Official Films, Inc.

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

Photoart Visual Service

844 N. Plankinton, Milwaukee 3, Wis.

The Princeton Film Center

55 Mountain Ave., Princeton, N. J.
Religious Film Association, Inc.
45 Astor Place, New York
(See advertisement on page 296)

Simmel-Meservey

9538 Brighton Way, Beverly Hills, Cal.
(See advertisement on page 327)

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 332)

Swank's Motion Pictures

620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 332)

Teaching Films, Inc.

2 West 20th St., New York

United Specialists, Inc.

Pawling, N. Y.
(See advertisement on page 341)

Vocational Guidance Films, Inc.

2718 Beaver Ave., Des Moines, Ia.
Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Young America Films, Inc.

18 E. 41st, New York 17, N. Y.

Art Zeiller Audio-Visual Aids

868 Broad St., Newark, N. J.

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The Ampro Corporation

2839 N. Western Ave., Chicago 18
(See advertisement on page 297)

Hell & Howell Co.

1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)

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1110½ Taylor St., Columbia 6, S. C.

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Charleston 2, W. Va.

Comprehensive Service Company

245 W. 55th St., New York 19, N. Y.

DeVry Corporation

1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 298)

Eastman Kodak Stores, Inc.

356 Madison Ave., New York 17, N. Y.

Gallagher Film Service

123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.

General Films, Ltd.

1534 13th Ave., Regina, Sask.
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621 Sixth Ave., Des Moines 9, Ia.

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.

1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 331)

Konz Motion Picture Service

1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.

Mogull's Inc.

68 W. 48th St., New York 19, N. Y.

National Carbon Company

30 E. 42nd St., New York 17, N. Y.
(See advertisement on page 295)

Photoart Visual Service

844 N. Plankinton, Milwaukee 3, Wis.

Halke Company

829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service

409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.

449 W. 42nd St., New York 18, N. Y.

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 332)

Victor Animatograph Corp.

Davenport, Iowa
(See advertisement on inside front cover)

Visual Education Incorporated

12th at Lamar, Austin, Tex.
602 N. St. Paul, Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.

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Art Zeiller Audio-Visual Aids

868 Broad St., Newark, N. J.

SCREENS

Frynn Film Service

Film Building, Cleveland, Ohio
General Pictures Productions
621 Sixth Ave., Des Moines 9, Ia.

Hirsch & Kaye

239 Grant Ave., San Francisco 8, Cal.

Mogull's Inc.

68 W. 48 St., New York 19, N. Y.

National Film Service

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309 E. Main St., Richmond, Va.

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films

686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 332)

Williams, Brown and Earle, Inc.

918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Common Ground Ltd.

Sydney Place, London, S.W. 7
(See advertisement on page 332)

Society for Visual Education, Inc.

100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Visual Sciences, Suffern, New York

(See advertisement on page 332)

Williams, Brown and Earle, Inc.

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Young America Films Inc.

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Meadville, Pa.

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222 Oakridge Blvd.
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(See advertisement on page 332)

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Rochester 2, N. Y.
(See advertisement on page 293)

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(See advertisement on page 341)

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245 W. 55th St., New York 19, N. Y.

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SEP 13 1947

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Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



SEPTEMBER, 1947
Volume XXVI
Number Seven

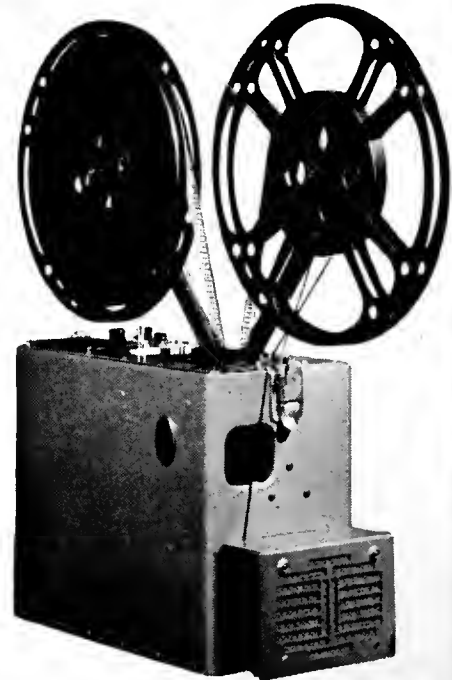
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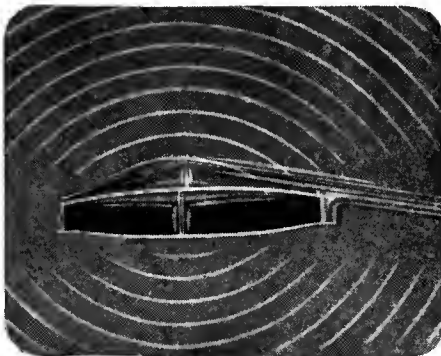
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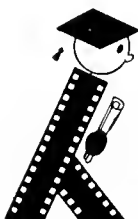


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TEACHING FILMS INC.

2 WEST 20TH STREET, NEW YORK 11, N. Y.

Film Council Elects S. M. Corey, Acting Director

Thurman White, Executive Director, Plans for 350 Councils This Year

STEPHEN M. Corey of the University of Chicago was elected acting director of the board of trustees of the Film Council of America as its trustees held their first meeting in Chicago during the sessions of the National Association of Visual Education Dealers at the Hotel Sherman.

Corey, who is head of the visual education center at the University, is recognized as one of the leading educational experts in the entire field of audio-visual education and has written extensively upon the subject.

At the same time the trustees selected Thurman White, on leave of absence as head of the department of visual education at the University of Oklahoma, Norman, Oklahoma, as executive secretary and field director of the Film Council. White will take office September 1 and lead the immediate goal of the Council



At the Film Council of America booth during the NAVED Convention were (left to right) C. R. Reagan, S. M. Corey, and Thurman White.

which is the establishment of 350 community film councils this year. In a few years, it is hoped there will be thousands of such groups making more and more people familiar with films, their use, and how to obtain them in every community.

Executive Committee

The trustees also selected an executive committee to organize national affairs of the councils. Its members are Carl Milam, executive secretary of the American Library Association; Paul Reed, editor of *Educational Screen* and director of visual education in Rochester, New York, schools, and Bruce E. Mahan, dean of the extension division of the State University of Iowa.

The Film Council Trustees meeting preceded an open session of film council leaders Tuesday evening at which NAVED members learned how to organize film councils in their own communities. The evening

(Concluded on page 356)



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3. Canada World Trader (12 minutes—16 mm. Rental \$1.50. Purchase price \$25.00). Overall film recommended for use in the study of Canadian geography. Illustrates chief resources, products and economic activities of Canada.

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film library
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International Film Bureau

84 East
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Chicago 1
Illinois

The Editors Report . . .

MISS Elizabeth Golterman, Director, Division of Audio-Visual Education, St. Louis Public Schools and Mr. Walter S. Bell, Director of Audio-Visual Education, Atlanta (Georgia) Public Schools, have accepted the invitation of EDUCATIONAL SCREEN to become members of the Editorial Advisory Board.

Two board members have announced changes in their regular positions: Gardner L. Hart, formerly Director, Commission on Motion Pictures, Institute of Human Relations, New Haven has returned to his permanent post of Director, Audio-Visual Education, Oakland (California) Public Schools. James Brown has accepted the position of Assistant Professor of Education, Syracuse University, Syracuse, New York.

Church users of audio-visual materials may continue to rely upon the "Church Department" of EDUCATIONAL SCREEN to bring them the latest information on the use of films and slides in religious education. New materials, unbiased evaluations of such materials, and new sources of films, slides, catalogs, and booklets are constantly being announced.—Edward T. Myers.

Film Council Elects S. M. Corey. Acting Director

(Concluded from page 354)

meeting was presided over by C. R. Reagan of Austin, Texas, president of the council. White conducted a "parade" of leaders of many of the 26 existing film councils, as they explained how they organized and how they plan their meetings and attract new members into active participation.

C. Scott Fletcher, president of Encyclopaedia Britannica Films, and chairman of the finance committee of the Film Council, outlined the financial drive objectives and explained how the council can serve American education.

Objectives of the Film Council

Reagan outlined two principal objectives of the Film Council. Speaking on the eve of the second anniversary of the dropping of the atomic bomb on Hiroshima, Reagan said that audio-visual education offers the greatest hope for educating all peoples to an understanding by which they can prevent future atomic wars. "Our greatest goals must be to be of real service to our communities," he said, "and to help other groups do the job for which they were founded more effectively. Films can vitalize their programs, and in so doing can raise our knowledge, our understanding and advance our fight for peace."

Numerous members of community councils told how their groups arrange programs to interest outside people in films. Plans for a "Films of the World" festival in Chicago during October and November were hailed as a prototype for other film festivals to be held by other councils. Reed told how Rochester's Film Councils conducting a survey of all audio-visual materials available for use by every group in Rochester. Lexington, Kentucky, representatives told how they interest such groups as the Lexington Police Department in their programs, and Austin, Texas, members explained how they have secured the appointment of special representatives on the Austin Film Council by most of the local civic organizations in Austin.

The Staff

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

Founded in 1922 by Nelson L. Greene

Contents for September, 1947

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COVER PHOTOGRAPH: A "still" from the Coronet film, KNOW YOUR LIBRARY, a one-reel motion picture in color or black and white. Students entering high school must be taught to use the library. Betty, the girl in the film, was at a loss, trying to find her way in a library. To her, it was just a room full of books. The film shows how she learned to use the card catalog, to understand the Dewey Decimal System, to locate books on the shelves, and to use the reference materials.

As Viewed From Here

Salaries and Budgets

THE awakening of the people to the critical shortage of adequately trained teachers in their schools has been a striking phenomenon of recent months. To underpaid teachers hanging on to their jobs in spite of inflationary prices, either because of loyalty to their chosen profession or because circumstances bound them, the people have seemed slow in recognizing teacher needs. Legislatures, city councils, and school boards are responding, however, and new and improved salary schedules are resulting. Teachers may yet recover their lost economic status.

These circumstances of teacher shortages and the dire necessity for increasing teacher salaries have definitely affected and retarded the development of audio-visual instruction in the schools. Limited school funds diverted to the payment of salaries could not be spent for needed equipment and materials of instruction. In some school systems, audio-visual budgets have been cut back even below their sub-standard pre-war levels. In very few have there been appropriations adequate to achieve the kind of audio-visual programs needed for most effective instruction. There have been pennies for audio-visual instruction where dollars were needed. Consequently the expected post-war boom in the use of audio-visual materials has not materialized. Many a new company, prepared to help fill the need for more materials, has already given up; the production plans of others have been altered.

We recognize that questions of teacher salaries come first. There can be no schools without teachers. But coming more closely second are questions of adequate equipment and materials for instruction. Even the best of teachers is a far better teacher when he has the right materials with which to teach. This is a fact which now demands concentrated attention. Once we have teachers, the next great need is for materials.

Recently one of the country's outstanding visual leaders suggested the desirability of bringing about a closer relationship between teachers and materials in budgetary thinking. It has been customary to think of school audio-visual budgets on a per pupil basis; yet a much more accurate and forceful presentation might result from calculations on a per teacher basis.

Our friend suggested aiming toward a minimum appropriation of at least three hundred dollars per year per teacher. Multiplying that figure by the number of teachers in your school or school system may produce a figure that seems quite unattainable. But why should it be? If that amount is needed to provide teachers with the necessary materials with which to do their jobs, then it should be sought and provided. Amounts currently appropriated are hopelessly inadequate.

The A. L. A. Film Project

THE launching of the new Film Project of the American Library Association seems to have come at just the right time—a time when it can be most helpful. Made possible by a two year foundation grant, this project will be aimed toward stimulating the establishment and use of informational film collections in public libraries. For the first time the A. L. A. will now have personnel working full time in assisting librarians with their audio-visual programs.

One of the reasons that the A. L. A. project seems particularly timely is the coincidence of the developing program of the Film Council of America. Local film councils, stimulated and assisted by the F. C. A., will bring together film users at the community level to clarify, study, and solve the problems that are blocking the most effective use of motion pictures by all community groups. It is our belief that one of the most pressing problems will be that of getting the films which are wanted, when they are wanted.

Already there are striking examples that public libraries in some communities can provide valuable film distribution services for community groups. Further analysis and study of the activities of such libraries as those at Charlotte, N. C.; Cleveland; Milwaukee; Beaumont, Texas; Akron; and Dallas by the Film Project will provide a sound basis of practical experience for the extension of this kind of library service.

There may be some who feel that this trend of public library interest in providing film services is an encroachment upon the interests of existing film libraries—both public and private. In fact this thought may have been in the minds of some of the participants in a conference called by the U. S. Office of Education last June when a whole day's session was devoted to discussing the relationship between school film libraries and public libraries. Two conclusions resulting from that meeting seem especially pertinent: first, that in the total 16mm film distributional pattern, many different kinds of film libraries have their legitimate place; and, second, that there is need for close cooperation between all film distribution agencies.

There is a growing awareness of the potentiality of the film medium in serving wider community educational programs; there is greater need than ever before for improved distributional services; and there exists a background of public library achievement in providing audio-visual services. Furthermore, this project is being undertaken within a general framework of cooperation, exemplified by the fact that the American Library Association is one of the seven constituent members of the Film Council of America.

—Paul C. Reed

INTEGRATION

of Instructional Materials

Instructional materials must be weighed in relation to the total learning process and to the classroom needs of the particular teacher.

WILLARD B. SPALDING

Superintendent, Portland (Oregon) Public Schools
Now Dean of Education, University of Illinois

THE history of education, like the history of so many other social and political movements, is the history of a pendulum swinging first to one extreme and then to the opposite one and finally resting somewhere near the middle. For example, the very earliest educational method was that of the tutor. For the poor, he was usually the father or mother; for the rich, he was either a slave, a clergyman, or some local scholar. In that tutor was concentrated all of the educational functions which are now scattered in every school system through a large number of departments, schools, classrooms, and separate subjects. He alone decided what was to be taught; how it was to be taught; what aids to teaching and learning were available; and what might be the capacities of the student. The tutorial system of education is still to be found in universities like Oxford and Cambridge and for us in America, it is symbolized by the oft quoted illustration of the ideal university consisting of Mark Hopkins at one end of the log and the student at the other.

From that highly integrated educational system consisting of one tutor and one child, we gradually developed an elaborate and highly departmentalized system in which a child no longer had one teacher who was his guide, friend, counselor, and chaperone rolled into one but a dozen teachers—each one teaching a separate subject, often, as in the platoon school, in a separate room.

The Pendulum Swings

The platoon school was the opposite swing of the pendulum, and we are now going through the process of watching it come back somewhere towards the middle. We can't go back to the single tutor for each child because that is financially impossible, but we are getting back to a single teacher for each class, and we are trying to make that class as small as possible. We still furnish separate services—the doctor, the dentist, the music teacher, the physical education expert, the psychologist, and perhaps the remedial teacher, but these are not separate teachers to whom the child owes an accounting. They are merely assistants to the one teacher, helping her to become more effective in doing for the individual pupil in a class of thirty what he needs to have done. Every effort is made to integrate the child's environment to make him look upon his school as his second home and upon his teacher as his home teacher. In a very real sense, the teacher is now *in loco parentis*. He is the counterpart of the real mother, interested in the all-round development of the child and using all available resources in behalf of that

The educational pendulum swung from the highly integrated system of one tutor and one child to the platoon school with many teachers for one group of children. It is now returning somewhere near center with one teacher for a small group.



child. The same sort of development is taking place in the case of instructional materials. In the beginning to paraphrase the Bible, there was only the word. That word in the earliest days was the oral speech of the tutor. Lessons were transmitted and were learned orally. You have all seen pictures of the schoolmaster sitting on the ground in ancient Greece or modern Arabia, surrounded by his pupils, all listening intently to the words of wisdom falling from his lips. When books became common, all wisdom and learning were summed up in the textbook. And the textbook became, in addition to the word of the teacher, the integrated source of instruction for the child.

New Avenues of Learning

In time the march of modern science began to open up new avenues of learning and eventually to provide the technical means by which those avenues might be explored and used. The word was no longer sufficient. With Comenius, there came a great interest in pictures and maps, illustrations which would bring before the mind of the child the thing of which the word was only the symbol. This developed and grew until it brought about a revolution in the make-up of books. Today a school book is a delight to the eye as well as a food for the mind. Soon there came the multiplication of the one textbook into many textbooks and then into supplementary books and picture books and stereographs and slides and silent motion pictures and finally sound pictures. As many varieties of books became available, school systems set up special textbooks and supplementary book departments, to store them, circulate them, repair them, and account for them. As

slides and motion pictures were produced for use in schools, separate audio-visual departments were established to organize and distribute this material, to lend the necessary equipment, and eventually to service it.

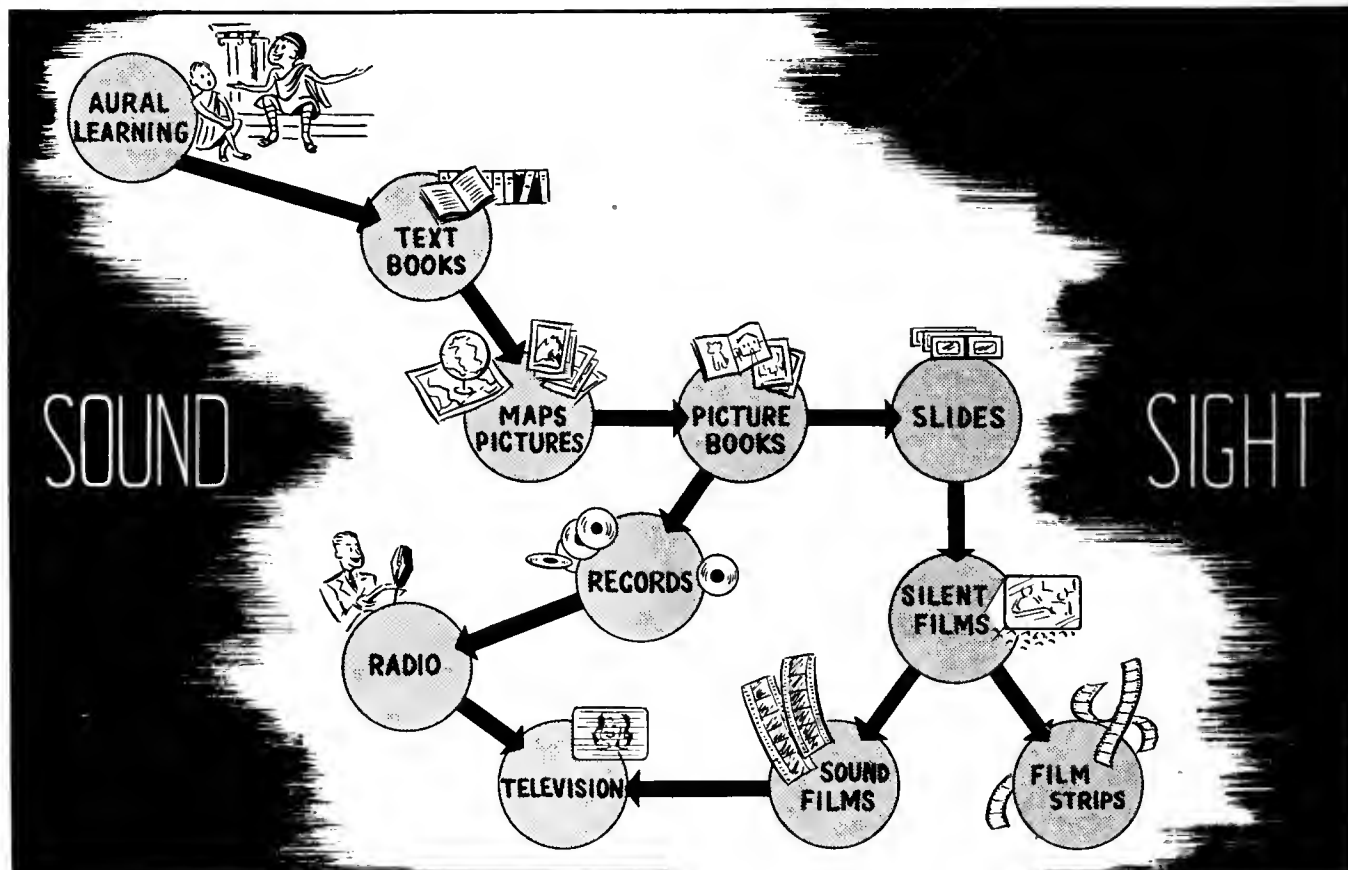
Education via Electronics

A little later, the miracle of radio came into being. The electronic tube opened up tremendous, fascinating vistas of auditory experience. Available for the purposes of education were the voices of famous men, the travels of modern Marco Polos, the dramatizations of the world's literature, the performance of all varieties of music, and all the varied tapestry of politics, science, current events, and commercial life which is a picture of our present civilization. How perfectly natural it was to set up a separate radio department, even to the extent of a separate broadcasting station, in order that the new miracle might become part of the instructional program of the school. In time television will be added to this, and perhaps a new department may be set up for that. Note that while all this multiplicity of teachers and teaching aids has been developing, the child still remains a single and a comparatively simple individual.

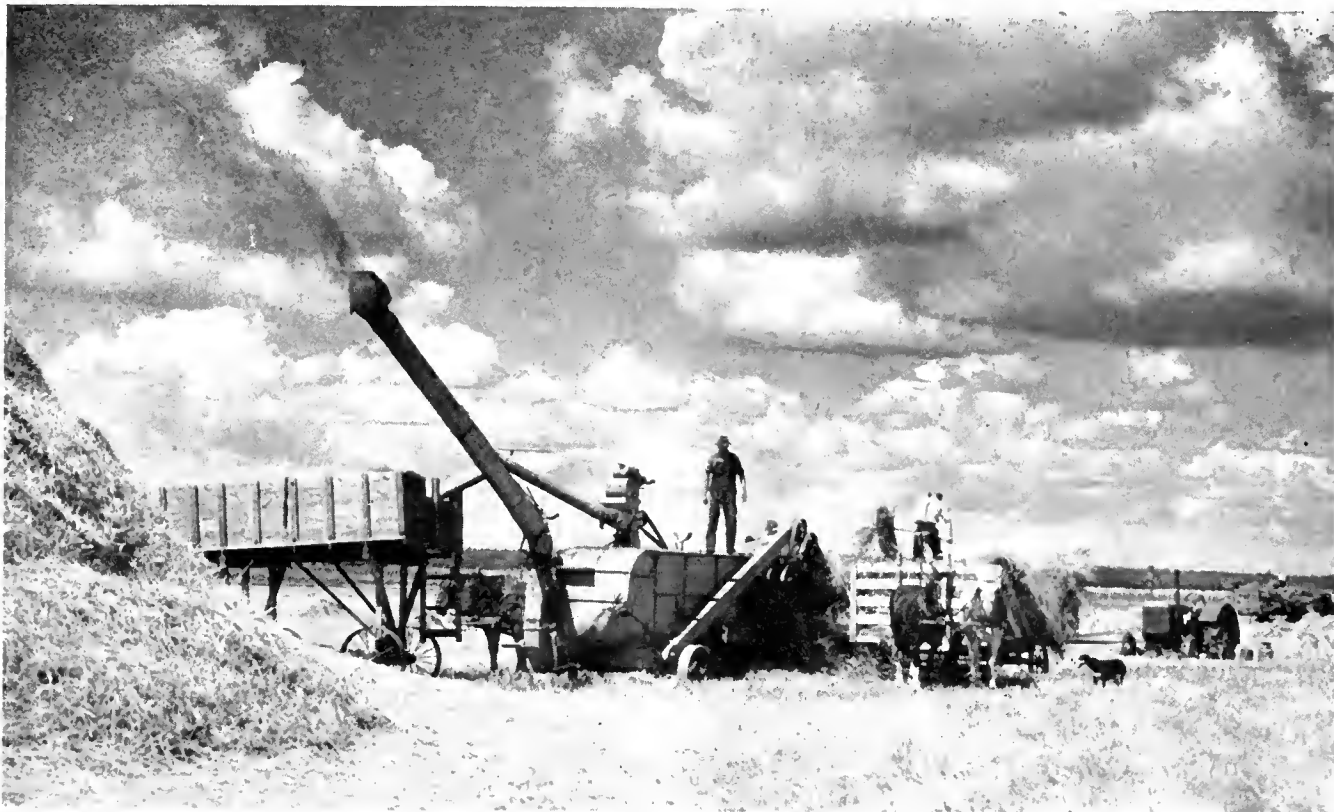
Specialization Enlists Enthusiasm but . . .

In this multiplicity, we see the pendulum swinging to the far end of the arc, the same thing happening in the field of instructional supplies and materials that we saw in school organization and in the curriculum. We see many departments each with its own staff, each pushing its own wares, each propagandizing for its

(Continued on page 393)



Modern science has opened new avenues of learning. Each addition to the original teaching tool—the spoken voice—has made education more efficient. The problem is for each generation to pass its knowledge to the next in the shortest possible time.



CANADIAN WHEAT STORY was a film made specifically for the schools as a part of the "Work and Wealth" series. A wheat harvest is followed from the prairie to the city bakery.

Visual Education in Canada



Another "Work and Wealth" film was CATTLE COUNTRY, an account of ranching in the western foothills. All illustrations used with this article are National Film Board of Canada photographs.

JESSIE MENNIE,

Education Office
National Film Board of Canada

PERHAPS we should remind ourselves more often that visual education is of a fairly respectable antiquity; it is at least as old as Comenius—older than the blackboard (which, of course, is a form of visual education), and surely not much junior to that sacred symbol of our profession, the much-maligned text-book. Such a reminder would perhaps be the best reply to those people who look down their noses at the very mention of a classroom film or even of the less revolutionary filmstrip. "Oh," they sniff, "that stuff! Fads and frills! There's no place for such frills and furbelows in my school."

Some such people are still to be found in the teaching profession, alas, in Canada as well as in other countries. Pictures in a text-book it would never occur to them to question, nor pictures to hand round the class or pin up on the walls; but twentieth-century visual education, as compared with seventeenth-century, is suspect. Projection seems to confer a quality of untrustworthiness, or time-wasting, or even frivolity, upon perhaps a very similar set of images. Every year, though, the ranks of the anti-visual-educationists grow thinner, as the movies make their power more strongly felt and as the supply of good visual aids improves. Teachers are becoming ever more familiar with the scope, purpose, and techniques of visual education; they realize that it



TRAPPERS OF THE SEA, a film on the lobster industry of the maritime provinces, was produced for general circulation but proved to have classroom value.

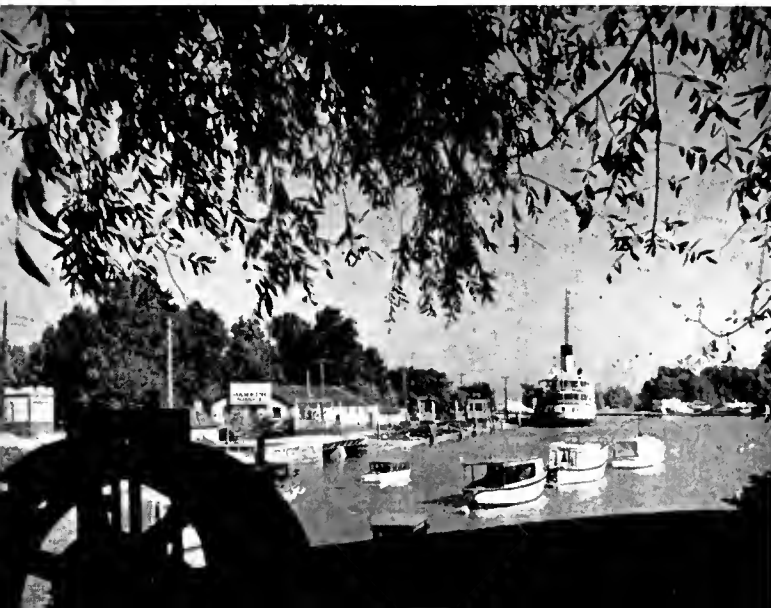
is a matter of help and not of hindrance. A year ago the growing importance of visual education in Canada was recognized by the establishment of a provincial department of visual (or audio-visual) media in the few remaining provinces which had not already done so.

Education Is a Provincial Matter

This is important, because in Canada education is constitutionally a provincial and not a federal concern. It is the provinces who are responsible for providing schools, who set curricula, take charge of inspection, and make whatever arrangements they see fit to about examinations. Local school boards, too, have a great deal of authority and responsibility. While remaining subject to the general financial and curricular control of the provincial government, a local board may have a high degree of independence, and its activities are governed largely by its own concepts of education and by the tax rate it can persuade the local ratepayers to accept. In the Dominion government, there is not even a body equivalent to the U. S. Office of Education.

Every province, then, has now its own visual education system, headed by a supervisor who is an experi-

GREAT LAKES illustrated the importance of industry and transportation about the Lakes.



enced teacher, familiar with curricula, with the problems of teachers, with the nature of the young, and with visual media as such. He it is who builds up the visual aids library, directs its utilization, arranges teachers' courses in its use, issues catalogues, and generally fosters visual education within the province. Some libraries contain filmstrips and slides as well as films; others take the view that these can more usefully and practically belong to the school district or to the individual school.

Several cities have long maintained their own visual education departments. An extension of this system, perhaps on a co-operative basis for small communities, is greatly to be desired; it seems by far the most sensible and economical way of dealing with the demand for films, filmstrips, and slides which are in constant



E. L. Earl, teacher, conducts a screening as part of the curriculum at the Kingston (Ontario) Collegiate.

use, year in and year out, by reason of their intrinsic merit and their adaptation to the course of studies.

As a rule, projection equipment is owned by the school, having been supplied by the school board, the P. T. A., or through the efforts of the students themselves. Some school boards have projectors which travel from school to school on a regular schedule, or can be booked in advance just as films are. As equipment becomes more plentiful and, we hope, cheaper, we shall grow nearer to the ideal: a projector, not only in every school, but in every classroom, too.

One very encouraging development in school use of films is brought out by statistics for the last few years for Ontario, the most populous and educationally one of the most advanced of the Canadian provinces. Not only does the number of showings reveal an almost spectacular increase; but the size of audience per showing has dropped remarkably of late. In other words, films are being used more and more as they should be: in easily darkened classrooms as a teaching tool, not in the auditorium as painless (but vague) education or as a bit of fun for the kids.

Film Libraries

Department visual aids libraries for the most part lend their material to schools free of charge, shipping costs being shared equally. The chief drawback to date has been the inability of these libraries to fill all requests, for naturally everyone wants the really good

aids and wants them at the same time to fit in with the curriculum. This situation is eased by the string of film libraries which stretch across Canada from Nova Scotia to Vancouver Island—often housed in the local public library for convenience's sake. This system of film libraries was originally set up under the auspices and by the efforts of the National Film Board of Canada, and many of the films are still deposited free of charge by the board. Most of the libraries nowadays, however, are under the wing of a local film council composed of citizens from many walks of life. These councils encourage the use of films in all sorts of public concerns, including of course education; and the film libraries are a convenient and inexpensive source of material for teachers.

Rural Film Circuits

The only schools which find serious obstacles in the way of visual education are the small ones in remote districts, where no projectors are available and films and filmstrips are hard to obtain. It is these schools which benefit from the rural circuits operated by the National Film Board. Originated in 1942, the circuits run only in regions where ordinary theatrical film shows are seldom, if ever, to be had. The Film Board man with his portable equipment has a regular route to cover every month, except July and August. In every place, he gives a general community show in the evening, and in the day time, he visits the schools. Often several small schools will gather for the show in the largest school-house or in the community hall. For many of the children present, these are literally the only films ever seen in their lives; and needless to say, they look forward eagerly to the Film Board's monthly visit. The educational value to them of a carefully selected film program is incalculable—far greater, surely, than to the city child who feels hard done by if he is not allowed to spend every Saturday afternoon at the movies.

Each of the rural circuit programs contains one film specially chosen for school use. Last year they included an N.F.B. film for young children on the work of the police; British films on the eyes and ears; U. S. productions on communications (*Our Shrinking World*)

SALT FROM THE EARTH describes the Malagash salt mine in Nova Scotia, largest in the British Empire.



Grade 3 of the Kingston Public School attend a screening as part of their curriculum. G. B. Scott at the projector is a member of the Audio-Visual Education Department.

and on race relations (*The World I Live In*); and a beautiful Swedish film about life in Lapland. The coming season's program will bring to country children films on the instruments of the symphony orchestra; on postal services; on electricity; and on Eskimo life. It is recognized, however, that when teachers cannot choose the films to be shown, the time for showing, and cannot preview the films, we have but a makeshift form of visual education. It is far better than none, of course, but still far short of the best. To overcome these drawbacks, each rural program is accompanied by a teacher's guide, sent out ahead of time in order to let the teacher familiarize himself with the films as well as possible without preview. These guides, while dealing particularly with the films labelled "school," also cover every other film on the program which might be useful as a school film, in order to cater as far as can be to the needs of all grades. In addition to a synopsis of the film, the guides contain suggestions for class preparation, follow-up work, and a certain amount of background material for the benefit of the teachers far from reference libraries. There is never the slightest suggestion, either in the guides or in the actual showings, of supplanting the teacher or of telling him what he ought to do; everything is offered as a service to assist him.

In fact, teachers are encouraged to ask the Film Board man to bring a certain film with him next time

TREES THAT REACH THE SKY is a film on spruce logging in British Columbia. The train hauls logs down to the water.



for showing; or they may obtain the film themselves and have him project it for them. In this way, real visual education is brought within the reach even of those schools which have no projectors of their own.

The value of this National Film Board service is recognized by local education authorities, who in a number of cases have granted financial aid, and by provincial departments of education, who have made blocks of their films available to the circuits. This winter the Ontario Department will collaborate with the National Film Board on an experiment in itinerant visual education in one of the rural counties of the province. In many cases, regional supervisors and field representatives are employed jointly by the National Film Board and the provincial Department of Education.

Proper Utilization Stressed

It is felt that the utilization material supplied with the circuit films (and with all the Board's educational productions) performs a very valuable function. The idea is still wide-spread that projected material has some magic power to teach with little or no effort on the teacher's part. But teaching guides assume the absolute necessity of preparing for screenings and following up with various classroom activities. Thus they bring home to teachers the truth that to use a good film properly not only requires a very considerable effort on their part but also brings with it a very considerable reward.

Normal schools have not for the most part been very quick to add techniques in visual education to their already full courses of instruction, but the deficiency is gradually being made up, to some extent, by summer courses in visual aids offered by provincial departments of education and by colleges. It is hoped that before long such instruction will form part of the training of every teacher.

Films for Adults and for Schools

In addition to its distribution through Film Councils and to rural schools, the National Film Board has also aided education by the production of films and filmstrips. For several years, the exigencies of war left little time, effort, or raw stock available for the special needs of schools, but some of the films produced for general circulation proved to have real value in the classroom too. Such were *Great Lakes* (illustrating the importance of industry and transport in that region); *High Over the Borders* (a film on bird migrations, with an implicit lesson in international relations), and *Trappers of the Sea* (on the lobster industry of the maritime provinces). The only films made specifically for schools during those years were those of the Canadian Work and Wealth series: *Canadian Wheat Story*, wherein a wheat harvest is followed from prairie field to city bakery; *Cattle Country*, an account of ranching in the western foothills; *New Homes for Beavers*, which describes how fur resources are maintained by re-stocking depleted areas with beaver from game reserves; *Salt From the Earth*, a picture of the working of the huge salt mine at Malagash, Nova Scotia; *The Story of Oil*, filmed in the Alberta oil fields,

with a brief survey of the many every-day uses of petroleum products; and *Trees That Reach the Sky*, which shows the operations involved in transforming a Sitka spruce into an airplane.

Related Units: Film, Filmstrip, and Wall-sheets

Since the end of the war, the Board has embarked upon an experiment in visual units: film, filmstrip, and wall-sheets dealing with the same topic and designed for related use in the classroom. In view of the dearth of suitable material for the very junior grades, the topics chosen were in the field of social studies for primary classes. The first of this Junior Community series showed the work of the policeman as seen through a child's eyes. The second deals with the post office in the same manner: a short film explains the functions of the postman and other postal employees; a filmstrip entitled *I Am a Letter* tells (in a vein reminiscent of Hans Christian Andersen) how a letter travels from sender to receiver; and a wall sheet recalls some of the many people who help to get the mail from place to place. A useful short segment is added to the film to impress upon children how and why a letter must be properly addressed. Another film-and-filmstrip unit on electricity will be out shortly; the film will explain the functions of power houses and power lines and the filmstrip will deal with the nature of electric currents and switches and with the dangers of treating household appliances carelessly. The Junior Community series will be completed by another film called *Water*, showing how water reaches a city home, the purification at a filtration plant, and the laying of pipes to a new housing section. It is hoped that the whole series will prove of real value to teachers.

In producing these visual units, the Film Board has enjoyed the collaboration of the Film Advisory Committee of the Canadian Education Association, a body which reflects the educational interests of all the nine provinces. The Committee, composed of visual education directors, inspectors, and teachers, advised on the choice of subjects, and plans for each unit, with film scripts, were submitted to the members before production began. The Committee has laid down a set of guiding principles for the production of visual media for elementary grades: simplicity of story, treatment,

(Continued on page 391)

Sheep raising in the far West.



Teaching with the Aid of Motion Pictures

The careful preparation of a lesson plan is a necessity for good teaching.

CECIL E. WILKINSON
Whitney Public School
Toronto, Ontario, Canada

Editor's Note: Mr. Wilkinson, in his lectures and demonstrations given as a part of the Ontario Department of Education's summer course in audio-visual education, recommends the preparation of a lesson plan such as that which follows. A typical motion picture, "Three Little Kittens," an Encyclopaedia Britannica film, which happened to be in the Ontario Department of Education library was chosen for illustrative purposes. Mr. Wilkinson is convener of the Visual Aids and Theater Committee of the Ontario Federation of Home and School Associations.

MOST teachers prepare their lessons carefully, and in these lessons, they use many helps to learning. A moving picture is a visual aid which may be used as a part of a unit of study. Such a picture should not, however, be employed without careful preparation and planning. Experimentation has proved that the following scheme brings the best results:

1. Preparation of the teacher by the teacher himself—a part of such preparation being a preview of the film.
2. Preparation of the pupils—including the setting up of definite objectives.
3. Screening the film.
4. Immediate discussion after the screening.
5. Applications.

Three Little Kittens

Grade Level: This film is particularly suitable for kindergarten as it tells about something with which little children are familiar; it is easy to understand; and it deals with a subject universally appealing to small children—animals. However, it can be used in Grade I as the course of study for that grade suggests, "Keeping a pet at school for a few days"; or in Grade II for the unit "Describing good homes for pets," and the one "Talking about some common pets and how to care for them in Winter."

Type of Film: A text film which is *informative* in that it tells about the life and ways of kittens, which is *motivational* as it arouses a special interest in kittens and pets in general, and which *creates a desire* to know more about them, or possibly to own one.

Class for Which This Lesson Plan Is Applicable: Kindergarten.

Setting and Use: A child of five or six is nearly always vitally aware of the animal world and, especially, of its inhabitants that are pets. From stories which he has heard during his early childhood, in his experiences with pets, and possibly at the Zoo, he has learned to love animals, but perhaps he does not yet know very much about them.

Ranking high among the child's favorites must be the more familiar dogs and cats. Only a few children will have had any opportunity of watching these from



Encyclopaedia Britannica Films

THREE LITTLE KITTENS is a film dealing with a subject universally appealing to small children.

the day of their birth until they have grown up. Such experience can hardly be given in the classroom. But a sound motion picture like *Three Little Kittens* does much to overcome this difficulty.

There are various possible approaches, and any one, or any combination of these, could be used. They might be: (a) the outcome of another unit—say on dogs or birds—wherein cats are seen and discussed,



Encyclopaedia Britannica Films
At the request of the teacher, a child brings a kitten to school.

and curiosity is aroused; (b) a child's story about a cat's adventure, or a newspaper story about a cat, possibly with an accompanying picture; (c) the reading of stories about cats—life stories, or the much loved story about *The Three Little Kittens* who lost their mittens; or (d) a visit to the room by a cat or kittens.

For our purposes, let us consider that the kindergarten class has been hearing the story of *The Three Little Kittens*, learning the valuable lessons for life which it teaches and dramatizing the story, as well as studying pictures of kittens.

Then a child, at the request of the teacher, brings a kitten to school. This visit arouses keen interest and curiosity, thus enabling the teacher to develop a felt need for the moving picture, *Three Little Kittens*, and to set up objectives for its use.

Many of the objectives will be developed by the spontaneous questioning of the children during the study of the story and pictures or during the visit of the kitten. At this stage, the teacher will have to select and organize the questions asked so the objectives will be purposeful and so the answers will nearly all be obtained from seeing the moving picture.

Preparation Before Screening: The teacher will remind the pupils that they have asked some questions to which she has promised to try and give them the answers. She reads the questions and then tells the children that she is going to show them a motion picture called *Three Little Kittens* which will answer most of the questions for them. She should point out (for of course she has carefully pre-viewed the picture) that the picture is not about the three little kittens who lost their mittens, but about three real baby kittens. At this time, the children are asked if there are any other questions they would like the moving picture to answer for them about kittens. The number of questions set as the objective must, of course, be kept small for these young children.

These questions might be:

1. How big is a new born kitten?
2. Can new born kittens see very well?
3. What do kittens eat at first? Where do they get this food?

4. How does a mother cat carry a kitten?
5. How does a mother cat wash a kitten? How does she wash herself?
6. What games do kittens play?
7. What harm do cats do? How can such harm be prevented?
8. Can cats see in the dark?
9. What are a cat's whiskers for?
10. What can a kitten do with its claws when it doesn't want to scratch? How does it sharpen its claws?

(SCREENING OF *THREE LITTLE KITTENS*)

Follow-up: There should be immediate discussion after the showing, and answers to the questions should be sought. Some may not be well answered. This suggests the need for using these questions to set up new objectives for a second showing of the picture the following day.

Some of the questions are not answered by the film. These are: What harm do cats do? How can such harm be prevented? Can cats see in the dark? What are a cat's whiskers for? What can a kitten do with its claws when it doesn't want to scratch? These questions may be answered by pupils who own cats, or such pupils may be assigned the task of getting the answers and reporting to the class the following day.

To the unanswered questions may be added others to form the objectives for the second screening:

1. How long is it before kittens eat just like their mother does?
2. What does a mother cat eat? How does she do this eating?
3. Do cats like their masters and mistresses? Do they like being petted?
4. What work do cats do for their masters?
5. What noises do cats make? Can they show different feelings by the kinds of noises? Would you say they can talk?
6. When a kitten meets an enemy how does it protect itself?

Application: This might take the form of oral stories about kittens; art lessons; construction of panels; dramatizations; a visit to a pet shop; a cat show in school; or a study of jungle cats. There might be a third screening of the picture as a summary, and a conclusion to the unit.

References

- Flack. *Angus and the Cat*.
Gag. *Millions of Cats*.
Potter. *The Story of Miss Moppet*. *The Tale of Tom Kitten*.
Robinson. *Buttons*.
Williams. *Timid Timothy*.

Questions for Discussion

1. Could any other teaching aid have been used which would have taught these lessons as quickly and effectively?
2. Which do you consider to be the greatest value of this film—the information it imparts, or the attitudes it helps to build toward kittens?
3. In what ways is a motion picture lesson such as this even more valuable than taking the children to a farm to see a family of kittens?
4. Can you suggest other ways of presenting this lesson?
5. What have you learned about the preparation of a lesson plan for a motion picture lesson?

Stephen Corey, New President, DAVI Holds Summer Meet

Problems of audio-visual education discussed, including general promotion of the field, the February Atlantic City Conference, adequate personnel and physical facilities in the schools, and other related problems.

IN connection with the meeting of the NEA Representative Assembly in Cincinnati this summer, Vernon G. Dameron, Executive Secretary of the Department of Audio-Visual Instruction (DAVI) announced the new officers of the Department and also the members of the National Executive Committee.

Stephen M. Corey, University of Chicago, was elected president; F. Dean McClusky, University of California, first vice president; Francis Noel, State of California Division of Audio-Visual Education, second vice president. All terms were for two years.

Delegates-at-large include Gardner Hart, Thurman White, Grace Ramsey, Camilla Best, Roger Albright, Winifred Crawford, Irene Cypher, Helen Rachford, C. R. Reagan. The first three hold office for three years; second three, for two years; and the last three, for one term. Walter Wittich, University of Wisconsin was the retiring president.

Because of a shortage of housing accommodations in Cincinnati and because of observations made in Atlantic City at the last meeting of the Department of Audio-Visual Instruction, only one day could be allotted to department meetings. This one-day restriction and the exclusion of exhibits greatly limited the number of Department members who could otherwise have come to Cincinnati. NEA meetings were confined almost entirely to (1) members of the Representative Assembly, (2) persons who live in Cincinnati or vicinity, and (3) the necessary participants. In the light of these factors, an informational rather than a workshop type of conference was held. This type of conference further permitted DAVI members to infiltrate other

groups and thus stimulate audio-visual discussion in such groups.

Promotion of Audio-Visual Education Within the NEA

The great need for stimulating the expansion and development of audio-visual instruction via the various NEA departments was clearly recognized as a major activity of the DAVI. Many efforts have been exerted in this direction by both formal and informal means. A cooperative attitude exists on the part of the NEA departments; however, no effective pattern of cooperation has yet emerged. In fact, it is doubtful that any kind of general pattern would be practicable, primarily because of the great range in the status of audio-visual instruction among the various departments. For example, a few of the departments have very active audio-visual committees of which the Audio-Visual Committee of the National Council for the Social Studies and the Audio-Visual Project of the National Association of Secondary School Principals are probably the best examples. A few departments have no such committees. Accordingly, a different procedure must be developed for cooperative action.

Another example of cooperative effort is that of a project which is being planned with the American Association of School Administrators in which one or more joint-discussion meetings may be held in Atlantic City next February. In addition to the NEA departments, the possibility of increasing the promotion of audio-visual instruction through the 48 state education associations was considered. The conditions and problems are very similar to those of the NEA departments.

(Continued on page 399)



The NEA held its summer meet in Cincinnati and allowed but one day for department meetings. The Department of Audio-Visual Instruction held a series of informational conferences. Visible behind the banquet table (left to right) are Winifred Crawford, Henry Childs, Grace Ramsey, Floyde Brooker, Keith Tyler, L. C. Larson (photo to right) Vernon Dameron, Walter Bell, not identified, Carolyn Guss, Dave Strom, Harley Lyons, and Dorothy Anthony.

TEACHER - COMMITTEE EVALUATION



L. C. LARSON, Editor
 Director, Audio-Visual Center
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CAROLYN GUSS, Instructor, School of Education
 BETTY STOOPS, Film Librarian, Audio-Visual Center
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Boundary Lines

(International Film Foundation, Inc., Suite 1000, 1600 Broadway, New York 19, N. Y.) 10 minutes, 16mm, sound, color. 1947. \$90.00 less 10% educational discount.

Description of Contents:

By means of animated symbols, puppet-like figures, and paintings, this film illustrates some of the many connotations which the word "line" may have socially. Starting with a single line, it shows how "a line may be many things," and then, using familiar incidents, it presents the thesis that "a line is only an idea."

An apparently insignificant quarrel between two boys over some marbles, their growing consciousness of the social lines of color, origin, wealth, and poverty, a neighborhood gang war of nerves, and finally their adult hatreds, multiplied the world over, result inevitably in war. The true relationship of the barbarity of the jungle and the ignorance and superstition of the Middle Ages to their modern counterparts—the Ku Klux Klan, the concentration camp, and mass murder—is pictured next.

Boundary lines between countries can be friendly, or they can divide people against people. The increasing danger of the latter is emphasized by showing the gradual development of a primitive arrow into an atomic bomb against the ever-changing background of the intervening centuries.

The film concludes by posing several vital questions. It asks if, in a civilization which has built great cities, harnessed the elements, and fought disease, there is a place for lines of greed, possession, fear, and hate and reiterates the basic idea that a boundary line is just what we make it.

Committee Appraisal:

This film combines unusual modern art techniques and a powerful musical interpretation to produce a unified appeal for tolerance and the total abolition of all barriers between

Boundary lines between countries can be friendly, or they can divide people against people.

International Film Foundation



individuals, groups, and nations. Color, form, movement, and sound are synchronized so effectively that the picture should be of great interest to students of art and music, as well as to those interested chiefly in the ideas presented. It is more abstract in treatment than most other films in the area, and would consequently be limited in appeal chiefly to audiences bringing a background of experience to it. It uses an intellectual approach; yet it has a deep emotional impact. The ideas and questions presented should almost invariably stimulate lively discussion, whether in advanced high school social studies classes, in college, or in adult groups.

Wheat: The Staff of Life

(Simmel-Meservey, 321 South Beverly Drive, Beverly Hills, California) 27 minutes, 16mm, sound, color. 1947. \$225.00
 Produced by Jones and Kellogg. Study guide available.

Description of Contents:

Divided into three reels which may be used separately, this film covers the growing of wheat, the milling of wheat, and the uses of wheat.

The first reel shows a map of the wheat-growing areas of the world and then how wheat is grown in the United States. It includes the preparation of the soil, the use of machinery for planting and cultivating, the characteristics of winter and spring wheat, seed germination, and plant growth, conditions required for a good crop, hazards such as insects and drought, reaping and threshing by machine, the use of straw, statistics on wheat flour consumption and the use of other starches in some parts of the world, the easy storage of wheat, and the function of the grain elevator.

The second reel shows how wheat samples are ground and baked for testing purposes and then how large-scale milling is done. It includes an explanation concerning the use of the three parts of the wheat, the sifting and cleaning operations, a comparison of primitive and modern milling methods, steam tempering for easy removal of the bran, the various grades of flour produced, the use of wheat embryo and bran for animal food, the bleaching process, the addition of vitamins, and packaging the finished product.

The third reel explains that some wheat products are not suitable for human consumption but are good for animals, and then it shows large-scale baking operations. It includes the use of hard wheat flour in making elbow macaroni, spaghetti, noodles, and other similar foods, the machinery used to produce their characteristic forms, their value as foods, the entire process of bread-making, which requires blended flours, and finally some of the steps in making doughnuts and iced cakes.

Committee Appraisal:

Emphasizing both an understanding and an appreciation of the significance of wheat as a basic food of a large part of the world's population, this film explains step-by-step how wheat is grown and used in this country. Almost all of the scenes have inherent interest, and enough facts about wheat and the processes shown are presented to make the film of value on many age levels, from elementary through adult, and in many subject areas, including social studies, home economics, agriculture, health, science, and vocations. The

treatment is simple, and the material should be of equal interest to rural and urban audiences. Excellent color photography, well-paced narration, and a detailed study guide should all contribute to the general effectiveness of this film as a teaching tool.



Simmel-Meservey

Wheat is a basic food of a large part of the world's population. An appreciation of this fact is important.

Les Canaux

(International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Illinois) 14 minutes, 16mm, sound, black and white, \$67.50. Produced by Jean Brerault (Pathé). Commentary, edited with vocabulary and notes for class use, available in quantities.

Description of Contents:

Opening with a series of picturesque river scenes, this film, which was produced for elementary geography classes in France, presents several phases of the importance of canals and rivers in the life of France. The Seine and Oise are given as examples of navigable rivers, while the Loire is so shallow that a canal has been built to accommodate shipping.

Next, boats using various sources of power, such as men, horses, tractors, and motors, are shown. An explanation of the operation of a typical set of canal locks follows. Drawings are super-imposed upon photographs, and then animation alone is used to explain in detail how locks can raise and lower boats. From aboard a canal boat, the audience is shown how a canal is carried across the Loire River on a bridge.

The fact that, although slow, canal transportation is the most satisfactory form for heavy merchandise because of its low cost is illustrated by many scenes along the rivers and canals where boats are being loaded and unloaded. The port

This "still" from CHINESE SHADOW PLAY shows the priest Fa Ha at the left, the sea demons in the center, and the White Snake Lady at the right.



China Film Enterprises

of La Villette at Paris is shown in particular. The film closes with scenes of life aboard a canal boat.

Committee Appraisal:

Well-chosen scenes which carry most of the content of the film, combined with slowly-paced, well-ennunciated, simple French commentary, make this film one which should be very useful for elementary French classes on both the high school and college levels. Excellent photography and effective animated diagrams of canal locks in operation should make it valuable both for presenting information and for developing an appreciation of a phase of French life.

Chinese Shadow Play

(China Film Enterprises of America, Inc., 35 Park Avenue, New York 16, New York) 10 minutes, 16 mm, sound, color, 1947 \$75.00

Description of Contents:

This film presents a Chinese shadow play and then shows the parchment puppets and musical instruments backstage. As the curtained miniature stage appears, the thousand-year-old history of shadow plays in China is described briefly, and the fairy story of the "White Snake Lady" is introduced. The curtains part, the gongs sound, and the story, as enacted by the painted parchment figures with quaint, high-pitched voices, unfolds.

The White Snake Lady goes to the temple to try to recover her husband, who has taken refuge there. She is repulsed by a dragon and resorts to magic to summon the sea demons, which are driven back, in turn, by a magic ball. The White Snake Lady becomes a snake again and is imprisoned in a pagoda. When her son grows up, he visits her there.

At the close of the performance the audience is taken backstage to see the two-dimensional, jointed actors as they actually appear. The diminutive figures are stored all together in a folder.

Committee Appraisal:

Skillful presentation of an unusual art form which combines visual beauty, dramatics, and appropriate sound effects with Chinese mythology should make this film useful in several subject areas and on various grade levels. The fairy story should be appropriate for world literature classes on most any age level, while the technique of the shadow play should be of interest to dramatics groups, hobby clubs, and art students. Adult groups of similar interests should also find the film invaluable. The camera, which catches the beauty of the delicately painted parchment figures very effectively, remains stationary throughout the performance, unobtrusively transporting the film audience to the actual theater situation. After the final curtain, the film makes possible a visit backstage, where one could wish only for the opportunity to try his skill at making the strange little figures come to life behind the translucent screen.



DAVID SCHNEIDER, Editor, Evander Childs High School, New York City

FIDELITY OF REPORT, a Film For the Psychological Lab

By WILBERT S. RAY
Trinity College

Editors Note:

PUT down Professor Ray of the Psychology Department of Trinity College Hartford, Conn. as the Columbus who charted a newer way of creating and using educational films. Although this film, *FIDELITY OF REPORT* is the product of the psychological laboratory, this department recommends, without reservation, the use of this and similar types of films in all science classes, for one of the most important principles of scientific method—that of accuracy of observation. And, besides, what progressive departments of education can get along without “fidelity of report”?

This department would like to commend Dr. Ray for proving our contention, that worthwhile educa-

tional films need not be characterized by lengthy footage. In fact, Dr. Ray has shown, very effectively, that brevity. (60 seconds in *FIDELITY OF REPORT*) can be the soul cinematography.

THIS is a description of a film, *Fidelity of Report*, prepared for use in laboratory courses in Psychology. The film has also proven useful in other more general ways.

A Familiar Experiment in Observation

The Fidelity of Report experiment is one of the older experiments in the field of Psychology. It has usually consisted in looking at a tray of objects or a still picture for a few seconds and then reporting from memory on what was seen. It is, thus, a test of powers of observation plus immediate memory. The reader may be familiar with the same idea as a parlor game. Sometimes the experiment has been conducted by the teacher's arranging beforehand for some dramatic, unusual event (e. g., a loud quarrel with the janitor) to

(Concluded on page 390)

Workshop group at University of Florida experiments on making shots for nature slides. Mr. George Crutcher and Miss Norma Barts, the latter from the Educational Department of the DeVry Corporation, were in charge of the workshop.





Ragan Plans Film Series for International Understanding

By DOROTHY GRAFLY

A TOPIC under constant discussion in the field of international understanding is that of the atomic bomb. Philip Ragan of Philadelphia, last spring, completed for The National Committee on Atomic Information, with the technical assistance of The American Federation of Scientists, one of the most important films on the subject—*One World or None*. Film Publishers, Inc., 25 Broad St., New York City 4 are the 16mm distributors.



From NCIA film "One World or None"

Artist's reconstruction of Manhattan as it appeared before an atomic bomb attack. Below: Atomic fission. Shall the people of the world use this energy for the destruction or the betterment of mankind?

JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

Its significance, however, is greater than that of any one film, as it is the first in an important Public Service Series of films now being planned by the Ragan organization.

Ragan, himself, feels deeply that the abolition of war is the most urgent task now facing mankind, and believes that, to forward such an objective, the peoples of the world must be made to understand the immediacy of their peril, the obstacles in their path, the rewards of their goal, and their responsibilities in a world of peace.

As a step, therefore, toward meeting this challenge, he has undertaken two series of public service films to be produced under authoritative sponsorship. Designed to reach the public at home and abroad through every available channel, including the commercial theater, these films, while effective individually, increase their significance when presented in series.

Titled *Problems of the Peace*, the first series tackles some of the most immediate and perplexing problems of the atomic era and will not only visualize the appalling destruction deriving from negative use of atomic energy for purposes of war, but will follow the first film in the series, *One World or None*, with a second film in which the constructive possibilities of the same energy will be discussed. The aim will be to show how, through intelligent application of science and technology, man may raise the level of well-being for all the earth's peoples. It is, in fact, for all the earth's peoples that the entire series has been planned.

Profiting by opportunities offered during World War II to reach and mold public opinion, the Ragan technique has matured to the point of developing a unique and universal visual vocabulary. He believes that the visual comes first and the word afterward. Consequently, commentary flows from his visual sequences. This fact gives him distinct advantage when his output is aimed at international understanding, for Ragan's visualization, not the written word, supplies the story. Anyone can understand picture sequences, and what Ragan and his artists express in the film medium can be as readily understood in China as in the United States. Anyone in any country of the world who has eyes to see and a brain to comprehend can get the basic idea even without benefit of supplementary wordage.

The third film, *World Government*, will show through graphic symbols, and when necessary, through a combination of documentary shots and animations, how the abolition of war and the advent of world-wide plenty can come only through a universal rule of law, binding on all individuals.

That war must be outlawed if the world is to survive is made terrifyingly clear in *One World or None*, a film that proves what has actually happened when force took precedence over law. Tracing, as it does, the progressive lethal effectiveness of weapons from the Greek spear, which killed one, to the atomic bomb that killed 80,000, it ends with a sea of crosses calculated to bring home to every individual, illiterate or learned, the pressing need for the outlawing of war in order to end forever the menace of the misuse of atomic energy.

World Government, thus, seems a logical sequel to *One World or None*. But generalization is broken down into contributory problems as the series progresses. Fourth will come a film on *World Trade* which points up the menace of old habits of thought on the distribution of the world's goods and shows how such habits can lead, and have led, to conflict, chaos, and war. Visuals will indicate how the reduction of trade barriers and the industrialization of backward world areas can contribute to peace and universal prosperity.

Another important problem to be handled is that of *Kace*. Linked inseparably with both the problem of world government and that of world trade, it is placed fifth in the series, and it will take its theme from the fact that racial discrimination is morally indefensible and that tremendous political, economic and social losses result from the failure to provide opportunity for all without regard to race, creed, or nationality.

While such problems are immediately pressing, they cannot be permanently solved until youth has been trained to think and to act in accordance with the demands of the new atomic age. Consequently, this first Public Service program will end with a film on education of the individual for his new and great responsibilities as a world citizen.

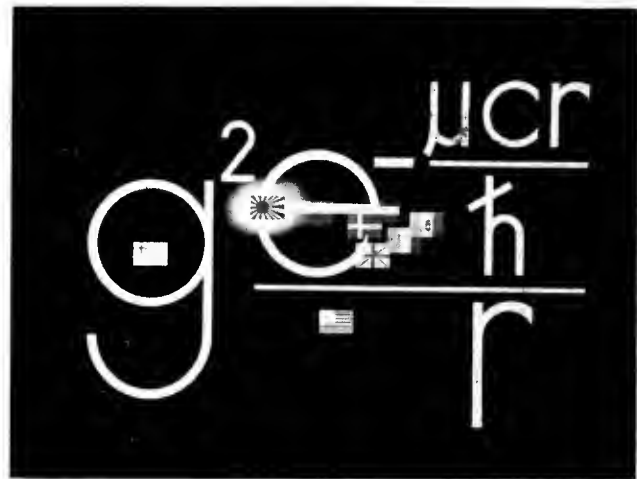
It is, however, clear to anyone who reads newspapers that to achieve such citizenship there are individual countries to be considered no less than such broad considerations as world government, trade and race.

Key countries, then, will be given film treatment in the second series, titled *The Nations*. Included are the U. S. S. R., The U. S., Britain, China, India, France, and the Nations of the Middle East.

From 1942 to 1946, Ragan turned out forty films dealing with many different phases of Canadian war effort. These films brought home to the public a variety of subjects, ranging from need to mail Christmas parcels early to an understanding of economics in peace and in war.

As a precursor for *World Trade*, Ragan has already produced *Mutual Aid*, a film dealing with Canada's form of Lend Lease and visualizing flow of trade throughout the world. Coupled with *Money, Goods and Prices*, it provides excellent background material for the *Problems of Peace* series.

Ragan animation grew out of serious, informative subject matter, and from its inception it has taken the stand that facts have a drama all their own that can be made visually effective. Its objectivity is the animation of facts without recourse to a fictional indirection that tells an amusing story and hopes an audience will absorb the message as a by-product of a laugh.



From NCAI film, "One World or None"
The international involvement of the theories of atomic energy is shown graphically through the use of animation.

Ragan points to recent scientific developments as proof of the dramatic force of facts. Atomic energy and radar, for instance, are outstanding examples of facts that pack a punch and have direct audience appeal.

When Ragan feels that an actual documentary shot is more telling than animation he uses it. His *One World or None* has many such pertinent shots. But the burden of its message is carried by the animation. Ragan also believes in collaboration, and his associates are made up of a group of individualists, each a specialist in his own right.

The group, with its different egos, Ragan claims, tends to retain objectivity, and to produce visuals that are intelligible to it as a group. And what is intelligible to a group, rather than to an individual, can be communicated readily to that larger group which is the world audience.

Since public service films must be accurate and authoritative, Ragan is seeking as a sponsor for each the organization most vitally concerned with the particular problem. Through it, he reaches top authorities, and with their technical aid, he develops his visual sequences and his resulting story board.

In producing *One World or None*, he had several conferences with Dr. Albert Einstein, consulted with Dr. Harold C. Urey, and was in constant touch with Dr. Leonard L. Schiff of the Randall Morgan Physics Laboratory of the University of Pennsylvania. Raymond Swing contributed the commentary.

At no time in the world's history has mankind so desperately needed a direct technique for intercommunication. What Philip Ragan has developed is, therefore, of the greatest potential importance as a contribution to universal human understanding.



WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

Seeing and Doing In the Vacation School

By CHARLES W. TYRRELL*

The Significant Use of Sensory Materials in The Church

ON the second day of vacation church school, my daughter came home with two snails in a sack. My curiosity was aroused. What did snails have to do with religion? Perhaps the letter which came with the snails would explain. In it the teacher reminded us:

Earth's crammed with heaven
And every common bush afire with God.

Then she went on to explain that in the lowly snail is exemplified one of the most significant principles of the universe, the spiral pattern. Life tends to move out, around, and up toward God. For our own edification, we were reminded of Elizabeth Barrett Browning's *What Is Art* and Oliver Wendell Holmes' *The Chambered Nautilus*.

At the Church

The next day, I went to the church to observe what use the teacher was making of other sensory materials. The room was arranged around an exhibit center. On one small table covered with a gray cloth was the teacher's exhibit, consisting of a picture-poem folder, fern, large shell, small spring, pine cones, a snailery, black paper for the snails to crawl over, and a magnifying glass. On another table were the children's exhibits, consisting of shells, shell-bead strings, cones and various articles which suggested the spiral pattern. Around the room were pictures cut from magazines or drawn by the pupils. In another part of the room was a book browsing table. By the number of children referring to the pictures and book table, I could see that it was a significant part of this well planned unit of study.

In addition to the exhibits, there were projected colored slides which illustrated certain days' lessons. When appropriate slides were not available, the teacher produced her own handmade lantern slides in color.

What Keeps the Stars from Falling?

During the second week, the sound of children having a happy time on the church playground took me to the window. In response to my inquiry, the teacher told me that the pupils had been studying "What Keeps the Stars From Falling." I observed that each child had a string, one end of which was held by the child in the middle. They were all moving in a certain

relation to the middle person. As the teacher continued the conversation, the strange game took on meaning. The center child was the sun who held the planets in position by the pull of gravity.

Here was visual education at its best. In an area of interest where there are few good prepared visual materials, the teacher produced her own from things near at hand. Most of the materials she used were of such a character as to promote pupil participation.

Develop Visual Materials

It is rare to find prepared sensory materials which meet the requirements of a course of study. In most cases, the materials must be adapted, and the course, revised to provide for the use of such aids. Here, however, the sensory materials were developed to fit the needs of the unit. Good integration was the result.

At this point, visual materials produced by the teacher and pupils have a decided advantage: They can be designed and introduced according to the needs of the hour. Pupils do not get the feel that these materials are dragged in, but that they are integral part of the unit of study.

Such materials are easily accessible. The only cost for the aids used in this nature course were the snailery and rental on a set of slides. The snails were collected by an older boy who is interested in nature study. All of the exhibits were picked up by the teacher or supplied by the pupils. Since one of the considerations in the use of visual materials is cost, here is an answer in the use of home-produced aids.

Active Participation

Too often what passes for visual education is in the passive mood. Children are invited to observe but not to do anything about what they observe. This is

There are many kinds of boundary lines. This painting from the film, **BOUNDARY LINES**, shows the boundary line between wealth and poverty.

International Film Foundation



*Director of Religious Education, First Presbyterian Church, Evansville, Indiana.



A "still" from the 16mm film, **THE BLIND BEGGAR**, showing Jesus and the beggar.

especially true when the medium is projected pictures. But the visual method used by this teacher required active participation on the part of the pupils. The children became the planets on the playground. They went on field trips to discover the spiral pattern of the universe. They learned to see God's handwork in the snails they cared for.

At best, the classroom is an artificial situation. Little real learning takes place there unless the teacher is sufficiently creative to bring the ideas expressed into a meaningful life situation. Through the use of sensory materials, so that the pupils actively participate, the situation becomes a learning experience.

The last verse of a song composed by this group expresses best what the vacation school experience meant to the children:

What do you think, dear God?
Down in the woods I found
A snail dressed in brown,
And I found it by a pond.

Emory Seminar Report

The report of The Emory Seminar, conducted by the General Board of Education of the Methodist Church, and the Candler School of Theology of Emory University, is now available. This 176-page report includes all the principal addresses and discussions, and presents the findings of the several specialized work groups. Approximately 40 pages are devoted to detailed statements of four seminar groups—children, youth, adults, and the general church school. Each one is characterized by clear thinking and a lively awareness of the place of visual methods and materials within the total educational work of the church. Here is convincing evidence that "the churches have made more progress in three years than the school has made in fifteen," as Mr. Dennis R. Williams is reported on page 25 as saying. Schoolmen can learn many helpful things from this report, and church officials will do well to ponder its pages.

Church Interest Extensive

According to Mr. Ralph F. Peck, a Presbyterian elder who founded the Selected Films Release Sheet Service, his church clients stretch across this country, into Canada, and inquiries come from Belgium, England, Holland, Hawaii, the Philippines, and Dutch Guiana. This Whittier, California, concern supplies free a standardized descriptive sheet on all the religious films and can book just about any film a church would desire.

The Pastor Makes a Movie

By HAROLD E. WAGNER*

FOR something over twenty years I have been a camera enthusiast but I did not acquire a movie camera until 1945 when I bought a Cine-Kodak Model B, f/3.5 lens. I began to think up ways and means of making it useful in my educational program. The first result was the filming last summer with my vacation Bible school of a 350 foot film entitled, *The Seven Sacraments*.

Our modern emphasis on visual education is most excellent, but far too many children still look upon pictures as entertainment. My experience has been that even with planned discussion before and after films they still fail to obtain maximum teaching values. I got the idea that if the children helped to make a film on a religious subject that they would be more interested and would learn more than in several months of lectures or even in "visual" sessions. With this thought in mind, I adapted a religious mystery written by Reverend F. J. Powell, of Cambridge, Mass., and enlisted the cooperation of the boys and girls of the Junior and Senior departments of the vacation Bible school.

We pastors talk quite glibly about the various sacraments and rites of the church to our children. How many of our children and young people have ever witnessed an ordination? To give the children the opportunity to see and take part in each of the sacramental rites, as well as to learn something of the technique of taking movies, was the underlying purpose in making the film.

All the roles were taken by members of the church school. The Bishop was my son, then aged 19; the Angel of the Sacraments was 16, and the priest a lad of 14. The children helped with the script, the lighting, and the costumes.

The film opens with a sequence showing a group of children playing on the green, taken in a neighboring country park. On the horizon appears a strange lady, who proves to be the Angel of the Sacraments. The children inquire who she is and are told that she can tell them of "means of grace" which can aid them in their everyday life. She gathers them around her under a tree and tells them of the various sacraments. The film then is a series of flash-backs, first to baptism, then to Holy Communion, Confirmation, Penance, Ordination, Matrimony, and Unction. The epilogue is a repetition of the opening scene, only in reverse.

I did the photography and the main titles. The children, however, helped make all the sub-titles. We made two "on location" trips: to the park for the prologue and the epilogue, and to a home for the scene of the Unction sequence. All other scenes were taken in the church.

The film was shot on Kodachrome, and is silent. I edited it to 350 feet. It has been very well received. Our Bishop has recommended it for diocesan showing and the Photoart people (Milwaukee) are using it as a regular feature in their weekly institutes on visual education. Our national office in New York (281 Fourth Avenue, N. Y. 10) will review it for possible national use.

The film has rather obvious defects, such as the opening pan being too fast and the dolly shot made

*Vicar, St. Peter's Episcopal Church, West Allis, Wisconsin.

without a dolly. It was filmed entirely with five floods, the only special equipment in addition to my camera. I had no faders; no back winds. In my next picture, I will use my new Cinklox camera with an f 2.5 lens, fast and slow speeds, and a coated lens. I will use Kodachrome again, and I may undertake filming Marie J. Hobart's drama, *The Book Beloved*, featuring those sections of our Prayer Book dealing with the consecration of a church, the institution of a minister, etc.

The rental of *The Seven Sacraments* to churches outside Wisconsin is five dollars per showing and requests should be addressed to me.

Wheaton College Conference On Audio-Visual Materials

By GROVENER C. RUST*

THE smaller, more localized type of audio-visual conference for the church worker had its worth demonstrated in a seven-session conference here at Wheaton College. Many personal problems were threshed out, and many valuable reports on utilization gathered.

Seven topics were considered, one at each meeting. The topics represented areas of usage full of problems and questions for those enrolled: young people's work, worship programs, missionary promotion, the church school, constructive recreation, and education for the entire church family.

One interesting and stimulating report covered the "church field-trip," or "school journey," as public education calls it. They were considered excellent projects for young people's groups. One minister indicated that they helped to hold interest by giving his youth something stimulating and worthwhile to do. These "church field-trips" can be made to country homes, orphanages, country churches, hospitals, sanitariums, blighted urban areas, reform schools, rescue missions, and other similar institutions. These trips served outstandingly to inform and create attitudes in

*Director of Visual Instruction, Wheaton College, and co-director, with Mr. Donald C. Boardman, of the conference.

the minds of the pre-adults and made the fields of Christian service dramatically living to them.

In considering the area of the "produced" audio-visual aids, the following "findings" were set down:

1. More films on Christian living, with the Bible as a behavior text, are wanted. Some of the parables—"The Sower," "The Prodigal Son," "The Good Samaritan," and others—should be done in modern raiment with the modern counterpart of the life they portray so that they will "strike closer to home." (One film-user reported that the Baptista film, *The Prodigal Son*, made a greater impression than the Cathedral film of the same name, even though it was inferior in technical and dramatic quality.)
2. Churchmen want slidefilms on doctrine from the pure biblical point of view.
3. It was generally held that the producers of materials for the church should have had practical experience in the work of the church. Theological seminaries, it was held, should give courses in audio-visual aids.
4. Hymn films in color with high-quality musical scores and very closely correlated pictorial material were considered very effective. (Editor's note: Wish we had a few!)
5. It was felt that motion pictures belonged to the older groups of the church school, and slides, filmstrips, flat pictures, etc., were considered more effective with the children.
6. The church is making too little use of graphic materials, which have excellent possibilities in religious education.
7. The conference held that more local film depositories were needed to increase availability. A 48-hour shipping radius was suggested as the maximum for efficiency.

In this type of conference, needs were defined, and individual problems dealt with clinically. Those attending expressed a general feeling of satisfaction with the intention and method of the conference. The "public" afternoon sessions were well attended and the discussions indicated a high level of interest. The morning training classes gave practical "know-how" instruction to neophytes and helped the others extend their familiarity with materials and equipment. This type of conference is commended to other denominational schools of the country as an effective way to serve their constituencies in visual education.



Church Screen Productions

BOY MEETS GIRL is a wholesome, Christian approach to some of the initial problems of boy-girl friendships. After boy meets girl, he dates her over the phone. (Filmstrip, consisting of 40 frames, complete with script and discussion guide.)

Correspondence

Dr. Arthur O. Rinden, Director of Audio-Visual Aids for the National Christian Council of China, with offices at the University of Nanking, after five months in his work, writes that he reads with profit and enjoyment every issue of THE SCREEN. He says:

"We can get some excellent materials here locally. For instance, we are nearing completion on a set of color slides on "Amos," and are well started on a set depicting the story of "Silent Night." In two more weeks, we will have two more artists begin work to speed up production a bit.

Only a week ago, we finished our First National Christian Council Audio-Visual Aids Workshop, held here at the University of Nanking. Since we had so little equipment (due to delays at Shanghai customs), and because we wanted to have it as a pilot workshop in preparation for a more ambitious effort next year, we did practically no advertising. On account of travel difficulties and high costs, we expected an attendance of 10, but 23 came. (I am enclosing a picture). They want a longer program next year. . . .

It is obvious that there will be a large demand for filmstrips, because of their economy and ease of use. Already we have started to make our own. There is, also, a real demand for movies. We have just received the 2000 Years Ago series. . . . We find a clear-cut story film like *The Healing of M'vondo* very useful. . . . Keeping informed on new films is very difficult for us. The Church Department will be a big help."

Before returning to China, where he had served as a missionary ten years prior to the War, Dr. Rinden was director of visual aids for the Congregational-Christian churches.

New Materials

• *How to Use Bible Slides In The Sunday School*, a set of 24 full-color 2x2 slides, by Church Craft Pictures, designed to help the teacher make effective use of the Bible slides of this producer, were released in July.

• Church Craft's kodachrome slide set, *The Ten Commandments Visualized*, whose production was delayed, was released during the summer.

• *Into All The World*, a 20-minute black and white sound film on world evangelism, was produced for the Northern Baptist Convention (152 Madison Avenue, N. Y. 16) and released early this summer. It presents dramatic material from Protestant missions in many lands and at home.

• *Boundary Lines*, produced by the International Film Foundation (1600 Broadway, N. Y. 19), is a 19-minute sound color film which makes a plea for eliminating the boundary lines which divide people from each other and nations from nations.

• *Not By Bread Alone*, a 20-minute black and white sound film, is the first of the films on European reconstruction which actually shows church-supported relief and rehabilitation under way. It was produced for the National Council of the Protestant Episcopal Church 281 Fourth Ave., N. Y. 10).

• During the summer the Methodist (150 Fifth Ave., N. Y. 11) four-reel color film, *Go Ye*, was revised into a shorter film by Harry Spencer, Director of Visual Aids for the Board of Missions.

News Notes

• In June about four thousand leaders of The Church of The Brethren met in Orlando, Florida, for their 161st national annual conference. Visual education was brought to the attention of the delegates by Dr. E. G. Hoff, Dr. Mary Leigh Palmer, and Mr. Robert Knechel, by means of addresses, conferences, demonstrations, and exhibits of equipment as well as the screening of films.

• Dr. Mary Leigh Palmer, formerly Director of Visual Education for the International Council of Religious Education, taught the course on audio-visual aids in religious education in the summer school of Union Theological Seminary.

• The Christian Education Committee of the Manitoba Conference (441 Somerset Building, Winnipeg, Canada) has issued a bulletin on visual aids and provided the churches of the conference with a catalogue of visual materials which it can supply. The Reverend Peter Gordon White is secretary of the committee.

In Production

■ Church Craft Pictures is planning to produce the *Passion Story* in both slide and film form this fall.

■ Church Screen Productions (5622 Enright Avenue, St. Louis 12) will bring out this fall a filmstrip on how to use filmstrip. It will be called *How To Use Filmstrip In The Church*. Order from your visual education dealer. This firm is also doing a Christmas filmstrip in full color.



The First Audio-Visual Aids Workshop of the National Christian Council of China, held at the University of Nanking in May, 1947. Dr. Arthur O. Rinden, Director, is in the center of the back row.

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The Work of the Stock Exchange
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Life On a Dairy Farm
A Letter to Grandmother
Ancient World Inheritance
How Man Made Day
The Colorado River
The Mighty Columbia River

Rivers of the Pacific Slope
Natural Resources of the Pacific Coast
Seaports of the Pacific Coast
Trading Centers of the Pacific Coast
Rural Life In Mexico
Schools of Mexico
Hand Industries of Mexico
People of Saba
The Apache Indian
The Supai Indian
Hopi Arts and Crafts
The Hopi Indian
The Navajo Indian
Panama, Crossroads of the Western World
Jack's Visit to Costa Rica

GENERAL SCIENCE

What Is Science?
Science and Superstition
Life In a Drop of Water
Our Common Fuels

PHYSICAL SCIENCE

Air In Action
Properties of Water
Magnetism
The Nature of Color
Matter and Energy
Sulphur and Its Compounds
Oxygen
The Halogens

NATURAL SCIENCE

Camouflage in Nature by Pattern
Matching
Camouflage in Nature by Form and Color Matching
The Growth of Flowers
Butterfly Botanists
Snakes
Birds in Winter
Birds of the Dooryard
The Red Winged Blackbird
Birds of the Marshes
Birds of the Inland Waterways
Birds of the Countryside
Birds of the Woodlands
Five Colorful Birds
The Bobolink and the Bluejay
Ruby Throated Hummingbird
Our Animal Neighbors
Pigs and Elephants
The Deer and its Relatives
The Bear and its Relatives
The Cow and its Relatives
The Horse and its Relatives
Mammals of the Countryside
Mammals of the Western Plains

Mammals of the Rocky Mountains
Color Categorizing Behavior of Rhesus Monkeys

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The Story of Menstruation

A 10-minute color movie with sound
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Teachers of Teen-Age Girls

From **THE JOURNAL of the American Medical Association**—“This excellent film (*The Story of Menstruation*) is intended for showing to groups of adolescent girls to explain the physiology of menstruation. This film accomplishes the extraordinary feat of teaching something essentially serious while preserving an air of good cheer and relieving the tension by unexpected humor. It consists entirely of animation, beautifully colored and accompanied by carefully worded commentary. The film does not undertake too much, since it is specifically adapted to a particular group. The introduction of this film

into the schools should of course be accompanied by the teacher's guide and by the pamphlets 'Very Personally Yours' for individual distribution.”

Teachers Welcome It—*The Story of Menstruation* was filmed to help teachers create a normal, healthy attitude in the minds of teen-age girls. Teachers have found it such a big help in handling this difficult subject that they have shown it to literally hundreds of thousands of students since its release in November of '46. In city after city, school systems are registering their approval by showing the film to every girl in all junior and senior high schools.

* T. M. REG. U. S. PAT. OFF.

GET THESE
TRAINING AIDS
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Very Personally Yours, a booklet based on the film, illustrated in color with scenes from the movie. Contains supplementary material for review and reference. Order one for each student seeing the film.



Acclaim New Educational Film

As one teacher commented, "The picture portrays beautifully and unemotionally a phase of a normal girl's life. It covers in ten short minutes far more subject matter than a teacher could handle in forty-five minutes, even with careful preparation."

Students Applaud — The reaction of students is deeply gratifying. Girls participate in discussion readily — ask questions freely — with no trace of embarrassment. Fear and superstition are banished in the light of scientific fact. And common-sense rules for physical and mental health take the place of rumors and taboos.

Parents Are Enthusiastic — "I'm glad my daughter had the opportunity of seeing this film. I wish I could have seen such a film when I was a girl" — that has been the reaction of hundreds of parents at PTA meetings where the film has been shown.

How to get Prints — 16 mm. prints are available to schools without charge on a short-term loan basis. Just fill out the coupon below and you will receive complete information promptly. Demand for prints for Fall is heavy, but we will try to meet your request so that you can fit the picture into your schedule at the right time.

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Menstrual Physiology, large, full-color chart for class-room use. Supplements the booklet. Illustrates the menstrual process in simple, easy-to-understand diagrams.

THE LITERATURE IN



A Monthly Digest

VISUAL INSTRUCTION

EXPERIMENTAL FILM TECHNIQUE

● **Art in Cinema**—Frank Stauffacher, ed., Art in Cinema Society, San Francisco Museum of Art. 1947. 104 pp. An extremely attractive brochure prepared as a background for the series of avantgarde films, "Art in Cinema," presented at the Museum.

The articles by leaders of the experimental film movement explain the motivation and intent of some of the productions. Included are statements by Hans Richter (a very illuminating history of avantgarde film workers in various countries), Elie Faure, Man Ray, Luis Bunuel, John and James Whitney, Erich Pommer, and others.

The ten programs in the series were arranged in collaboration with the Museum of Modern Art Film Library. Included were the classical *Cabinet of Dr. Caligari*, *Ballet Mecanique*, *Skeleton Dance*, *Meshes of the Afternoon*, *Berlin: Symphony of a Great City*, *Blood of a Poet*, and many others whose authors attempted to use the film medium for introspection, fantasy, and non-objective expression. Detailed program notes are given for each of the ten programs.

This booklet should be of great assistance to the many other individuals who have the ability and creativity to stretch the canvas of the motion picture medium, for it brings together the statements of avantgarde producers, as well as the titles and descriptions of noteworthy films.

BOOK REVIEW

● **Magic and Myth of the Movies**—Parker Tyler. Henry Holt & Co. 1947. 283 pp. \$3.50.

This appears to be the second volume by the author in which he indulges in a psychoanalytical study of the persons that have been depicted in Hollywood films. The critical dissection of the Hollywood product is not intended so much as a criticism of the industry as of its methods. The author, it would appear, has been so completely projected into the situations shown in movies that he engages in a prolonged analysis of why certain characters behaved as they did.

The book could not be recommended for students of photoplay appreciation in high school, and it might leave their teachers as confused as it did this reviewer. In his preface, Mr. Tyler explains that he intended to give some voice on the positive side to Hollywood's films through this book. His thesis is that the movies, similar to much else in life, are seldom what they seem. In this sense, movies are dreamlike and fantastic . . . The author regards the cinema as contemporary *myth*, rather than art because each film is a composite of group action and often does not resemble the original literary work, and therefore lacks any form (or art), but rather attempts to mirror public superstition and belief.

To further this thesis, Mr. Tyler then goes through 12 chapters of most unconventional movie analysis—not criticism as it is usually found in newspapers, periodicals, or even in previous books on this subject; but the psychoanalytical interpretation of why Mildred Pierce, or Neff or the soldiers in war films behaved as they did.

Mr. Tyler has obviously been read with mixed reactions before. At the beginning of chapter 10 he writes: (p. 211)

"There have been critics of my method of interpreting movies who claimed that the movie I reconstructed on an

ETTA SCHNEIDER RESS, Editor

analytical basis bore little resemblance to the actual Hollywood product; the more literate if less acute have implied that my criticism was but a superoptical rationalization of visible reality.

"I don't mean to apologize by justifying myself on the basis of Granted, so what? I want to carry my theory of meaning as essence rather than as form to the point where the senses themselves are in question, in just as much question as though we were dealing with magic psychology, rather than rational or scientific psychology."

It seems to the reviewer that the book may have a basis for endless discussion among the sophisticated "students of the cinema." But if I may be allowed to represent the conventional educator, I would conclude that it is not a very useful book for an educator's bookshelf.

RADIO YEARBOOK

● **Education on the Air**—I. Keith Tyler and Nancy Mason Dasher, editors—16th Yearbook, Institute for Education by Radio. Ohio State University, Columbus. 1946. 524pp. \$3.50.

The total impression of the proceedings of this, the first postwar conference of the Institute, is that the persons engaged in education by radio have attained a maturity and self-confidence which can lead to greater and more effective growth. First, there were addresses by radio-minded confreres around the world that brought home the critical problems of keeping the masses of people informed and mutually interested in the affairs of the rest of the world. Secondly, under the topic "Radio Faces the Future," administrators debated with the Federal Communications Commission on the newest policy it has adopted in defining what public service on the air should mean.

Educators got down to business as they described actual programs and community efforts to use radio as a social force. Outstanding representatives, for example, of various social and religious groups told of the achievement and problems still ahead. These addresses were followed by section meetings where radio educators were given a chance to exchange ideas.

Through panels, round-table discussions, demonstrations and section meetings, the Institute attacked such other topics as the effectiveness of International Junior Town Meetings, radio workshops, the adequacy of university training for radio, some new techniques at audience reactions, and the like. Throughout the transcript of debates and discussions, there is implicit a mutual respect between those radio workers who are employed by the industry and those who are concerned with education on the air.

SOURCES

● **Educators Guide to Free Films**, 7th Annual Edition—Educators Progress Service, Randolph, Wisconsin. 341 pp. 1947. \$5.

The book is composed of six sections planographed on different colored paper: subject index, film listings by areas, title index, source index, cross index (referring to films in related fields), and an availability. Free filmstrips are also included. John W. Diffor, Visual Education Director, Randolph High School, Randolph, Wisconsin, is editor.

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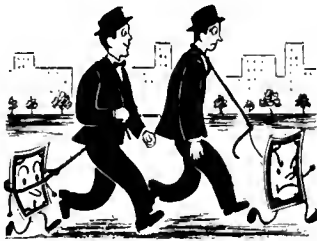
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THE PILGRIM PRESS

- **Sources of Information on Teaching Aids**—John Pullman Kishler—Visual Education Consultants, Inc., 47 W. 56th St., New York 19. 10pp. mimeo. 25c.

A guide for the beginner, including books, organizations, periodicals, and master lists.

- **Audio-Visual Aids Catalog, Vols. I and II**—Board of Education, Dept. of Libraries, Visual Aids, and Radio, 31 Green Street, Newark 2, N. J. 379 pp. 1947. \$2.

The Newark Board of Education has recently issued a complete list of teaching aids, covering 2,000 motion pictures, 1,800 filmstrips, 30,000 lantern slides, and 800 records. Items are arranged by subject heading and also by title, running strictly alphabetically. A system of abbreviations indicates the type of material; e.g., L for lantern slides, M for motion pictures. A very complete introduction contains many suggestions for classroom use of audio-visual aids and bibliographic references.

- **Motion Pictures—Basic Information Sources**—Inquiry Reference Service, U. S. Department of Commerce, Washington 25, D. C.

A list of published material on motion pictures, both fictional and nonfictional. Foreign marketing material is included in one section. The booklet is divided into the following parts: I. Governmental Publications, II. Non-Governmental Publications, III. Directories, IV. Trade Journals.

PERIODICALS

- **Look and Listen**—Vol. 1, No. 6, June, 1947. 30 Fleet St., London E.C. 4, England. Monthly.

A new publication of broad scope, whose editorial staff is not credited by name.

The articles tend to be provocative, rather than pedantic. In "New Methods for New Teachers," J.E.B. Peet describes how much was accomplished in an Emergency Training College course for teachers through a film society for film appreciation as well as through a methods and materials course.

"Sorting Out the Visual Education Muddle" by G. Patrick Meredith is part of a series on principles and methods of visual education. It is an interesting criticism of the status of the visual aids movement today, with particular emphasis on the kind of research still needed.

There are other thoughtful articles on the filmstrip (contrasted with the slidestrip which is a series of slides put together for the convenience of an off-screen narrator). on the unfulfilled possibilities of broadcasts to schools, and so on.

UTILIZATION

- **A Group of Class Projects**—*New York State Education*, 34:441, March, 1947.

The "World's Fair Exhibit" at the John F. Hughes School in Utica, under the direction of Mrs. Marjorie Wagner, the teacher, was the outgrowth of the social studies class work in the 6th grade. The class was divided into seven groups, each selecting a country for study. Each committee prepared a program for presentation to the class, with pictures, maps, costumes, speakers, films, and the like. A colorful 20-foot mural showing the natives of each country, with typical architecture in the background was prepared in the art class. A variety of interesting activities were included in the unit which correlated arithmetic, language, art, music, and the other school subjects. The culminating World's Fair Exhibit was held for two days and over one thousand people visited the room, including classes from parochial and public schools in nearby towns.

SPONSORED FILMS

- **Sponsored Films in Education**—Wilfred F. Howard, J. Walter Thompson Advertising Agency, N.Y.C.—*Film and Radio Guide*, 13:7 Feb. 1947.

A digest of a report prepared last year which was circulated on a confidential basis. It represents a thorough and open-minded investigation of the possibilities for public relations in the educational motion picture and the needs of education which such films would fill.

The author found in talking to "leading figures in education, the Services, and business" that sponsored films would be welcome to the schools provided they fulfilled certain requirements: they must have tangible value in the curriculum; they must be aimed at a specific group; they should cover only one subject, have clearly descriptive titles (not 'cute' or 'tricky'), and run less than 20 minutes. As to advertising, it must be short, honest, accurate, and readily identifiable; it should not try to put over a political, social, or economic point of view.

Next is discussed the potential outlet for sponsored films and some of the areas in which such films would be useful. But to be truly educative, they must be used in schools where films are used effectively.

The two possibilities for the future are:

"Poor films, poorly produced, poorly utilized, will discourage educators, disillusion the public, discredit the use of films in the schools, and weaken if not destroy a valuable medium of advertising and public relations.

or

"The right kind of educational films, many of them sponsored by responsible elements in business—by men capable of civic leadership and willing to accept it—will become a powerful force in creating the kind of world we want to live in."

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Films of the World Festival Is Announced for Chicago

The Chicago Film Council has completed arrangements for a "Films of the World Festival" to be held for seven consecutive Saturday afternoons at the Surf Theater beginning October 11 and continuing through November 22. Outstanding short documentary and informational films will be selected by a panel of judges from the films submitted to the contest committee. These select films will be screened for the benefit of the public, including especially teachers, church people, and leaders of community and adult groups. Through the "Films of the World Festival," producers and distributors of the world have an opportunity to gain public recognition of the importance of their industry," stated Ralph Creer, president, Chicago Film Council.

USDA Sees Need for Festivals

Experience gained at a local Chicago Film Festival last spring indicated that there was a true demand for something larger . . . for a festival patterned after those held in many countries in Europe. Even the United States Department of Agriculture, important producers of serious films, issued a festival plea in its newsletter of June. "How about holding some informational film expositions in this country?"

A Civic Enterprise

The "Films of the World Festival" is truly a civic enterprise. Supporting this festival are many of the leading civic and educational organizations of Chicago and of the nation, including the General Federation of Women's Clubs, the Parent-Teacher Associations of Chicago and of Illinois, the University of Chicago, Northwestern University, the Junior Red Cross, and the Film Council of America as well as many producers and distributors of documentary and informational films. Wesley Greene is "Festival" chairman.

Surf Theater

Elmer and Harry Balaban, leading Chicago theater owners, have donated the use of the attractive Surf Theater for the festival and will present an award for the outstanding amateur film shown during the festival.

Conditions for the Entry of Films

There will be seven categories or areas of subject matter covered by the festival: (1) **Arts, Crafts, and Music**; (2) **Sponsored Films** (on any subject, must have been made as public relations films, financially sponsored); (3) **Peoples and Lands of the World**; (4) **International Interdependence**; (5) **Physical Sciences**; (6) **Biological Sciences**; (7) **Amateur** (16mm. any nonfiction subject). An entry fee of \$10 per title in all categories except amateur will be charged to defray the costs of the festival. The amateur fee is \$5. Producers desiring to enter films should act at once and write the Chicago Film Council, 222 North Michigan Ave., Chicago 1, Illinois, U. S. A. for complete rules and entry blanks.

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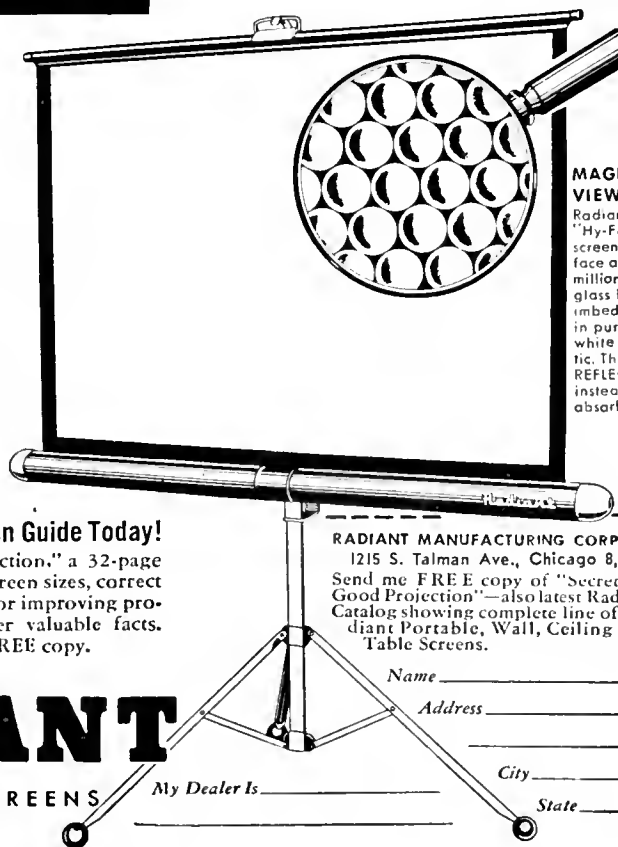
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UN Film Production Assigned To Ten Countries

The United Nations Film Board at its third quarterly meeting at Lake Success today assigned ten films to ten different countries for production. The meeting also elected the United Nations Educational, Scientific and Cultural Organization (UNESCO) to the chairmanship of the Board for one year. UNESCO's representative, Mr. Gerald Carnes, presided at today's session.

Mr. Benjamin Cohen, U. N. Assistant Secretary-General for Public Information, opened the meeting as chairman and conducted the election of his successor. He also welcomed the representative of the International Labour Organization (ILO) which today became a formal member of the Board and pledged its full cooperation.

The Board's Executive Director, Mr. Jean Benoit-Levy, read a message from Governor Carl Millikan, Chairman of the U. S. Film Committee for the United Nations, greeting the Film Board, emphasizing that there will be only one committee in the United States to serve the United Nations and all its agencies and offering its utmost support to the Board.

The Board passed a resolution, expressing its appreciation for this assurance of the Committee's full cooperation.

Following its previously adopted policy of internationalizing production of United Nations films,

the Film Board made the following assignments: BELGIUM, *Combating Juvenile Delinquency*, international efforts to solve the problem of juvenile delinquency; CANADA, *Surface of the World*, accurate mapping of the earth's surface is only possible by international cooperation, exchange of information, and standardization of geographical and geological concepts. CZECHOSLOVAKIA, *Young Ideas*, the common problems and aims of youth throughout the world; FRANCE, *From Lighthouses to Radar*, international cooperation to insure safety at sea; MEXICO, *The Fight Against Illiteracy*, world efforts to combat illiteracy in promoting human welfare and international understanding; POLAND, *The United Nations in Action*, how the United Nations works on a problem pointing up the necessity for individual action by every United Nations citizen, using the International Children's Emergency Fund as an example; SCANDINAVIA, *Timber*, world forestry programs, showing common problems of timber shortage and transportation, effects on climate and soil erosion; UNITED KINGDOM, *Common Ground*, how people of different nationalities and backgrounds work together on the basis of common crafts and skills; UNITED STATES, *In The Long Run*, production of agricultural surpluses benefit the farmer as well as the consumer in the long run; U. S. S. R., *New Frontiers of Science*, how scientific research is extended through international coordination and exchange of information.

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Fidelity of Report, A Film for the Psychological Lab

(Concluded from page 374)

take place in the classroom. The difficulty with this is that such an event can never be repeated exactly with another group of students. A movie of some event could, however, be used as often as desired; norms accumulated, different groups compared, or other studies made with such a repeatable experiment. Another advantage of the movie is that observers' reports can be checked by looking again at the movie, which is obviously impossible in the case of a quarrel with the janitor.

The script of this film was prepared by the present author and the film produced by a commercial company. The production was financed by the Helen Hartly Jenkins Fund, a fund for research in Psychology at Trinity College, Hartford, Conn. The action which occupies sixty seconds, is an armed robbery of a woman by a man, the man being in turn held up by a second man. The film is silent.

After the film is shown to the class (or to an individual if in a psychological laboratory), a prepared set of question is read with the observers writing down their answers. The questions must be read to the group to prevent hints from one question about answers to other questions. This questionnaire contains just over 100 questions and has been revised three times on the basis of results secured from several groups of college students. It is planned to publish the questionnaire with the answers which were given and the number of times each answer was given by the final standardization group of 100 college students, and with indications as to which answers are acceptable.

For Police Training

As the result of an invitation to use the film in the training school of the Hartford Police Department, a second, shorter questionnaire has been prepared. This one is a quarter of the length of the one described above, has (we hope) no questions which give hints about others, and can be mimeographed and handed out for the answers to be written.

Standardized Questionnaire

In use with a group of people, the film is shown, the questions answered, discussion permitted, and then the film is shown again. The action is printed twice on the same reel for this purpose. The second showing has, of course, no effect on the answers, but is done to satisfy the interest and curiosity of the group. If the long questionnaire is used, there is not time in an ordinary class period for scoring the answer sheets, but with the shorter form, the answers can be read out; the sheets, scored by the class; and the whole thing finished during one fifty-minute period.

The Observer Cannot Be Certain

One of the main benefits of the film is to convince the observer that he cannot be as positive about what he "knows" as most of us usually are. He is requested to underline those items about which he is certain enough that he would swear to them in court. All subjects find that they have sworn to the correctness of some wrong answers. If this value is to be secured from the film, we count only the definitely wrong answers, omitting blanks, partial answers, and those about which there could be an argument. If the student is offered norms, he has a chance to rationalize his errors and comfort himself by saying that there are others who are even less accurate than he. Using norms, thus, destroys the effect of convincing him that he should not be so sure of himself.

Many Uses

Although this film was prepared with psychological laboratory courses in mind, it can, of course, be used with a class in Elementary Psychology, or with other high school or college classes. It has shown itself useful and interesting with embryo policemen and could be used with various types of groups. The author will be very happy if it can be used to demonstrate to people that they are not always correct and that maybe, sometimes, the other fellow may be right. If this is so on the level of simple facts, it is much more so on the more complicated levels of judgment, conclusions, economic and political predictions, and similar matters.

The film has been accepted for distribution by the Psychological Cinema Register at Pennsylvania State College, from whom it may be rented or purchased.

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Visual Education in Canada

(Continued from page 368)

and photography, in order not to confuse the young minds; the use of characters within the children's own age group; minimum, purely functional use of music, commentary, and sound effects; and recapitulation at the end of the film.

The Film Advisory Committee of the C.E.A. has performed another very useful function in working out a scheme for centralized and co-operative film evaluation. A form has been issued for the use of panels of educationists in every province; the films are to be graded as suitable for primary, elementary, intermediate, or senior grades (if suitable, that is, for Canadian schools at all); and comments are requested as to the teaching value, relation to the provincial curriculum, photography, sound, and so on. The evaluations are then sent to the C.E.A., who distributes them all across Canada. The aim is to evaluate every film acquired by provincial visual education departments or by school boards, and to enable the schools to build up a continuous catalogue of films which have been evaluated by Canadian educators in relation to Canadian needs.

Revising Films for School Use

In addition to the visual units produced, the National Film Board has recently been engaged in revising for school use certain of its films originally meant for general distribution. *Alexis Tremblay*, for instance, a four-reel colour film about French-Canadian rural life—rather on the long side for school use—is being transformed into a set of three shorter films on *Summer*,

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Recent Productions

The National Film Board's recent productions include a number of very useful filmstrips for schools. In addition to those forming part of a visual unit, there have appeared in the last few months filmstrips on the maple sugar industry, on the Royal Canadian Mint, and on the capital city of Ottawa (the first, it is hoped, of a series on Canadian cities). *Canada Stamp by Stamp* is a sort of history of the country told in postage stamps, which will be as useful for philatelic clubs as for social studies classes. Perhaps the most valuable of all is *Canadian Journey*, a series of coloured drawings and maps showing the geography and chief resources of each of the provinces. In order to make the strip as widely useful as possible, names and other text have been deliberately omitted, but copious notes, with suggestions for use and sample quizzes, will accompany the strip. Here too it is hoped that the strip now issued will be but the first of a series on all the different regions of Canada.

The New Era

We stand at the beginning of a new era in education; for who can deny that the camera, projection equipment, and particularly the stereoscopic devices of the future are in essence as revolutionary as the discovery of printing? They are the next great advance in our methods of communicating ideas and information from man to man. Just as in our day radio and airplanes have shortened the distance from China to Peru, so visual education has shortened the distance between the child who learns and the matter he studies. The inner nature of education remains of course unaltered; the more it seems to change to meet changing conditions, the more it ought to remain the same. But the old methods, the old curricula, cannot stand up against the dynamic new tools that visual education places in our hands. Everything depends however, upon how we go about using them. There must be the closest co-operation between the people who make the visual tools and the people who use them; there must be constant experimentation and constant research, if visual education is to fulfill its vital possibilities. And through it all the central, most important figure will remain what it always has been in education: the teacher.

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INTEGRATION of Instructional Materials

(Continued from page 364)

own share of the teacher's attention and effort, each striving to build up its own importance and extending its own scope. That is a perfectly natural development—a development not without its virtues as well as its weaknesses. Specialization does enlist great enthusiasm, highly technical competence, a rapid expansion of effort. These are virtues. At the same time, however, it creates a distortion of emphasis. It becomes a thing unto itself rather than a part of the greater whole. It loses sight of the main ends of education in the preoccupation with methods and devices.

The time has come to bring the pendulum back to center. That center today is the same it has always been, namely, the maturation of the child, a single organism with limited powers of perception and a comparatively slow rate of development, a newcomer into a strange, complex, and somewhat terrifying world, and one who is easily bewildered. If pushed too far or too fast, he sets up intellectual and emotional blocks which act as barriers against all our efforts.

The Child

In all this multiplicity, we must never forget that the child, though complex, is indivisible. His mind cannot be separated from the rest of him. It cannot be transplanted from one place to another and from one experience to another too rapidly any more than a plant in your garden can. It takes time to grow roots. It takes time for the child to integrate within himself all of the various stimuli to which he is exposed. He

must unify those stimuli into concepts which he can understand and which he can use for future instruction.

Integration

To help him do this, we are beginning to integrate rather than departmentalize. We are discarding too great a specialization in school organization and curriculum. We are restoring him to one teacher, and we are asking that teacher to unify his curricular experiences for him so that he may be able not only to understand them but also to use them in his future behavior. That unification must be extended to instructional methods and also to instructional materials.

Of course, in doing so we shall not discard any of the hard won advances in the techniques of education. We shall not discard or weaken any of the instructional aids which the last decade has made available to the teacher. We shall not only continue to use the present text and supplementary materials but we will buy much more so that each school may have adequate reference libraries and each class may have a sufficient variety of books to satisfy each type of reading interest and on each level of achievement. We will still supply every type of map and globe which may help the child to acquire some notion of this wonderful earth on which he lives. We will still make every effort to build up a film library that will take every child into every corner of the globe, into every factory, and every laboratory in order that he may see the world itself and not just a word picture of it. We will still insist that every school have adequate receivers, reproducers, and recorders so that the best music of the world may become part of the spiritual experience of each child. We will

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continue to maintain our radio station, perhaps changing it over to FM when the opportunity and the facilities permit, and I confidently expect that in time a children's museum will be created which our pupils might visit and from which specimens may go out to all the schools in a constant stream.

Tools for the Teacher

All these instructional materials and equipment will still be available to the teacher. But making them available will not be enough. It will be necessary to do something more. It will be necessary for all of us to keep in mind that textbooks or films or radios are but tools which modern science has made available for the teacher's use. They are not in any sense a substitute for the teacher any more than the tools in a carpenter's chest or the instruments in the little black bag are substitutes for the carpenter or the doctor. These tools have their special uses, and they are not interchangeable. The better they are, the more skillful must be the one who uses them and the more intelligent must be the selection of the right one for the job. In selecting the right tool, the teacher must think not only of the subject matter she wishes to teach, or of the fact that certain films or certain radio programs are available just at that time, but she must think first of all of what will best advance the program of learning experiences she is conducting. Only then is she ready to choose the type of instructional aid which best fits into that program.

Glamour

I'm afraid this has not always been done. There has been such glamour in the motion picture, such a build-up for radio instruction, such a natural interest in field trips, that teachers have often been inclined to assume that any motion picture, any radio program, any field trip is worth the time and effort spent on it. In other words, these things have been made substitutes for teaching. They have lost their real character as mere instruments and have become ends in themselves. Part of that may be due to the glamour of these new instructional materials; part of it to the lack of integrated planning; part undoubtedly to the eager stimulation from the various departments' eager to expand the use of their particular specialties.

The time has come now to put all instructional materials in their proper places and to train our teachers in their proper use. One way to do this is to integrate the various departments supplying instructional aids to classrooms into one unified center. People working in these departments need not fear for themselves or for the importance of their services. The use of books or audio-visual equipment or classroom supplies or radio programs will not be lessened. In fact, integration would increase their use. It would make each one of them not something to be regarded as an extra to be used or not, as a sudden inspiration may prompt. Instead, each teacher would come to look upon an instructional aids center as the place to which she must turn before undertaking any unit of work in order to find what learning tools will be of the greatest help.

The Materials Center

At the head of such a unified instructional materials center will be somebody who will think, not of this or that type of material to the exclusion of any other, but of all of them in relation to the learning process and to the classroom needs of the particular teacher.

Of course, there must at the same time be a similar integration in the teacher's mind. All lesson planning should contemplate the selection of the proper instructional aids before and during the lesson experience. There are some learning experiences which can best be vitalized through books, others through the motion picture, still others through models or dioramas or radio programs or field trips. The teacher must think the problem through before deciding which of these learning tools should be brought into the classroom and used in promoting the development of the child. An integrated instructional aids center would simplify her task by offering suggestions, assembling supplies, delivering them to the class, and assisting the teacher in using them.

Integration of the Curriculum

And finally, there must be an integration in the curriculum itself. Very happily we have come to see the curriculum with its variety of subject matter in a new and better light. We still have arithmetic and language and geography and history and science and music and art and civics and health, but they no longer exist of and by themselves. Where integration has become

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the common practice, they are woven together into a curriculum unit which is more an experience of living and doing, than it is one of memorizing and reciting. Into such an experience, instructional materials enter not for their own sakes but only as they fit into the life of the classroom.

It was with the idea of helping teachers to look upon education as unified experience and instructional materials as means rather than ends, that we planned a department of instructional aids in the Portland Public Schools. This department includes in its general responsibility such things as textbooks, supplementary books, reference books, library books, maps and globes, flat pictures, slides and films, exhibits, community resources, and radio programs as well as the general list of instructional supplies which are customarily found in school storerooms. It is possible through such a center to present to schools and to teachers a unified approach to the whole problem of instructional materials. It is possible to economize on delivery service and make it more efficient. It is possible to economize on teacher time because principals and teachers needing advice or materials find them through one headquarters. Publicity, in-service training, purchasing, and distribution come under one management. In time, I hope, this integrated center will find such a degree of cooperation between the schools and itself that its staff will be welcomed in every classroom, not as strangers or as overseers, but as friends and helpers in a common task—that of making education more effective.

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News a

Oklahoma A-V Appropriation

The twenty-first Oklahoma State Legislature appropriated \$125,000 for the development of a state-wide audio-visual program. Earl Cross is State Coordinator of the new Division of Audio-Visual Education.

Of this amount \$40,000 will be used for the purchase of motion picture films for deposit at the State University at Norman and seven regional libraries. The films will be assigned by the University to the regional college depositories.

A total of \$68,000 will be set aside to match funds with district school systems or such schools as desire to establish their own local film libraries.

Film Advisory Service for Public Libraries

The American Library Association has announced that Mrs. Patricia Blair, working under a grant from the Carnegie Corporation of New York, is now adviser on "Film Service Through Libraries" with headquarters at the Association offices, 50 East Huron Street, Chicago 11, Illinois.

Mrs. Blair will advise libraries on problems of establishing film collections, the training of film librarians, building requirements, and film selection. Much of her time will be devoted to field work in which she will work directly with the library entering this field. Her office will be a clearing house of information on films for such libraries. At present, between 75 and 100 libraries in the United States and Canada loan informational films to service clubs, women's groups, discussion forums, and adult classes. Many other libraries have expressed interest in adding films to their collections as a part of their community service.

Mrs. Blair is especially suited to this work, having been former Director of the Film Bureau, Cleveland Public Library and a board member of the Educational Film Library Association of America (EFLA).

Art and Photographic Contest for Students

The Conde Nast Publications—Vogue, House & Garden, and Glamour—announce their annual art and photography contests for students in high schools, colleges, or specialized schools who are not working full-time. The contests are designed to give students an opportunity to express their art and photographic talents. Each contestant is required to prepare the answers to art or photographic questions which will be sent him on receipt of an enrollment blank. The deadline for enrollment is October 1, 1947. Awards include either a year's job in the Art department of one of the Conde Nast Publications or money for further art training. For an enrollment blank, write: Contest Editor, The Conde Nast Publications, 420 Lexington Ave., New York 17, N. Y.

otes

National Audio-Visual Education Week

National Audio-Visual Education Week will be inaugurated during the last week of October under the auspices of the Department of Secondary Teachers of the National Education Association. It has been announced by Dr. John E. Dugan, President of the Department.

Audio-Visual Awards Endorsed By ANFA, NAVED, FCA

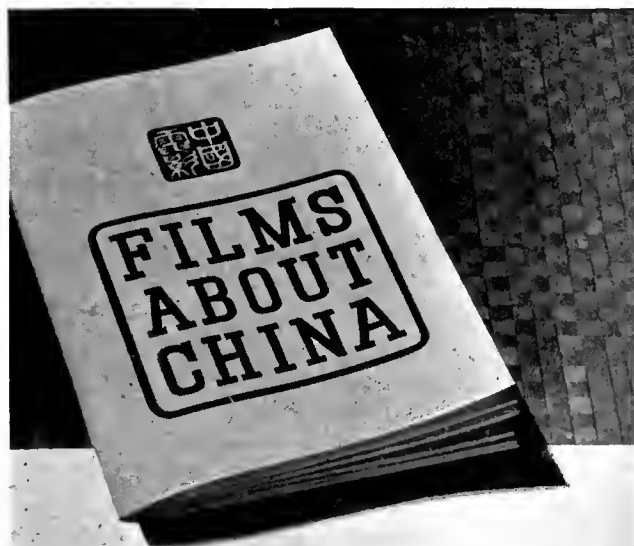
The Board of Directors of the Allied Non-Theatrical Film Association, at their regular June meeting, in New York City, went on record in favor of the program of Special Merit Awards for schools excelling in the use of audio-visual materials and methods. This project, announced by Dr. John E. Dugan, president of the National Education Association's Department of Secondary Teachers, is being administered by Dr. William Lewin, of Weequahic High School, Newark, N. J., from whom participation forms can be obtained.

William F. Kruse, ANFA president, stated that Dr. Lewin's program deserves the support of every member of ANFA and of the non-theatrical film industry generally, because of completeness and breadth of vision. "It combines some of the best features of programs worked out in the past and is of special interest to our industry," he said, "because it correlates the usual primary factors of classroom utilization, selection and evaluation procedures, pilot schools, research, and teacher training with such phases as the stimulation of reading by photoplay study, the development of community children's programs, encouragement of critical appreciation of theatrical as well as documentary films, and support of freedom of the screen from censorship."

The National Association of Visual Education Dealers, headed by Olson Anderson, has also heartily endorsed the project. The Film Council of America, through its president, C. R. Reagan, has offered enthusiastic cooperation.

The Awards

At the end of the academic year 1947-48, the Department of Secondary Teachers will present audio-visual awards to schools and colleges doing outstanding work in audio-visual education. "Pilot" schools in a series of states from coast to coast are being selected to compete for the awards. To qualify, schools and colleges must have a majority of teachers at all levels making curricular use of audio-visual materials of various types. After the awards are made, winning schools will serve as demonstration centers for the advancement of audio-visual methods in teaching. Schools desiring to participate should write for application forms, addressing Dr. William Lewin, Weequahic High School, Newark 8, New Jersey.



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Second Ten General Interest Films—USDA

With the cooperation of the Film Council of America, the U. S. Department of Agriculture has selected a second group of ten general interest films from USDA titles. The selection of 20 films was a part of the plan of distribution of USDA motion pictures that can be taken up by libraries generally. For details, see "New Distribution Policy for USDA Films," the April *Screen*, page 229.

These films are: *Canning the Victory Crop* (2 reels, color), *The Cicada* (2 reels), *For Health and Happiness* (1 reel, color), *Harvests for Tomorrow* (3 reels), *Heritage We Guard* (3 reels), *Lifesaving* (2 reels), *Men Who Grow Cotton* (2 reels, color), *Poultry—A Billion Dollar Industry* (3 reels), *Realm of the Honeybee* (5 reels, silent), and *Sugarcane* (2 reels).

Annual Film Festival at Cannes—Sept. 12 to 25

The Film Festival at Cannes, France will take a slightly different form this year, judging being done by the public itself instead of by jury. Films will be divided into categories: (1) psychological and love; (2) adventure and detective; (3) social; (4) historical; (5) musical comedies; (6) animated drawings; (7) short subjects. The producers of the various countries entering the Festival will select their films for entry.

A special theater has been constructed for the Festival at Cannes—the "Palais des Festivals," which includes an auditorium for 1,800 spectators. Tourists as well as the profession are invited.

Six international conventions will meet at Cannes during the course of the Festival. The International Congress of Cine Clubs with members from 15 countries will show their films. An exhibit of "Fifty Years of the French Cinema" will also be held. The Ninth Congress of the Scientific and Technical Film will be under the direction of Jean Painleve. An International Day of Films for Youth will be held. It is hoped that an International Committee on the Cinema for the Youth may be organized. The International Federation of Newsreel Photographers will hold their first convention as planned at the Festival of Brussels, and an International Convention of Publicity Men will also meet at Cannes.

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JULIEN BRYAN, Executive Director

NEW YORK 19, N. Y.

Stephen Corey, New President, DAVI Holds Summer Meet

(Continued from page 371)

Two Major Sessions

One of the two major sessions was designed to provide information and guidance to teachers, and the other was planned to be of special assistance to school administrators. The discussion in these two sessions was based primarily upon questions raised by the audience. Approximately 100 persons attended the Conference. Special communications

On Sunday Evening, July 6, a group of 26 motion pictures of special interest to teachers because of their appropriateness for NEA, PTA, and local education association meetings was available from which to make selections for presentation. James R. Brewster was in charge of the screenings.

At a Business Meeting held Monday morning, July 7, the following topics were considered:

(1) Procedure for most expeditious change from the zonal system to more localized divisions.

Most of the discussion centered around the proposal that the basic divisional organization of DAVI should be that of the audio-visual sections of state education associations.

(2) Advisability of holding a national conference on architectural provisions for audio-visual programs.

The main suggestions were that such a conference be held at the earliest practicable time, that it

be preceded by a thorough review of all available information on the subject, and that it include plans for adapting existing buildings. A motion was carried to the effect that the study be made by DAVI at the request of some organization such as the American Association of School Administrators, and that it include recommendations on both minimum and desirable standards.

(3) Use of existing publication channels and development of any additional special publications.

It was recommended that DAVI begin to publish a series of yearbooks, and opinions were expressed in regard to the content of such publications.

(4) Preliminary planning for the Atlantic City Conference to be held next February.

It was urged that the secretary follow through on his proposal that one or more joint discussion meetings be held with the American Association of School Administrators. It was further suggested that the Conference be of the workshop type and that it include extensive use of audio-visual materials.

(Concluded on page 400)

35MM. SCIENCE SLIDE FILMS

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VISUAL SCIENCES.

1947

Suffern, New York

On Monday, July 7, 10:30 a.m., a Discussion Meeting was held on the topic, "Audio-Visual Problems of the Classroom Teacher: Selection, Utilization, and Evaluation of Audio-Visual Materials." Chairman was Henry E. Childs, Supervisor, Visual Education, Providence, Public Schools, Providence, R. I., who was aided by the following consultants: Wilbert Emmert, Director, Film Library, State Teachers College, Indiana, Pa.; Evelyn Hoke, Director, Bureau of Teaching Materials, Ball State Teachers College, Muncie, Indiana; George E. Mills, Western Michigan College of Education, Kalamazoo, Mich.; Grace F. Ramsey, Curator of School Relations, American Museum of Natural History, New York, N. Y.; David E. Strom, Text-Film Department, McGraw-Hill Book Co., New York, N. Y.; V. L. Tatlock, Director of Extension, Indiana State Teachers College, Terre Haute, Indiana; Thurman White, Director, Audio-Visual Education Department, University of Oklahoma, Norman, Oklahoma.

Major Areas

Following introductory remarks by Carolyn Guss, Co-Chairman of the Cincinnati Conference Committee, Mr. Childs presided over the meeting.

Some of the major areas of discussion included: the necessity for allotting sufficient time to audio-visual coordinators to accomplish their work adequately; the need for developing a broad view of the audio-visual field so as to include consideration of non-projected as well as projected materials; the need for enlisting the active cooperation of teachers in selecting audio-visual materials; what constitutes adequate personnel and physical facilities for the audio-visual program; the desirability of the teacher having constant access to the more basic audio-visual materials; the use of educational resources available in the classroom, school building, home, and museum; the desirability of teachers becoming acquainted with current sources of information such as *Educational Screen*; sources of equipment and materials for teaching reading; the need for closer cooperation between producers and users of audio-visual materials; the inclusion of pupil preparation and motivation in films; the relative merits of the concepts of "visual communication" and "audio-visual education."

Following a luncheon, two talks were heard: "The Role of the Teacher in the Audio-Visual Program" by L. C. Larson, Director, Audio-Visual Center, Indiana University, Bloomington, Indiana; and "Educational Radio and its Development in Post-War Germany" by I. Keith Tyler, Director, Educational Radio, Ohio State University, Columbus, Ohio.

The Pupil in World Society

Mr. Larson stressed the need for using instructional materials as a means of developing the pupil along lines which are most advantageous to both the pupil and society, the need for relating learning to experience, the necessity for using audio-visual materials to provide real and functional learning, and the relationship between the budget appropri-

ation and the degree of excellence a particular school or community wishes to attain. Mr. Larson drew several interesting analogies between the inadequacy of current audio-visual programs and some of the more adequate, commonly accepted conditions in everyday life.

Radio Pre-educating Germany

Mr. Tyler's talk was based largely upon his experience in Germany as an advisor to the Army with reference to the development of educational radio. After a description of the general conditions in post-war Germany, he stressed the contribution which radio can make in re-educating the people and in establishing the goals of peace and democracy in a devastated country demoralized by war. He stated that in Germany radio is considered authoritative; that there is an average of one radio receiver to each house; that radio listening is already a common practice there; and that an inadequate supply of teachers and instructional materials, plus the responsibility of educating an increasing school population in the American zone, places a great emphasis upon the use of radio. He further stated that provisions are being made for German radio personnel to come to the United States for training, and that a great need exists in Germany for equipment and resource materials for educational radio programs. He expressed the hope that the Americans will remain in Germany long enough to educate a new generation.

"Audio-Visual Problems of the School Administrator" was the discussion topic for Monday afternoon. The chairman was Walter S. Bell, Director, Audio-Visual Education, Atlanta Public Schools, Atlanta, Georgia.

Following introductory remarks by Dorothy D. Anthony, Co-chairman of the Cincinnati Conference Committee, Mr. Bell presided over the meeting. The main topics discussed were: How to stimulate more interest in audio-visual instruction on the part of school administrators and teachers (this subject was role-played by Mr. Boerlin as a superintendent and Miss Lyman as a teacher); the minimum cost of an adequate audio-visual program; the advisability of submitting to the superintendent detailed plans for the establishment of the audio-visual program; sources of audio-visual materials; the necessity for close cooperation between the audio-visual director and the teachers; the need for much more extensive use of audio-visual materials at the teacher training level; the desirability of a comprehensive master-film library in each state, with smaller libraries in colleges and school systems throughout the state; the special need for assisting and encouraging new and young teachers in the use of audio-visual materials; the difficulty of scheduling films on short notice for immediate use; methods of increasing film life through proper handling and storage; the urgency of making available existing information and, in addition, preparing an architect's manual to provide guidance in planning new school buildings to accommodate the audio-visual program.

AUDIO - VISUAL TRADE REVIEW



NAVED Convention Introduced New Products And Discussed Dealer Problems

ROBERT E. SCHREIBER, Editor

Olson Anderson Elected President

During Chicago's hottest weather in half a century, 1219 members of the National Association of Visual Education Dealers held their most successful convention in the organization's history. Approximately 100 visual education dealers, producers, and manufacturers exhibited their latest products to the field.

More than 1,000 conventioners listened to Robert M. Hutchins, Chancellor, the University of Chicago; Arthur H. (Red) Motley, President, Parade Publication; and to Floyde E. Brooker, Chief, Visual Education Section, U. S. Office of Education, the keynote speakers.

Predicting that "the widespread distribution of educational films might do more than any other single thing to unite the world and save us from destruction," Chancellor Hutchins called upon NAVED members to recognize their grave responsibilities and their mission, which he said transcends that of any ordinary business.

Hutchins warned that "the simultaneous explosion of two of the atomic bombs which can now be manufactured could make the United States uninhabitable."

The task of our generation, he declared, is to establish peace. "It is impossible to exaggerate the urgency of that task. We know that some other

country will have the atomic bomb within five years."

Calling the film the "most economical, as well as the most dramatic method of communicating the leading facts and ideas in many fields," the University of Chicago chancellor said films have a force, impact and power which no other medium can command. "The production and distribution of films for the education of adults is the great new field that is now opening up."

Hutchins' analysis of the power of films had been emphasized the day before by Motley who spoke on "Picture Power."

"Audio-Visual education is a force that can be more powerful than the

atomic bomb or any super-duper atomic bomb that will be developed in the next 100 years," he stated, urging his audience to realize the possibilities of their medium. "In the field of education, progress in the years ahead will depend upon you people persuading everyone of the real power in pictures."

Brooker said that education by films is imperative if we are not to sink into a new dark age. "We must remember," he said, "that we are never more than one generation from darkness. If we do not educate the younger generation in all the knowledge mankind has amassed up to today, we will fall back on the march of civilization. We cannot afford to do that. There is so much knowledge that must be learned today that films, which are quicker and better, must be utilized."

Greatest innovation at the convention was the employment of three preview theaters in the hotel, at which the industry screened nearly 300 of its latest informational films. Most exciting feature of the convention was the Trade Show with 100 booths where the product of the field was displayed. Several new projectors were displayed: the Empire



NAVED members assembled to hear the feature convention speakers: Robert M. Hutchins, University of Chicago; Arthur H. Motley, Parade Publication; and Floyde E. Brooker, Visual Education Section, U. S. Office of Education.



New NAVED officers. Front, l. to r.: Douglas Hammett, New England; Hazel Calhoun, second V. P.; Olson Anderson, president; and Ernie Ryan, Plains States. Back, l. to r.: E. E. Carter, Southeastern; Merriman Holtz, first V. P.; and Howard Smith, Western.

Sound King projector weighing 38 pounds; the Kolograph projector featuring an intermittent sprocket in place of the usual claw mechanism for moving film; and the RCA Model 400 projector, weighing 39 pounds. New magnetic recorders of both the wire and paper tape types, manufactured by Webster-Chicago, WiRecorder Corporation, and the Brush Development Company, attracted considerable attention.

Angle Products displayed the new Messner Phonoscope which employs a beam of light to synchronize a musical (or verbal) score with a phonograph record. Berndt-Bach Inc. displayed for the first time a new Auricon single-system, sound-on-film camera. Other items introduced to the public for the first time included splicers, carrying cases, record players, and other items.

Twelve discussion groups met to consider the problems with which the visual education dealer is faced. The dealers agreed unanimously not to release products for television, this being a matter strictly for the film producers to handle. One panel recommended that a film to sell audio-visual education be produced. A panel discussing problems of film distribution recommended that films be sent via parcel post, special delivery, and asked that NAVED investigate forms for uniform booking procedures. Suggestions for the establishment of a clearing house for credit and reference information were put forward. The need for personnel training was strongly emphasized both in the church panels and in the industrial panels. Dealer sales-

men must know the customer's needs before calling on him. A recommendation that NAVED issue a manual of procedures for the holding of competitive demonstrations was put forward.

Many dealers objected to the selling of equipment under the competitive demonstration method which has become a relatively common request of church and school purchasing committees. The dealers were especially anxious that the NAVED bluebook of trade-in allowances for used equipment be issued as soon as possible.

A significant recommendation made by the Education Committee called for the establishment of a National Training Institute for dealer employees. Northwestern University has agreed to cooperate in holding a one-week training institute on the week preceding the annual convention. Under this plan, salesmen and members would receive training in practical matters of audio-visual education with possibly some educational theory and some emphasis on specialized applications in schools, churches, and industry.

NAVED Elects Officers

Olson Anderson of Bay City, Michigan, was unanimously elected president of the National Association of Visual Education Dealers as NAVED concluded the biggest convention in the organization's history.

Anderson, who has been engaged in audio-visual education for the last 17 years, succeeds Bernard A. Cousino of Toledo, Ohio, as chief executive of the association.

At the same time NAVED members elected Merriman H. Holtz of Portland, Oregon, as first vice-president, and Hazel Calhoun of Atlanta, Georgia, as second vice-president. Both are visual education dealers in their own cities, while Miss Calhoun is outgoing secretary-treasurer of the organization, and Holtz has been a regional director of the association.

Mrs. Roa Kraft Birch of Milwaukee, Wisconsin, was named secretary-treasurer for 1947-48, while directors at large selected are: M. L. Stoepfelwerth of Indianapolis, Indiana, and E. H. Stevens of Atlanta, Georgia.

All the above officers will serve for one year. At the same session four

zone directors were named for terms of three years each. They are: Ernie Ryan of Davenport, Iowa, for the Plains States; E. E. Carter of Raleigh, North Carolina, Eastern States; D. K. Hammett of Portland, Maine, New England States; Howard K. Smith of Los Angeles, California, Western States. NAVED members voted to hold their 1948 convention during the last week of June next year.

People

Monson, 16mm. Pioneer, Retires

The retirement from active duties of Axel Monson, for over 32 years head of the Ampro Corporation of Chicago and its antecedent company, has just been announced.

As one of the early manufacturers in the field, Mr. Monson has been closely associated with the development and production of the modern 16mm silent and sound-on-film projectors and 8mm silent projectors. He is widely known throughout the motion picture industry as a pioneer in the building of improved non-theatrical projection.



A. J. Palmer

Mr. Monson will be succeeded as President and General Manager of the Ampro Corporation by Mr. A. J. Palmer, former Vice-President of the General Precision Equipment Corporation, Ampro's parent company. Mr. Monson will retain his connections with Ampro as Chairman of the Board and upon his return from a trip to Europe will act in a consultant capacity.

Keeping Post-ed

Post Pictures Corporation has announced the association of Milton Salzburg and Harold Baumstone with its organization, effective August 1, 1947. Under the new set-up, Post acquires the exclusive distribution rights to all of Academic Film's products, consisting of its features and short subjects. Milton Salzburg and Harold Baumstone, heads



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of Academic, become sales executives of Post Pictures, which will operate from its new offices at 115 West 45th Street, New York City. The new offices provide for larger quarters for the expanded operation and house the executive offices, screening room, shipping, and stock rooms. This association brings together three individuals who have long been engaged in the 16mm industry and have become recognized leaders in the field.

NATCO Promotes Yankie

Natco, Inc., Chicago, announces the promotion of Russell H. Yankie, Southern district sales manager, to the newly created position of Natco Educational Director for its motion picture projection equipment. With Mr. Yankie in this new post, Natco will be in a position to render increasing personal assistance to the ever growing number

ty Centennial Exposition, Texas Memorial Museum, Texas Student Publications, Inc., and the Public Relations Office.

General Films Sales Meet

General Films Limited recently completed their annual Sales Convention with the Eastern section being held at Toronto, Ontario, and the Western section at Regina, Saskatchewan, attended by the complete sales staff of all offices.

Stressing the growing importance of the Church and School field was the presence of several outstanding executives associated with the production, distribution and equipment sales. Representing Encyclopedia Britannica Films Incorporated were Mr. C. S. Hansen, Treasurer and Controller; Mr. Theo Lacey, General Credit Manager; and Mr. Dennis Williams, Director of Distribution. From Jam Handy Organization, Detroit came Keith Ledyard, and appearing for the Charles Beseler Company was Mr. Herb Myers. Newly-elected President Sam Rose spoke on behalf of the Victor Animatograph Corporation, Davenport, Iowa. During the portion of the convention dealing with the Church and School field, discussion was led by Dr. M. H. Ritchie of General Films Educational Department.

Da-Lite Brightens the Price Picture

Chester C. Cooley, president of the Da-Lite Screen Company, Inc., has announced that prices on most models and screens for the duration of 1947 will remain equal to or below prices charged ten years ago for similar sizes and models.

Tripling of plant area, streamlining of manufacturing and assembly methods, and an expenditure of a quarter-million dollars in post-war tooling and new production machinery account for Da-Lite's ability to hold the line on prices despite sharply increased labor and material costs, according to Cooley.

At the same time, completely new models, and the growing interest in home movies and slide projection have helped quadruple consumer demand. O. N. Wilton, general sales manager, says that the Da-Lite price policy is based on anticipated sales volume which is expected to set an all-time record this year.

Various sizes of the New Challenger, most popular Da-Lite model for home movies and slides, are now priced from 21 to 33½ percent less than comparable sizes of this model in 1937.

Klein Opens Sales Office

Max R. Klein, nationally known in the audio-visual educational field has recently opened his own office at 27 East Monroe Street, Chicago 3, Illinois. As manufacturers' representative of a quality line of audio-visual aids equipment and devices, Mr. Klein will represent products through dealers and distribu-

tors not only covering the educational field but also industrial and business establishments.

Ampro Appoints Three

With the addition of three new representatives to its sales staff, Ampro Corporation of Chicago, is continuing a sales expansion program designed to give dealers more intensive assistance in developing the movie projection business in their territory. Lou H. Walters has been appointed Ampro's sales representative for the South Western Division; George I. Schectman is now sales representative for the mid-western division; and James J. Craven is Ampro's new sales representative for the central division.

These new sales representatives recently completed a period of intensive training at the Ampro plant to especially acquaint them with the various dealer and territory problems. They will spend practically all of their time in the field, and so will be available for direct consultation with dealers to help them with their own particular selling and merchandising problems.

Focus on Reflection

Mathew J. Betley, RADIANT'S newly appointed Plant Superintendent, covers his new assignment with the confidence that stems from complete knowledge of every phase of his work. Mr. Betley is charged with the full responsibility of production, production methods, service and personnel. Mr. Betley has served more than thirteen years in similar executive capacity with manufacturers of precision built products.



Russell H. Yankie

of educational dealers who handle Natco equipment throughout the country. In addition to his new duties, Mr. Yankie will continue as Southern district sales manager for Natco.

United World Appoints

James M. Franey, President of United World Films, Inc., announces the appointment of Erwin H. Ezzes to the Managership of its Non-theatrical Entertainment Film Division. Mr. Ezzes, who since the formation of the company has been in charge of Branch Operations, will visit leading 16mm film dealers and libraries, and will supervise the work of the United World field representatives.

Visual Education Inc., Adds Cook

Announcement of the appointment of C. C. Cook as Manager of the Dallas Office of Visual Education Inc., has been by C. R. Reagen, President of the company.

Cook was formerly connected with the University of Texas in the Universi-



George Long

With the announcement of the addition of Mr. George Long to its executive staff Radiant Manufacturing Corporation extends its unusually active sales structure from coast to coast. Mr. Long, who will cover the Mid-Western area, has come a long way in the photographic trade with a background that includes years of experience in sales promotion and management, motion picture writing and production.

Equipment

RCA Ends Long "Weight" Introduces New Projector

Weighing 39 pounds (some 20 pounds less than the PG 201) and newly styled and engineered throughout, the widely-heralded new RCA "400" projector has been introduced in conjunction with the Sixteenth Anniversary of 16mm Sound celebrating RCA's development of the first 16mm sound-on-film projector in 1931. The separate speaker weighs 27 pounds.

A material reduction in the overall size of the new projector was accomplished by the use of a new "L" shaped amplifier mounting. Styled with a striking blue-green hammertone finish, the unit embodies the results of 16 years of RCA research in the 16mm field. Two models will be available, one providing both sound and silent speeds, the other, sound speed only.

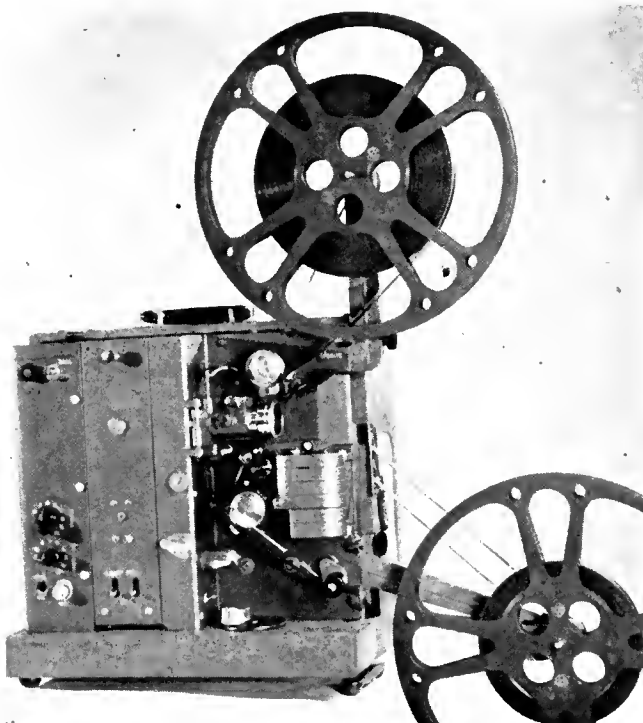
Among the new operational features of the projector is a new tilt-wheel which permits rapid raising and lowering of the projector by fingertip operation of a small dial, "cushion-action" sprocket shoes, and an embossed guide line for easy threading. Rewind of film is an automatic operation and does not require changing reels. The RCA "even tension" take-up, which maintains the proper tension on the film regardless of the amount of film on the reel, has been further improved in the new model.

Changeover from sound to silent speed in the sound-silent model is accomplished by simply turning a knob. The cooling system for the 1000-watt lamp in the

unit needs no adjustment, since the changeover merely shifts the drive belt from one pulley to another and the motor speed remains the same.

Newly designed, the powerful four-stage amplifier in the projector delivers a full 10-watt output at less than five percent distortion throughout the 16mm recording range. Also of new design is the "400" speaker, utilizing the super-sensitive RCA MI-6333-B mechanism, which is engineered to deliver an optimum of high-quality 16mm sound reproduction, regardless of speaker location. A rubber gasket around the speaker case lid assures an acoustical fit for the cover, eliminating the "barrel" effects caused by loose-fitting covers.

Die casting of the main frame, backplate, and lamp house of the new projector—a departure from the usual sand casting of structural parts—permits even greater accuracy of assembly and closer control in fabrication. It is believed that the PG 201 will continue to be available for heavy-duty applications.



The new RCA "400" 16mm sound projector weighs 39 pounds, offers a choice of sound and silent speeds if desired, includes a new tilt-wheel for raising and lowering the front of the projector, and has the features of its predecessor.

GoldE Is Where You Find It

A double-blower-cooled 1000-watt all-purpose projector has been developed and produced by the GoldE Manufacturing Company, Chicago. This one complete projector handles everything from 3-1/4x4 down to 2x2 (35 mm) slides plus single and double frame filmstrip. It provides extremely high-power illumination for professional and visual aid use in auditoriums, schools, industrial organizations, clubs, theatres, etc.—with lower operating temperature.

Total light output is directed through the smallest slides and filmstrips, and a stream of cold air is forced over the small slides or filmstrips by the front blower. Maximum cooling and protection are thus obtained.

A spiral-focusing thread permits critical focusing to hairline sharpness. The lens is easily removed for cleaning. Accurate positioning of heat-proof pre-focus socket aligns filament on correct optical axis. Simple control adjusts beam spread—no dark corners. Ground and polished condensing lens plus heat absorption filter are present. Low center of gravity on rugged base prevents shaking or tipping. The base has rubber legs to prevent surface scratching. Positive tilt control.



GoldE projector, for all sizes of slides and filmstrips, has 1,000-watt lamp capacity with double blower. It may be used in large auditoriums and theaters.

And Still Another

W. C. DeVry, president of the DeVry Corporation, 34-year old Chicago manufacturer of motion picture equipment, announces that his firm will soon introduce a new, lightweight, low priced, 16mm. sound motion picture projector.

Color Facsimile Reception For the Home

In a demonstration before the press, full-color pictures were transmitted by a color facsimile system invented by W. G. H. Finch. The new device permits colored comics and newspapers to be received directly in the home via radio. The pictures are printed on ordinary white paper, and the system is said to be low in cost.

Victor Announces New "Lite-Weight" Projector with Demountable Speaker

A quality, lightweight 33 pound 16mm sound motion picture projector has been announced by the Victor Animatograph Corporation, A Division of Curtiss-Wright Corporation, Davenport, Iowa. The Victor "Lite-Weight" is now in the hands of all distributors and dealers throughout the United States and Canada.

"We in the 16mm industry have long realized the existing need for a portable sound projector," declared Samuel G. Rose, president of the Victor Corporation, "but it has taken years of painstaking development to perfect such a piece of equipment. Therefore, it is with pardonable pride that we announce the new "Lite-Weight" which should bring the benefits of this modern tool of education, training and entertainment to many new millions of people throughout the world."

picture projection, and either sound or silent film can be shown at their respective speeds.

The "Lite-Weight" incorporates the exclusive safety film trip. In addition it has the 180-degree swing-out lens, exclusive framing screw adjustment, "Spira-draft" lamphouse, and the "Duo-flexo" pawls—all time-tested Victor features. The 750-watt illumination of the "Lite-Weight" is standard, and the top-mounted reel arms will accommodate 2000-foot reels.



The new Victor "Lite-Weight" sound projector weighs 33 pounds with the demountable speaker. Volume is ample for home, classroom, church Sunday school, or business office.

The Victor "Lite-Weight" is 52 per cent lighter in weight, and 69 per cent smaller in size, than earlier projectors and is housed in a streamlined single unit aluminum case. The demountable speaker fits snugly inside the projector case for carrying purposes and is mounted on the front of the projector during operation.

Designed especially for use in the home, in the school classroom and for the innumerable uses of business training and selling, the "Lite-Weight" is as versatile as it is portable.

The new "Lite-Weight" is not intended to replace the Victor "Triumph 60" which was introduced by the company last March.

The "Lite-Weight" produces sound of remarkable fidelity ample for the home, school classroom, and for sales conferences. It contains clutch-controlled rewind, the unique "Instantilt," reverse operation, has the advantage of still

Production Activity

Charter Oak Films

H. Lash Bauman of the Connecticut Film Service, New Haven, Connecticut, announces the formation of a new producing company to be known as, Charter Oak Films.

Charter Oak Films will specialize in color filmstrips in the educational field. One package on elementary science is ready and two more are in production. CHARTER OAK FILMS will temporarily be located at 212 Crown Street, New Haven, Connecticut, and welcomes dealer inquiries.

The Best From the Best

Educational Film Producers

Academic Films
Academy Films
Arthur Barr Productions
British Information
Service
Castle Films
Coronet Instructional
Films
Dudley Productions
Encyclopedia Britan-
nica Films
Films of the Nations
Frith Films
Knowledge Builders
March of Time
National Film Board of
Canada
Official Films
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PLANE GEOMETRY

A SERIES OF NEW AND ORIGINAL 16MM SOUND FILMS DESIGNED TO AID THE TEACHER

"LINES AND ANGLES"—It is the purpose of this sound film to help the student visualize the mathematical applications of basic Geometry. Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb bob, level and square.

"ANGLES"—This film will help the Geometry student understand all the various types of angles and their relationship to each other. After the student has become familiar with the construction of angles by means of intersecting lines and to measure them with a protractor.

"CONGRUENT FIGURES"—A Concise demonstration of the geometric principles for finding and proving that triangles with "equal sides," "equal angles" or the combinations of both are equal and congruent.

"SIMILAR TRIANGLES"—Presents Similar Triangles in a graphic manner. Begins by showing practical uses. Shows properties of Similar Triangles, and demonstrates the "two angles equal" proposition.

"QUADRILATERALS"—It is the purpose of this film to illustrate and explain the chief properties of the important quadrilaterals, such as: parallelograms, rectangle, rhombus, square, trapezoid and trapezium. This visual method of presenting this important phase of geometry will prove very helpful to most students and will enable them to distinguish readily each type of quadrilateral.

"LOCUS"—The entire concept of Locus is clearly visualized and explained by this combination of Animated Drawings, regular photographic motion and the spoken word.

"THE CIRCLE"—The circle is a rather simple geometric figure, yet it presents many problems to the geometry student. In this film such important phases as radii, diameters, chords, tangents, secants, arcs and central angles are presented and clarified.

"CHORDS AND TANGENTS OF CIRCLES"—This is a further advanced phase of our film on "The Circle" and is intended to follow it as the next lesson. It deals with the theorem on a perpendicular to a chord within the circle. All types of tangents are dealt with in detail.

"ANGLES AND ARCS IN CIRCLES"—This film deals with the measurement of central angles, arcs, inscribed angles and angles formed by two chords. Theorems and proofs are effectively introduced and demonstrated.

"AREAS"—Presents the needs and uses for finding Areas of various figures. Shows clear graphic demonstrations of recognized methods for the computing areas of Rectangles, Parallelograms, Triangles and Circles. The film will help the student fix fundamental principles in his mind by showing how relations in the figures result in relationships in the formulas.

Purchase Price—\$40.00 per reel
Rentals—\$2.00 per day

Write to

KNOWLEDGE BUILDERS
625 Madison Ave., New York 22, N. Y.

Florman Organizes to Produce

A new motion picture production organization, specializing in educational films has been formed by Arthur Florman, who has recently been released by the Army Signal Corps where he served as Officer-in-charge of Motion Picture Production in the European Theater. The organization is called Arthur Florman Associates with offices at 70 West 45 Street, New York.

Arthur Florman, one of the pioneer educational film producers, is the producer of the "Handicrafts Teaching Films" series as well as numerous other

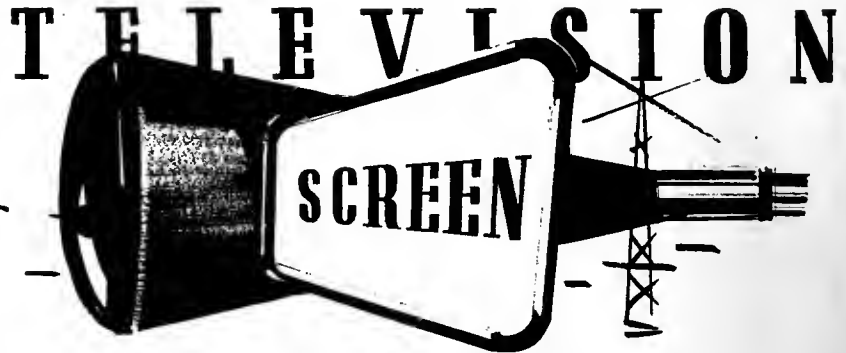
school films made in cooperation with New York School personnel and Brandon Films.

Present plans include a series of kindergarten and lower elementary school level films, as well as a series of language teaching films.

DeVry Sells Film Rental Library

The DeVry Corporation, 34 year old Chicago manufacturer of motion picture equipment, has disposed of its 16mm. film rental library to the American Film Registry, 28 East Jackson Blvd., Chicago, operated by Mr. Lee Robins, widely known throughout the 16mm. film industry.

In announcing the transfer of the Library to its new owners, Mr. W. C. DeVry, president, stated the reasons for the sale: "First and foremost was the urgent need for increased manufacturing facilities. Secondly, we felt that it was only a matter of time before the DeVry Corporation would have to concentrate its vast resources exclusively to the manufacture of its extensive line of motion picture products.



Educational Television Can Be Good

Educational subjects can be presented to the expanding American television audience in the form of appealing entertainment, holding their own competition with soap operas, film comedies, and vaudeville, according to Richard H. Hooper, Promotion Manager of the RCA Victor Division, Radio Corporation of America.

"Certainly nobody would say that education is uninteresting or without its entertainment aspects," Mr. Hooper said. "There are those who have sold much potential worth-while attainment down the river through the belief that idealism and impracticality are inseparable companions."

Some of his suggestions to help win an important role for education in television are: "Master facts about television equipment, its capacities and limitations, so that you know the materials with which you will work. Strive for teamwork between educators and local television broadcasters so that each other's problems may be understood and solved by cooperation. Avoid amateurishness in educational productions. Study scripts and production methods to learn how to build programs along professional lines.

Ray-Bell Films Inc. In Name Change

A change in the name of one of the oldest commercial motion picture producers in the country has just been announced. Since 1925, when Reid H. Ray purchased interest in the then named company, Mills & Bell Motion Pictures, this company has been known as Ray-Bell Films, Inc. The firm was originally located on University Avenue in St. Paul and in 1936 moved to its own studio-laboratory on Ford Parkway.

With the retirement of Mr. Charles E. Bell from the company, and the acquisition of his interests by the present management, the name of the corporation was changed July 1, 1947, to Reid H. Ray Film Industries, Inc. The film company produces advertising, institutional and educational motion pictures and slide films. A division of the firm also sells and distributes theatre screen advertising in ten Mid-West states.

Recognize distinguished work in educational television broadcasts by presentations of awards and citations."

He described the status of television today, stating that "new stations may be expected to come on the air at the rate of almost two a month for some months to come." In summarizing the achievements of various schools and colleges which have experimented with television programming, Mr. Hooper gave particular recognition to the work done by the New York City Board of Education in presenting television broadcasts over New York stations.

The speaker asked the educators to recognize the fact that sponsored programs teaching how products are made, the role of these products in our national economy, and how to buy them properly, are often educational problems, too.

He described closed-circuit television facilities as the best means of presenting those educational television programs which cannot interest large cross-sections of the public. This type of television will permit superior instructors to teach all the students taking a given course in a community, allow the operation of costly facilities such as electron microscopes, which

could not practically be duplicated in each school, to be observed in the various classrooms, and permit the educational system to determine the hours of the television presentation.

Transcriptions and Recordings

■ **RCA VICTOR**, Camden, N. J., has released a number of fine recordings made by the Boston Symphony Orchestra, Serge Koussevitzky, conducting. Some of these such as the Bach Suites, *No. 2 in B Minor* and *No. 3 in D* were recorded at Tanglewood, Lenox, Mass., during the Berkshire Festival Concerts. *Suite No. 2 in B Minor* is scored for flute, strings, and basso continuo. Georges Laurent gives a distinguished treatment to the prominent flute part which is heard either in unison with the first violin or as an unaccompanied solo. *Suite No. 3 in D* is somewhat heavier, being scored for two oboes, three trumpets, timpani, strings, and basso continuo. This Suite contains the famous *Air for the G String*.

For Children in the Grades

Pan the Piper (Album Y 331)—the story of "The Reed That Grew Into an Orchestra." This is an achievement in children's recording, written and narrated by Paul Wing with an imaginative symphonic score by George Kleinsinger. The development of the woodwind, the brass, the string, and the percussion instruments is told simply but interestingly against an illustrative background of musical examples. A slightly humorous story maintains interest, and the examples demonstrate the characteristic sounds of each type of instrument. The two records (four sides) are pressed on non-breakable stock and packaged in a neat record-story album.

For the Drama or English Class

Henry V (Album DM-1128)—starring Laurence Olivier with music by William Walton played by the Philharmonic Orchestra of London and Chorus, conducted by the composer. On eight record sides, the most important excerpts and soliloquies from



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"Teach Them with



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BIBLE SLIDES in NATURAL COLOR

• Intensify interest in your DVBS classes by using dynamic natural-color slides depicting stirring stories from the Bible. Over 300 Bible slides comprising 45 complete stories and more than 100 hymnslides in simple color now available.

Write your dealer for a FREE list of Church-Craft Bible slides and hymnslides in natural color.



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Prompt action will assure you of obtaining a full set of these powerful teaching aids for your visual library and this summer's DVBS. All Church-Craft slides are 2 x 2 inches in protective Glass Binders. Bible slides, 60 cents each; Hymnslides 50 cents each.

Trade Mark
Reg. U. S. Pat. Off.

CHURCH-CRAFT PICTURES, St. Louis 3, Mo.

the play, alternating with sufficient musical episodes from the film, produce a work of extreme value. The Battle of Agincourt is represented by the speech wherein Henry V exhorts his troops, "Once more unto the breach, dear friends, once more; or close the wall up with our English dead. . . ." Here also is the deeply moving Night Soliloquy, beginning, "Upon the king!" . . . In which Henry, on the eve of battle, contrasts the weighty responsibilities of his crown to the life of the simple peasant. Photographs from the film and seven pages of comment by the noted Shakespearean authority Dr. J. Duncan Spaeth complete the album.

Slidefilms and Slides

■ **THE SOCIETY FOR VISUAL EDUCATION, INC.**, 100 East Ohio Street, Chicago, has completed a number of textfilms—filmstrips correlated with textbooks. Although the filmstrips listed below were made especially for use with a given book, the teaching material is presented in such a manner that it can be used advantageously with other basic textbooks in the subject-matter areas indicated.

The filmstrips below are also available through Row, Peterson and Company.

Tell Another Story (64 frames)—to aid the child in retelling a sequence of events in logical order and with a ready flow of words. Utilization frames for the teacher are included at the beginning. Stories included are *The Pancake*, *The Three Billy Goats Gruff*, *The Three Little Pigs*, *The Old Woman and Her Pig*, and *The Elves and the Shoemaker*.

I Live in the City (54 frames and a Teacher's Guide).

I Live in the Country (54 frames and a Teacher's Guide)—both strips intended to review, clarify, and enrich children's experiences with country or city life. They were prepared in correlation with *Alice and Jerry Basic Readers* of Row, Peterson and Company.

Skip Along (40 frames and a Teacher's Guide)—an additional reading film for vocabulary learning, prepared in correlation with *Skip Along*, the first pre-primer of the new *Alice and Jerry*, Basic Reading Series, Row Peterson and Company.

Simple Machines (74 frames and a Teacher's Guide)—the principles of the inclined plane, lever, pulley, wheel-and-axle, wedge, and the screw. Correlated with *Doing Work* (3rd and 4th years) and *Simple Machines* (junior high), Basic Science Education Series, Row, Peterson and Company.

Current Film News

■ **INTERNATIONAL FILM BUREAU, INC.**, 84 East Randolph Street, Chicago 1, Illinois, has acquired the United States distribution rights from the National Film Board of Canada to the following educational sound films in color:

Great Lakes (22 mins.)—highway for one of the greatest industrial regions on earth. An immense amount of diversified cargo moves along these lake routes, which constitute some of the world's busiest shipping lanes. The shipping theme is used to link short sequences on steel production, pulp-making, shipbuilding, grain storage, and the workings of canals and locks.

Fur Country (22 mins.)—story of an Indian trapper on one of his periodic visits to his trapline in the region of James Bay. Winter travel by sled and snow-shoe; camping in the snow; various ways of setting traps and the best way to dry a pelt are all shown.

Eskimo Arts and Crafts (22 mins.)—arts and crafts of Baffinland Eskimos. Their kyaks are marvels of craftsmanship and speed. Their decorated skin garments, carved ivory and hand wrought implements are products of traditional skill, and their

legends, drumming, dancing and singing have been handed down for generations.

Vegetable Insects (22 mins.)—close-ups of the common garden pests that do so much damage to vegetable crops. Their colors, markings, and eating habits are clearly shown and emphasis is laid on how each species does its damage, and how it may best be destroyed. Some helpful insects are also shown. Modern entomological research is described and a number of practical control measures demonstrated.

■ **TEACHING FILMS INC.**, 2 West 20th St., New York is distributing several groups of films for use in the Social Studies, music, and physical education:

Rhythm Is Everywhere—responses of a student on his way to school to the rhythms about him.

Musical Instruments: the Strings—the relationships among stringed instruments, demonstrated at a quintet rehearsal.

Fundamentals of Swimming and Fundamentals of Diving—two films of value in physical training classes in junior and senior high schools.

Understanding Basketball and Problems in Sports: Basketball—the former is for the spectator; the latter, presents problems and their solutions.

■ **FILMS OF THE NATIONS, INC.**, 55 West 45th Street, New York is distributing three films produced abroad:

Historic Switzerland: the Rhone Valley (2 reels)—a view of Switzerland, a democracy for over 650 years. Because the Rhone River Valley has been the setting for much of Switzerland's rich history, this highly educational film on the Rhone Valley reveals

much of the country's ancient and modern history, its scenery, villages and cities, traditions, agriculture, work of the people, architecture and great men.

The Wind From the West (2 reels)—a unique film on the land of the Lapps in northernmost Sweden. By a charming blend of fact and fantasy, the film tells the story of the nomadic Lapps, their traditions and mode of living. The film follows Nils, a school boy, on a dream excursion into this northern country of scenic beauty and grandeur, of reindeer, and of people whose habits and costumes appear strange and exotic to the uninitiated.

■ **AWARD FILMS**, 115 West 44th Street, New York 18, has acquired the exclusive 16mm distribution rights of a recent British Information Service's film:

Does It Matter What You Think? (15 minutes)—a provocative film on the subject of "you and public opinion," surveying not only the various media through which we see, hear, and think but cleverly examining the larger question, "Do we think what we are told to think, or do we come to independent conclusions?"

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.**, 2 North Wacker Drive, Chicago 6, has released for distribution two art films:

The Making of a Mural (1 reel, color)—showing Thomas Hart Benton creating a 22-foot mural entitled "Achelous and Hercules" for a Kansas City



Two New Releases . . .

- **A CHRISTIAN AND HIS MONEY** (40 frames, manual \$2.50) Christian stewardship forcefully visualized. Photos and cartoons. For young people and adults.
- **USING FILM STRIPS IN THE CHURCH** (60 frames, manual, \$3.00) How to use film strips in all phases of a church program. Interesting, practical.
- Order these and other Church Screen Productions from your visual aids dealer.

Church Screen Productions

Produced by Paul R. Kidd
5622 ENRIGHT AVE. ST. LOUIS 12, MO.

"PUPPY TROUBLE"

The First of the series, **TRAINING YOU TO TRAIN YOUR DOG**. Three 16mm Sound Films in Color or Black-and-White.



Demonstrating the Puppy's First Lesson in House Manners.

Helen Hayes & Lowell Thomas, Narrators. Blanche Saunders: Director. Louise Branch: Producer & Photographer.

UNITED SPECIALISTS, INC.

America's foremost producers of Dog Films
PAWLING, NEW YORK



Thomas Benton at Work

store. The techniques and processes necessary to create a mural of this size are shown. Benton, long noted as one of America's greatest contemporary artists is especially famed as a Missourian.

Painting Reflections in Water (1 reel, color)—the technique of water color painting. Eliot O'Hara, a distinguished American artist and teacher, demonstrates his methods while painting a view of Gloucester Harbor. The film is designed for art students and art appreciation classes in schools, colleges, and adult groups.

■ **UNITED WORLD FILMS, INC.,**
 RCA Bldg., Rockefeller Center, New York 20, has added 37 Universal titles heretofore distributed through other channels to its library. Included in this group are such films as *The Invisible Man* with Claude Rains, *Three Smart Girls Grow Up* with Deanna Durbin, *The Sun Never Sets* with Basil Rathbone, Douglas Fairbanks, Jr., *Tower of London* with Basil Rathbone and Boris Karloff, *When Tomorrow Comes* with Charles Boyer, *You're a Sweetheart* with Alice Faye and Andy Devine, and many others including three to be released early in 1948: *Destry Rides Again* (James Stewart, Marlene Dietrich); *100 Men and a Girl* (Deanna Durbin, Leopold Stokowski); and *I Stole a Million* (George Raft). New films include the following:

Tangier (8 reels)—a mystery-drama. At the cross-roads of the world, a group of international agents tangle, with Maria Montez, Preston Foster, Robert Paige, Louise Allbritton, Kent Taylor, and Sabu . . . mature.

The Seventh Veil (93 minutes)—a psychological drama with the popular James Mason and Ann Todd. A celebrated concert pianist is rescued from



James Mason and Ann Todd

suicide and is treated by a psychiatrist who is able to delve into her past life and obtain the facts which enables him to solve her present problem . . . mature.

Ideal Girl (6 reels)—behind the scenes in the music publishing game with Jess Barker, George Doenz, Alan Mowbray . . . lively tunes . . . family.

Scarlet Horseman (a serial in 13 episodes of 2 reels each)—story laid in the Texas of 1875.

■ **PICTORIAL FILMS, INC.,** RKO Building, New York 29, announces that 40 full-length Hollywood productions will be released to the 16mm field during 1947-48. Five features will be in color. Among the 40 films are the following:

Danny Boy (66 minutes)—the story of a boy and his dog with Robert "Buzzy" Henry, Ralph Lewis, Sybil Merritt, Helen Brown, and Walter Soderling.

FILMS NEW 16mm SOUND *from* BRITAIN

CAMBRIDGE 2 reels — 17 mins.

This is a portrait of one of the oldest universities in the world. The film shows the surrounding landscape and many of the historical colleges. It explores lecture halls and laboratories, and presents sequences of famous professors in session.

DOES IT MATTER WHAT YOU THINK? 2 reels — 15 mins.

This is an amusing and provocative film for both adults and teen-agers, which arouses many questions in the mind of its audience. Do you think what you are told to think or do you form independent conclusions? Do you read a newspaper because it expresses your ideas or because you accept its editor's ideas? When you form an opinion, what use do you make of it?

GENERAL ELECTION 2 reels — 20 mins.

Shot at Kettering during the election of 1945, the film begins with the formal proposal of the candidates and ends with the drama and excitement of polling day. The voters are coaxed and cajoled by the oratory of each candidate. Detailed scenes of polling day show the mechanics of voting and stress the importance of an election in a democratic society.

THE GREAT GAME — SOCCER 2 reels — 23 mins.

All over Britain men from factories and offices spend Saturdays playing their favorite sport—soccer. Children play it in fields, schoolyards, and even in the streets. Famous international amateurs and professionals teach football tactics to the young enthusiasts. The film also shows the excitement of the finals of the Cup Competition.

HISTORIC ST. PAUL'S 2 reels — 14 mins.

This is a picture of St. Paul's Cathedral, past and present. St. Paul's rebuilt by Sir Christopher Wren after the Great Fire of London and St. Paul's the Shrine of a Nation's heroes—Nelson, Wellington, Roberts, Kitchener, Jellicoe and Beatty. The film shows recent historic occasions and the great Dome riding high above the blitz of 1940.

INSTRUMENTS OF THE ORCHESTRA 2 reels — 20 mins.

The famous British conductor, Dr. Malcom Sargeant, is the commentator of this brilliant film. He demonstrates the sound of each instrument, and then conducts the London Symphony Orchestra in Benjamin Britten's Variations and Fugue on a theme by Purcell. The director is Muir Mathieson, permanent conductor of the London Symphony Orchestra.

MYRA HESS 1 reel — 10 mins.

Since Dame Myra Hess first appeared on the concert platform with Sir Thomas Beecham in 1907, she has become one of the supremely great British pianists. It has been justly claimed that no other woman pianist in the world can equal her rendering of the work of Beethoven. In this film she plays the first movement of Beethoven's Sonata in F Minor—the Appassionata Sonata.

PROUD CITY 3 reels — 26 mins.

This is a plan for London. The great damage wrought by the blitz can now be turned to good advantage, for the plans for rebuilding are the result of careful study and investigation, and will prevent haphazard regrowth. Here is the opportunity for the huge straggling metropolis to become a planned and practical city.

SHRINE OF A NATION 2 reels — 14 mins.

The history of Westminster Abbey is the history of England. Here Parliament once met; here for centuries the Kings and Queens of England have been crowned; and here are buried illustrious Englishmen of all times—sovereigns, statesmen, poets, scientists, musicians. Westminster Abbey is a lovely example of Early English architecture. Shots include the coronation of King George VI.

YOUR CHILDREN AND YOU 3 reels — 31 mins.

This subject concerns the care of young children from the first months to the age of four or five. It realistically portrays the struggles of average imperfect parents and average imperfect children. Although the film is mainly a counsel of perfection, the suggestions are practical and parents could adopt them all without growing wings.

BRITISH INFORMATION SERVICES

Offices

30 Rockefeller Plaza, New York 20, N. Y. 360 North Michigan Ave., Chicago, Ill.
 291 Sutter St., San Francisco 8, Calif. 907 15th Street, N.W., Washington 5, D. C.

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Stan
LAUREL

Oliver
HARDY



**WAY
OUT
WEST**

Film DAILY
65 mins.

M-G-M
ADD TO THE LOAD OF SLAPSTICK
GAGS, THE INNOVATION OF THE STARS
SINGING AND DANCING AND YOU
HAVE LAUREL AND HARDY IN TOP
FORM.

Astor Pictures Corporation

130 W. 48th St. New York 19, N.Y.



The Enchanted Forest

The Enchanted Forest (77 minutes, color)—the story of a boy lost in a forest. The many animals living there and a hermit are his friends. The cast includes Billy Severn as the boy, Edmund Lowe, and Brenda Joyce.

The Wife of Monte Cristo (80 minutes)—a screen adaptation of the Alexander Dumas story, starring John Loder and Lenore Aubert.

Down Missouri Way (75 minutes)—a hill-billy musical with tunes by Kim Gannon and Walter Kent, starring Martha O'Driscoll, John Carradine, Eddie Dean, and William Wright.

Club Havana—featuring Carlos Molina and his "Music of the Americas" band, playing such songs as *Besame Mucho* and *Tico Tico*. The film stars Margaret Lindsay and Tom Neal.

Films for United Nations Week September 14 to 20

This list was compiled by a special committee of the Film Council of America, Patricia Blair, Chairman.

FILMS ABOUT THE UNITED NATIONS

Now the Peace (2 reels) BR
The People's Charter (2 reels) UN
Round Trip (2 reels) IFB
Watchtower Over Tomorrow (2 reels) C
We the Peoples (1 reel) YA

TROUBLE AREAS

Atomic Energy (1 reel) EBF
Atomic Power (reel) MOT
Greece (2 reels) MOT
One World or None (1 reel) FP
Out of the Ruins (3 reels) NFB
Palestine (2 reels) MOT
Spotlight on the Balkans (1 reel) BR

HUMAN AND INTERNATIONAL RELATIONS

Airplane Changes the World Map (11 min.) EBF
Boundary Lines (1 reel) IFF
Brotherhood of Man (1 reel) FAA
Food—Secret of the Peace (1 reel) BR
Freedom and Famine (1 reel) USDA
Global Air Routes (1 reel) BR
The Great Circle (2 reels) IFB
The House I Live In (1 reel) YA
Man—One Family (2 reels) BIS
Our Shrinking World (1 reel) YA
The Pale Horseman (2 reels) BR
The Peacebuilders (1 reel) BR
Seeds of Destiny (2 reels) FON
Story of Money (2 reels) IFB
Suffer Little Children (1 reel) USDA

PRIMARY SOURCES

BIS—British Information Service, 30 Rockefeller Plaza, N. Y. 20
BR—Brandon Films, Inc., 1600 Broadway, N. Y. C. 19
C—Carnegie Endowment for International Peace, 405 W. 117th St., N. Y. C.
EBF—Encyclopaedia Britannica Films, Inc., 30 W. Wacker Dr., Chicago 6, Ill.

FILMSTRIPS ON THE UNITED NATIONS

Foreign Trade PAC
How to Live With the Atom FP
United Nations Charter FP
We Are All Brothers PAC
World Control of Atomic Energy FP
U.N. at Work UN

FAA—Film Alliance of America, 1600 Broadway, N. Y. C. 19
FON—Films of the Nations, Inc., 18 W. 55th St., N. Y. C. 19
FP—Film Publishers, Inc., 25 Broad St., N. Y. C. 4
IFB—International Film Bureau, 84 East Randolph St., Chicago 1, Ill.
IFF—International Film Foundation, 1600 Broadway, N. Y. C. 19
MOT—March of Time, 369 Lexington Ave., N. Y. C. 17
NFB—National Film Board of Canada, 84 E. Randolph St., Chicago 1, Ill.
PAC—Public Affairs Committee, Inc., 50 Rockefeller Plaza, N. Y. C. 22
UN—United Nations, Films and Visual Information Division, Rm 6300 C, Empire State Bldg., 350 Fifth Ave., N. Y. C. 1
USDA—United States Department of Agriculture, Motion Picture Service, Washington 6, D. C.
YA—Young America, 32 E. 57th St., N. Y. C. 22

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Reel 1 . . . Basic T Plays . . . shows the ground attack of the Bears, Rams and Cards, with fundamentals at the start of each.
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GALLAGHER FILMS
113 S. Washington St., Green Bay, Wis.

A Trade Directory for the Visual Field

FILMS

Association Films

347 Madison Ave., New York 17
 19 S. LaSalle St., Chicago 3, Ill.
 351 Turk St., San Francisco 2, Cal.
 1700 Patterson Ave., Dallas 1, Tex.

Astor Pictures Corporation

130 W. 46th St., New York 19, N. Y.
 (See advertisement on page 410)

Bray Studios, Inc.

729 Seventh Ave., New York 19

British Information Services

30 Rockefeller Plaza, New York 20
 (See advertisement on page 409)

Castle Films, Div. of United World Films, Inc.

30 Rockefeller Plaza, New York 20

Catholic Movies

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

Children's Productions

P. O. Box 1313, Palo Alto, Cal.
 (See advertisement on page 395)

China Film Enterprises of America, Inc.

35 Park Ave., New York 16
 (See advertisement on page 397)

Church Film Service

2595 Manderson St., Omaha 11, Neb.

Geo. W. Colburn Laboratory, Inc.

164 Wacker Drive, Chicago 6, Ill.
 (See advertisement on page 393)

Collins Motion Picture Service

502½ & 506 St. Paul St., Baltimore 2, Md.
 4 Race St., Cambridge, Md.

Commonwealth Pictures Corp.

729 Seventh Ave., New York 19, N. Y.
 (See advertisement on page 393)

Coronet Instructional Films

919 N. Michigan Ave., Chicago 11, Ill.
 (See advertisement on page 381)

Cosmopolitan Films

3248 Gratiot Ave., Detroit 7, Mich.
 (See advertisement on page 390)

Eastin Pictures Co.

Davenport, Iowa
 (See advertisement on page 391)

Eastman Kodak Stores, Inc.

356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.

29 N. Wacker Drive, Chicago 6, Ill.
 (See advertisement on page 345)

Films, Inc.

330 W. 42nd St., New York 18, N. Y.
 64 East Lake St., Chicago, Ill.
 611 N. Tillamook St., Portland, Oreg.
 109 N. Akard St., Dallas 1, Tex.
 101 Marietta St., Atlanta 3, Ga.
 1709 W. 8th St., Los Angeles 14, Cal.
 68 Post St., San Francisco, Cal.

Films of the Nations, Inc.

55 W. 45th St., New York 19

Frynn Film Service

Film Building, Cleveland, Ohio

Galingher Film Service

123 S. Washington, Green Bay, Wis.
 639 N. 7th St., Milwaukee 3, Wis.
 (See advertisement on page 410)

General Films, Ltd.

1534 13th Ave., Regina, Sask.
 156 King St., W. Toronto, Ont.

General Pictures Productions

621 Sixth Ave., Des Moines 9, Ia.

Hoefler Productions, Paul

612½ Ridgeley Drive, Los Angeles
 36, Calif.

(See advertisement on page 394)

Hoffberg Productions, Inc.

620 Ninth Ave., New York, N. Y.

Ideal Pictures Corporation

28 E. Eighth St., Chicago 5, Ill.
 (See advertisement on page 405)

International Cellulotton Products Co.

919 North Michigan Ave., Chicago 11, Ill.

(See advertisement on pages 382-3)

International Film Bureau

84 East Randolph St., Chicago 1, Ill.
 (See advertisement on page 356)

International Film Foundation, Inc.

1600 Broadway, New York 19, N. Y.
 (See advertisement on page 399)

Johnson Hunt Production

1132 North Highland Ave., Hollywood
 38, Calif.

(See advertisement on page 390)

FREE OFFER . . .

The new 23rd edition "1000 and ONE" (1947 - 48)

**Over 6,500 films and their sources are listed in this
 "Blue Book of Non-theatrical Films"**

An indispensable aid to Directors of Audio-Visual Education, School Administrators, Supervisors, Teachers, Program Chairmen, Church Leaders, Directors of Industrial Training, and all who use films.

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AFTER PUBLICATION, the price of "1000 and ONE" will be \$1.00. We've sold thousands upon thousands for one dollar—why not get YOUR copy with our compliments? You'll have to hurry. Press time is near.

A Trade Directory for The Visual Field

(Concluded from page 411)

- Karel Sound Film Library**
410 Third Ave., Pittsburgh, Pa.
(See advertisement on page 395)
- Knowledge Builders**
625 Madison Ave., New York 22, N. Y.
(See advertisement on page 406)
- Kunz Motion Picture Service**
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.
- Lewis Film Service**
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 398)
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- National Film Service**
14 Glenwood Ave., Raleigh, N. C.
309 E. Main St., Richmond, Va.
- Nu-Art Films, Inc.**
145 West 45th St., New York 19
(See advertisement on page 392)
- O'Conlon Films**
822 Penfeld Bldg., Philadelphia 7, Pa.
- Official Films, Inc.**
25 W. 45th St., New York 19, N. Y.
- Photoart Visual Service**
844 N. Plankinton, Milwaukee 3, Wis.
- Pictorial Films, Inc.**
625 Madison Ave., New York 22
(See advertisement on page 353)
- The Princeton Film Center**
55 Mountain Ave., Princeton, N. J.
- Reid H. Ray Film Industries, Inc.**
2269 Ford Parkway, St. Paul 1, Minn.
(See advertisement on page 398)
- Religious Film Association, Inc.**
45 Astor Place, New York
(See advertisement on page 388)
- Religious Film Service**
5121 W. Devon Ave., Chicago 30, Ill.
- Simmel-Meservey**
9538 Eirington Way, Beverly Hills, Cal.
(See advertisement on page 385)
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 392)
- Swank's Motion Pictures**
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 392)
- Teaching Films, Inc.**
2 West 20th St., New York
(See advertisement on page 354)
- United Specialists, Inc.**
Pawling, N. Y.
(See advertisement on page 408)
- United World Films, Inc.**
445 Park Ave., New York 22
(See advertisement on page 351)
- Vocational Guidance Films, Inc.**
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Young Amerlea Films, Inc.**
18 E. 41st, New York 17, N. Y.
(See advertisement on page 387)
- Art Zeiller Visual Education Service**
157 Washington, Newark 2, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation**
2839 N. Western Ave., Chicago 18
(See advertisement on page 347)
- Bell & Howell Co.**
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)
- Calhoun Company**
101 Marietta St., N.W., Atlanta, 3, Ga.
1110½ Taylor St., Columbia, S. C.
- Collins Motion Picture Service**
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.
- Comprehensive Service Company**
245 W. 55th St., New York 19, N. Y.

- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 360)
- Eastman Kodak Stores, Inc.**
356 Madison Ave., New York 17, N. Y.
- Gallagher Film Service**
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.
- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- General Pictures Productions**
621 Sixth Ave., Des Moines 9, Ia.
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Holmes Projector Co.**
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 396)
- Kunz Motion Picture Service**
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.
- Luther O. Draper Shade Co.**
Spieeland, Indiana
(See advertisement on page 391)
- Mogull's Inc.**
68 W. 4th St., New York 19, N. Y.
- National Carbon Company**
30 E. 42nd St., New York 17, N. Y.
(See advertisement on page 350)
- Photoart Visual Service**
844 N. Plankinton, Milwaukee 3, Wis.
- Radio Corporation of America**
Educational Dept., Camden, N. J.
(See advertisement on pages 358-9)
- Ralke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.
- S. O. S. Cinema Supply Corp.**
449 W. 42nd St., New York 18, N. Y.
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 392)
- Victor Animatograph Corp.**
Davenport, Iowa
(See advertisement on inside front cover)
- Visual Education Incorporated**
12th at Lamar, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Art Zeiller Audio-Visual Aids**
157 Washington, Newark 2, N. J.

RECORDERS—RECORDINGS

- George K. Culbertson Co.**
5133 Juanita Ave., Minneapolis 10,
Minn.
(See advertisement on page 388)
- Wilcox-Gay Corporation**
Charlotte, Mich.
(See advertisement on page 355)

SCREENS

- Da-Lite Screen Co., Inc.**
Chicago 39, Ill.
(See advertisement on page 349)
- Fryan Film Service**
Film Building, Cleveland, Ohio
- General Pictures Productions**
621 Sixth Ave., Des Moines 9, Ia.
- Hirsch & Kaye**
239 Sixth Ave., San Francisco 8, Cal.
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- Radiant Manufacturing Corp.**
1215 S. Talman Ave., Chicago 8
(See advertisement on page 389)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 392)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Church Screen Productions**
5622 Enright Ave., St. Louis 12, Mo.
(See advertisement on page 408)
- Pilgrim Press**
(See advertisement on page 386)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
- Visual Sciences**
Suffern, New York
(See advertisement on page 399)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

SLIDES (KODACHROME 2 x 2)

- Church-Craft Pictures**
St. Louis 3, Mo.
(See advertisement on page 407)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.

SLIDES (Standard 3¼ x 4)

- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 352)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 395)
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

- Amerleau Optical Co.**
Buffalo 15, N. Y.
(See advertisement on page 346)
- Bausch & Lomb Optical Co.**
Rochester 2, N. Y.
(See advertisement on page 348)
- Bessler Company, Charles**
245 East 23rd St., New York 10, N. Y.
(See advertisement on page 357)
- Burke & James**
321 S. Wabash Ave., Chicago 4, Ill.
(See advertisement on page 402)
- Comprehensive Service Co.**
245 W. 55th St., New York 19, N. Y.
- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 360)
- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- GoldE Manufacturing Co.**
1220 W. Madison St., Chicago 7
(See advertisement on page 397)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 352)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Ralke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Iowa
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 392)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

OCT 9 1947

Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



OCTOBER, 1947

Volume XXVI

Number Eight

THREE DOLLARS PER YEAR—35c A COPY

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A PROJECTOR SPECIFICALLY
DESIGNED FOR YOUR CLASSROOM

THE *New*
VICTOR "LITE-WEIGHT"
16mm SOUND MOTION PICTURE
PROJECTOR

FOR THE FIRST TIME a quality sound motion picture projector has been designed for classroom use — a marvel in portability, simplicity of operation, and versatility, and at no sacrifice of brilliant illumination or famous Victor mechanical features.

Write today for the attractive Victor
"Lite-Weight" booklet.



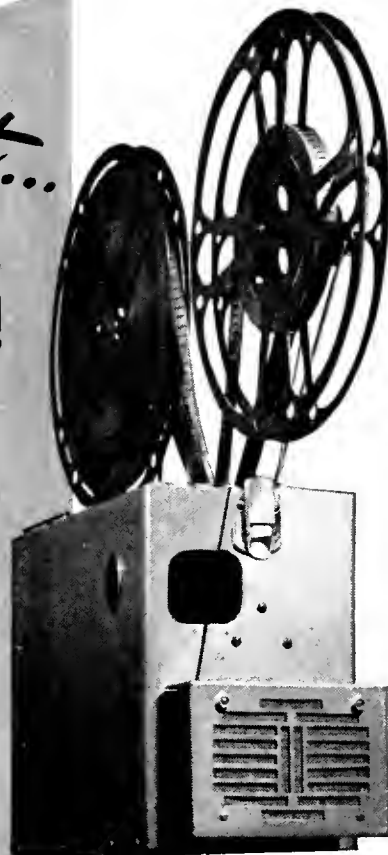
and the VICTOR "Triumph 60"

continues to be the most popular 16mm sound motion picture projector for the school auditorium and for larger audiences, indoors or outdoors.

Victor Animatograph Corporation

A DIVISION OF CURTISS-WRIGHT CORPORATION
Dept. G2, Home Office and Factory: Davenport, Iowa
New York • Chicago • Distributors Throughout the World

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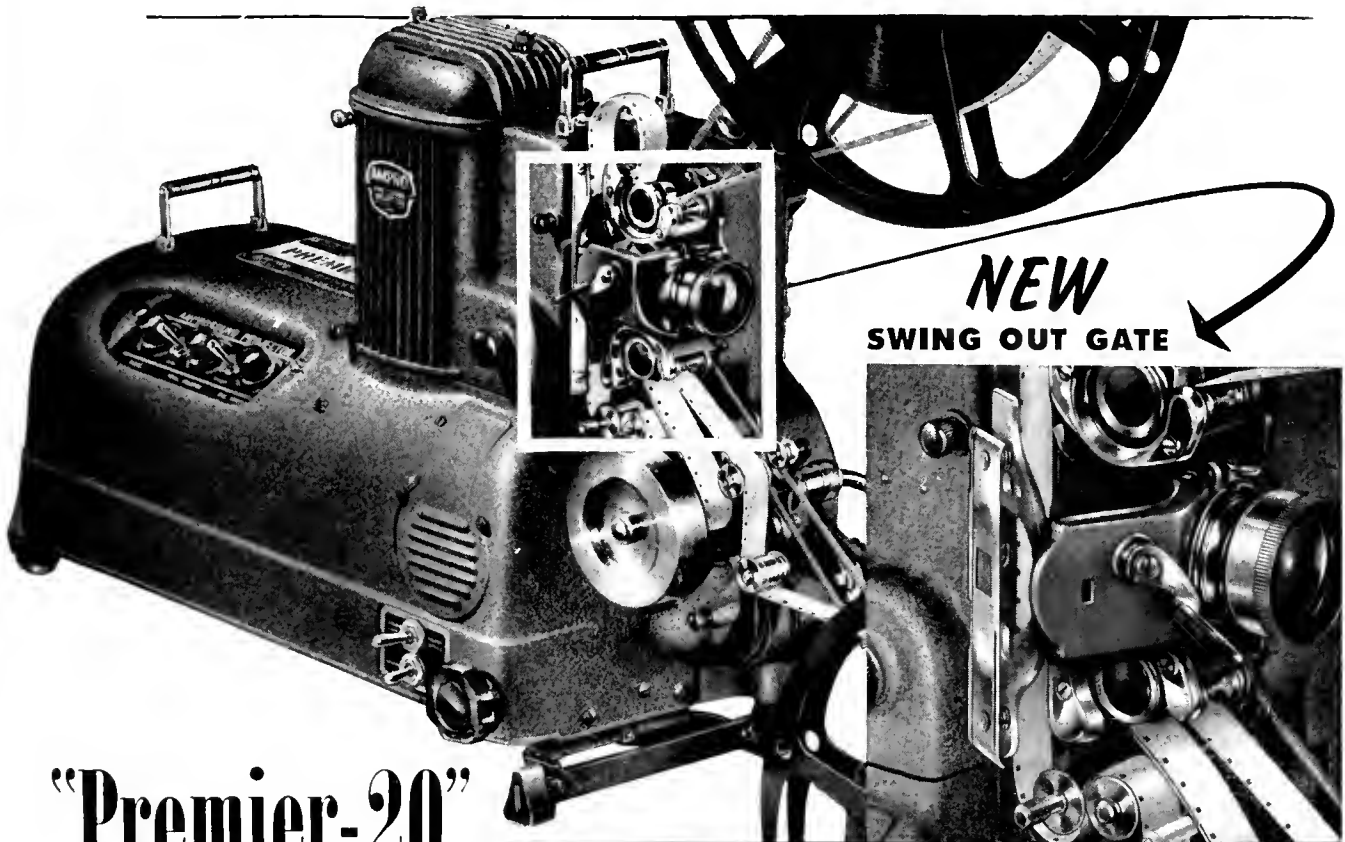


- SINGLE UNIT CASE
- COMPACT
- SIMPLE TO OPERATE
- PRICE - \$375⁰⁰

For the first time here is
Walk-Away Portability



Better Performance on 16mm. sound



"Premier-20"

16MM. SOUND PROJECTOR

Close-up of new swing-out gate, showing gate in open position

The new "Premier-20" embodies many advanced features which combine to create new standards of 16mm. sound performance . . . convenience . . . and efficiency of operation. The new swing-out gate, shown above, permits easy cleaning of the aperture plate and pressure shoe . . . without ever disturbing the lens focus.

New Richer Tone Quality—The latest 12-inch Jensen Permanent Magnet Dynamic Speaker reproduces sound faithfully, realistically . . . has adequate power for moderate size auditoriums.

Streamlined Carrying Cases—Rugged . . . scratch-resistant . . . easy to clean, they offer complete protection for your Ampro projection equipment.

New Ampro Slide and Filmstrip Projector

New from every angle, this Ampro Model 30-D Projector for 2"x2" slides and 35mm. filmstrips is ideally suited for classroom use. Simple to operate . . . with curved film guides to guide filmstrip in exact position for crisp, brilliant pictures. Automatic snap-action, self-centering slide carrier assures perfect focus . . . with one hand operation. Quick tilting . . . sharp, clear reproduction . . . lift-off carrying case . . . many other outstanding features.



Amproslide Model 30-D

ES-1047

AMPRO CORPORATION
2835 N. Western Ave., Chicago 18, Ill.

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8mm. Silent • 16mm. Silent
16mm. Sound-on-film • Slide Projectors
16mm. Arc Projectors

Write Today...

Mail coupon today for illustrated circulars giving full details, specifications and prices on these as well as other Ampro classroom projectors . . .

- "Premier-20" 16mm. Sound-on-film Projector.
- Amproslide Model "30-D" Dual Purpose Projector.
- Amproslide Model "30-A"—2" x 2" Projector.

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FILMS

TO HELP
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THE PEACE

For School and Community
16mm. Sound Film

THE PEOPLES' CHARTER

First official U.N. production outlines purposes, emergence, and vital world importance of the UNITED NATIONS. Stresses dependence of U.N. on peoples of the world.

17 MINUTES, RENTAL \$2.50 SALE \$37.50

BROTHERHOOD OF MAN

Famed animated cartoon in color, based on "Races of Mankind" pamphlet presents scientific facts in gay, witty, effective technique. Ideal for ideas of UNESCO.

10 MINUTES RENTAL \$3.00 SALE \$80.00

SPOTLIGHT ON THE BALKANS*

Strategic position of this area, historic development of these nations traced, and indication of pressures for reforms and progress.

11 MINUTES RENTAL \$1.25 SALE \$25.00

YEAR OF FREEDOM

Summary of problems and progress in Czechoslovakia in postwar. Positive presentation with commentary written by Maurice Hindus.

10 MINUTES RENTAL \$1.25 SALE \$25.00

WE SURVIVED

Rebuilding POLAND, special victim of Nazism, is difficult without outside help but work goes on by labor, soldiers and civilians.

10 MINUTES RENTAL \$1.25 SALE \$25.00

PALE HORSEMAN

International nature of public health memorably pictured. The Pale Horseman is pestilence, disease, postwar misery in Europe, Asia.

19 MINUTES RENTAL \$2.50 SALE \$50.00

NOW—THE PEACE*

Charts and animation explain the plan and purpose of the UNITED NATIONS. Related actual scenes of persons, places and events underscore this appeal for world peace.

20 MINUTES RENTAL \$2.50 SALE \$50.00

FOOD—SECRET OF THE PEACE*

The plight of impoverished nations brought home with impact to the more fortunate nations which must supply equipment and food to build the peace. With Discussion Trailer.

17 MINUTES RENTAL \$2.50 SALE \$40.00

*Produced by National Film Board of Canada

AVAILABLE AT LEADING VISUAL EDUCATION
DEALERS FOR RENTAL AND SALE—OR FROM:



Films of the World Festival Announces Program Schedule

FACTUAL films entered by producers all over the world will be shown to the general public and particularly for representatives of community organizations who are potential users of this valuable medium on seven consecutive Saturdays, beginning October 11 and continuing through November 22 with the first screening at 2 p.m. and the second at 4 p.m. at the Surf Theater in Chicago.

International Interdependence will be the keynote of the first week's program. Documentary film producers are well aware of the force with which the factual motion picture can stress and dramatize the world's problems.

The Biological Science category on October 18 will, it is expected, present films on Public Health, Nutrition, and Mental Health.

Another program in the field of social analysis will center on films about Peoples and Lands of the World on October 25.

The Amateur (16mm open) film showings will be on November 1. The Festival will be an excellent opportunity for Amateur producers to obtain recognition.

The November 8 program will present films on the Physical Sciences with much informative material for the layman.

Many industrial and commercial organizations in the United States have sponsored the production of public relations films which contribute to the information and public welfare. These Business-Sponsored films will be shown on November 15.

The final program of the series will feature films in Arts-Crafts-Music.

Series tickets at \$3.90 for seven programs and individual program tickets at 70c may be secured in advance by writing to the Chicago Film Council, 222 N. Michigan Avenue, Chicago 1, inclosing a check in payment.

The Chicago Film Council is a non profit educational association of members representing community organizations and the industry. The Council has chosen the FILMS OF THE WORLD FESTIVAL as one of the best ways to acquaint the public with the wide scope of films available to them.

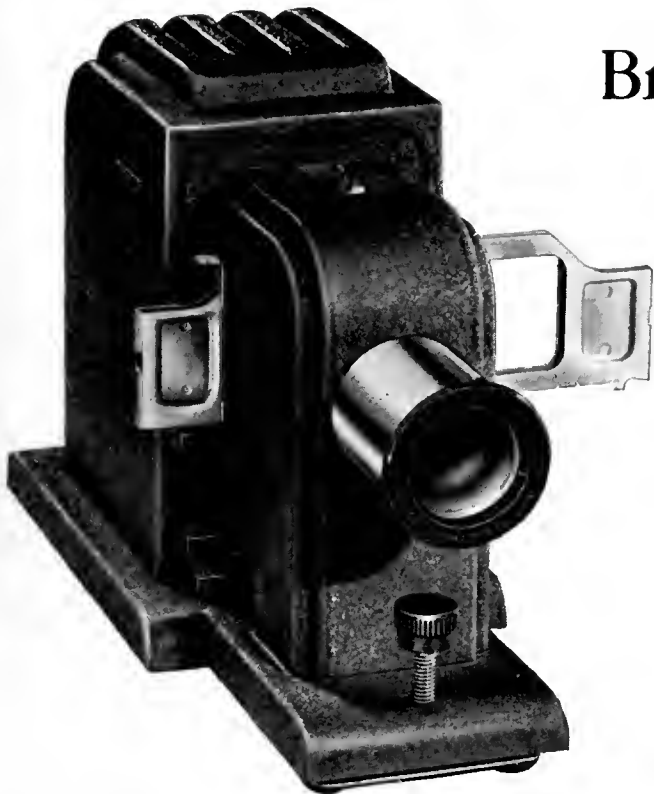
Executive Board

The Festival Executive Board includes the following persons:

Daniel Catton Rich, Director, Art Institute of Chicago; Robert Maynard Hutchins, Chancellor, University of Chicago; Ethel Kay Benson, Director, Junior Red Cross; Dr. Henry T. Heald, President, Illinois Institute of Technology; Donald G. Williamson, Jr., President, Chicago Junior Association of Commerce and Industry; Mrs. J. R. Chesser, Chairman, Motion Pictures Section, General Federation of Women's Clubs; Mrs. W. L. Levedahl, Chairman of Audio-Visual Education of Illinois Congress of Parents and Teachers; Russell Babcock, Educational Director of Mayor's Committee on Human Relations; Elmer Balaban, President, E. & H. Balaban, Inc.

(Concluded on page 418)

Fine instruments of optical and mechanical precision



Bausch & Lomb 2x2" Slide Projector

Brilliant illumination . . .
Critical definition . . .
Professional
"image
quality"

"THEATRE quality" projection is built into the Bausch & Lomb 2x2" Slide Projector, by the incorporation of many of the optical features usually found only in professional equipment.

A brilliant, flat, uniformly defined image is assured for all 2x2" slides in black-and-white or color, in cardboard, glass or metal mounts. A 150-watt lamp provides screen

illumination 26% to 120% brighter than that of other slide projectors against which the B&L unit has been tested. Quick, easy disassembly is provided for cleaning inner parts or replacing bulb.

Available for immediate delivery, \$58.00 from your Bausch & Lomb instrument dealer. Bausch & Lomb Optical Co., 688-J St. Paul St., Rochester 2, New York.



BAUSCH & LOMB

OPTICAL COMPANY



ROCHESTER 2, N. Y.

Cooperating with Men of Science since 1853

NEW

1947 Edition

"Peoples of Canada"

• This 16mm sound picture was first produced by the National Film Board of Canada in 1940 to show the contributions which each national and racial group makes to the composite character of its new homeland. U. S. teachers have found this 21-minute picture so valuable that it has become the most popular film produced by the NFB. Now this 2-reel masterpiece has been refilmed, making it better than ever. See the new version yourself and we are sure you will want it. We are authorized U.S. distributors of pictures produced by the National Film Board of Canada. Buy or rent PEOPLES OF CANADA directly from our local dealer or your film library.

SEND TODAY FOR OUR DIRECTORY of all the splendid educational films produced by the National Film Board of Canada. There is no charge or obligation. Address:

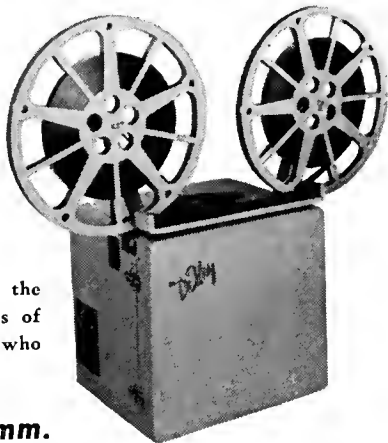


International Film Bureau, Inc.

84 East Randolph Street — Chicago 1, Illinois

WATCH FOR THEM

THE NEW DeVRY'S



Designed and built to the exacting specifications of audio-visual specialists who asked for a . . .

**professional 16mm.
sound-on-film projector for the classroom**

The newest DeVRY projector is:

- (1) **SMALL**—Compact as a portable typewriter
- (2) **LIGHTWEIGHT**—Easy to carry as a portable radio
- (3) **TOP QUALITY**—Finest of materials and workmanship
- (4) **PRICED RIGHT**—Fits the most modest budget.

DeVRY engineers designed them. DeVRY craftsmen built them. These beautiful, efficient and durable 16mm. sound-on-film projectors reflect DeVRY's more than 34 years of motion picture equipment inventive and development experience. These new DeVRY professional 16mm. sound-on-film projectors are on the way to you. Watch for them. Wait for them.

DeVRY CORPORATION

1111 Armitage Avenue

Chicago 14, Illinois

Motley Joins Film Council Board

Arthur H. "Red" Motley, President of *Parade Magazine*, has accepted a position on the Board of Trustees of the Film Council of America, it was announced by Stephen M. Corey, Acting Chairman of the Board of Trustees.

Motley, who as publisher of *Parade* has been an ardent exponent of pictorial journalism, will devote a large share of his time to the activities of the Film Council of America. Its immediate goal this year is the establishment of 350 community film councils which will help all groups throughout America obtain informational films for their education and enlightenment.

A long experience in sales and publishing comprises Motley's eventful background. Last month in speaking before the annual convention of the National Association of Visual Education Dealers on "Picture Power", Mr. Motley said, "Pictures and films present the best means at hand to educate peoples of the world for peace and prosperity."

National headquarters of the Film Council of America are at 6 West Ontario Street, Chicago 10, Illinois.

Newark Film Council Joins the Growing List

Representatives of over 50 community organizations met in the Board of Education Building to formally organize the Newark Film Council. The constitutional committee was enlarged in order to better represent the increasing group.

Councils are in the process of formation in Cleveland; Dayton; Los Angeles; New Albany, Indiana; Terre Haute, Indiana; Kansas City; Akron; Chester, Pa.; Wyomissing, Pa.; San Antonio; Big Spring, Texas; and Victoria, Texas.

First Council Formed in City Under 5,000

Allegan, Michigan with a population of 4,500 has the honor of being the first city with a population under 5,000 to organize a chapter of the Film Council of America. Rev. Charles Dobbertin, Acting Chairman of the Allegan Film Council says, "We have great plans, and there is much enthusiasm. We realize that the Film Council of America has a definite contribution to make to the community, and we are confident that through a local film council we can carry on a great program of adult education through the various organizations within our community."

Films of the World Festival

(Concluded from page 416)

Screening Committees

Chairman of the Screening Committees which will select the films to be shown include the following: Arts Crafts Music, Mrs. Katherine Kuh, Art Institute of Chicago; Biological Sciences, Mr. Ralph Creer, American Medical Assoc.; Physical Sciences, Col. Gerald Bench, Chicago Public Schools; Peoples and Lands of the World, Mrs. Patricia Blair, American Library Association; International Interdependence, Miss Ethel Kay Benson, Jr. Red Cross; Sponsored Films, Mr. John Paidar, Jr. Assoc. of Commerce and Industry; Amateur, Dr. C. Enion Smith, President, Association of Amateur Cinema Clubs of Greater Chicago.



MAKE FULL USE OF YOUR **KEYSTONE** *Overhead Projector*

IT MEETS EVERY NEED OF GROUP INSTRUCTION

Of course, it gives you the finest obtainable projection of **Standard Lantern Slides**

Have you seen the latest additions to Keystone's vast library of educational slides? Some of these new units will make your work more effective—and easier.

Many instructors realize the possibilities of

Handmade Lantern Slides

—not only for the presentation of special subjects, but for obtaining enthusiastic group participation.

You can sometimes make a worthwhile cut in the cost of lantern slides, by using

Quadruple Slides

—with four exposures, which are screened singly by means of a quarter-size mask.

Supplementary Lens

as with two-inch slides and strip film) you can use the five-diopter *supplementary lens*, shown at left, which enlarges the projection two dimensions each way.

Place a Flashmeter on your Overhead Projector, and you have a

Tachistoscope

—of thoroughly proven value for efficient training in spelling, reading, recognition and general visual skills.

By means of an inexpensive adapter, you can show

2-Inch Slides

—with the clear, inexpensive daylight projection made possible only by a 750 or 1000-watt lamp.

You can also buy an attachment for showing

Strip Film

—and here again, have the advantage of the Keystone Overhead Projector's powerful illumination.

An adapter is also available for **Microscopic Slides**

—and with the microscopic slides (as well as with two-inch slides and strip film) you can use the five-diopter *supplementary lens*, shown at left, which enlarges the projection two dimensions each way.

Write for Circular

All this with ONE Highly Versatile Projector!

KEYSTONE VIEW COMPANY • MEADVILLE, PA.

SINCE 1892 — PRODUCERS OF SUPERIOR VISUAL AIDS



PAUL HOEFLER PRODUCTIONS

Presents

PAUL HOEFLER . . .
F.R.G.S., explorer,
naturalist, author,
lecturer, producer
of "Africo Speaks"
and other notable
motion pictures.

Ever since Paul Hoefler produced the first 16mm color and sound motion picture, his work has been distinguished for photographic excellence, high sound fidelity and accurate, interesting presentation. Preview prints of current releases, in *full color and sound*, are available, charges prepaid. Print prices include reels and cans.

YELLOWSTONE AND THE GRAND TETONS
22 min.—\$150.00

Western Air Trails NO. 1: Magnificent ground and aerial scenes of old Faithful, Grand Canyon of the Yellowstone and other natural wonders; wild life, fishing and dude ranching.

TUNA FISHING
11 min.—\$75.00

Companion teaching films of unusual merit, high-lighted by exciting fishing scenes aboard tuna clippers in Central American waters, plus the complete tuna packing process.

TUNA PACKING
11 min.—\$75.00

PAUL HOEFLER PRODUCTIONS
Sales Division—612 1/2 So. Ridgeley Drive
Los Angeles 36, California.

ADD SOUND
to your School-Made Films

IT'S EASY AND ECONOMICAL WITH A



For most effective presentation, your films need continuous background music and narrative. Write Dept. E for your FREE copy of "Melodious Accompaniment" and literature about FIDELITONES.

GEORGE K. CULBERTSON COMPANY
5133 Juanita Ave., Dept. E, Minneapolis 10, Minn.

Milwaukee Forms Film Council

THE Milwaukee Film Council was organized August 27th to co-ordinate educational 16 mm. film activities in the Milwaukee area. Meetings will be held monthly on the third Wednesday at 8 p.m. in the Milwaukee Art Institute auditorium.

The new council, which is open to all organizations and individuals using 16 mm. films or interested in their production and distribution, plans to co-operate with the Chicago Film Council in bringing to the mid-west in October and November the World Film Festival being sponsored by the Chicago group. It also will encourage film showings and special programs in Milwaukee during United Nations Week, September 14-20.

Headed by a board of 14 members, the council elected the following officers at its organizational meeting: Paul Gratke, chief of the Milwaukee Public Library's Education department, president; Murl Deusing, curator of education at the Milwaukee Public Museum, vice-president; and Miss Nancy Grey, of WTMJ, the Milwaukee Journal station, secretary-treasurer.

The purpose of the council, according to Gratke, is to act as an informational exchange on 16 mm. film trends and technical developments and to educate for improved utilization of films. It will also evaluate films for community use, inform the community of film services available in Milwaukee, and acquaint film producers with 16mm. film needs in Milwaukee.

Movie Fest Planned in Oklahoma City

Amateur movie makers who trek to Oklahoma City to attend the annual convention of the Photographic Society of America, meeting at the Oklahoma Art Center from October 8 through 31, are going to be in for a real treat movie-wise. This is because the P. S. A. Motion Picture Division is assembling one of the most comprehensive collections of outstanding amateur-made motion pictures ever gathered in one group of film cans.

The pictures—several hundred of which are expected to be judged prior to the selection of those to be shown during four days of intensive activity—will be both 8mm. and 16mm. They will be shown mornings, afternoons, and evenings at the Art Center.

In addition to the presentation of these films, the program will also include screenings of special films of an industrial, educational, and commercial nature, and talks on movie making by such outstanding cinematographers as Ralph Gray of Mexico City; Dick Bird of Saskatchewan, Canada; Kenneth B. Space of New York City; Harris B. Tuttle, Chairman of the Motion Picture Division of the P. S. A.; and others.

The most of the outstanding films in the opinion of the exhibition judges will be duplicated with the maker's permission, following the showings, and sent about the country as a traveling show of 1947's finest amateur-made motion pictures.

The Staff

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

Founded in 1922 by Nelson L. Greene

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COVER PHOTOGRAPH: A still from the National Film Board of Canada film, EARLY START, which touches on all kinds of farm clubs. Everett, a farm boy, brings a calf home. Although his father allows him to keep it, Everett is on his own. After caring for the calf through the summer, he enters it at the local fair, hoping for a prize. EARLY START is intended for farm groups.

Volume XXVI

Number 8, Whole Number 255

As Viewed From Here

From the Experience of Others

DURING the years, there was plenty of talk about how the schools were going to greatly increase their use of audio-visual tools for learning, and that has been happening—although at a much slower rate than had been expected. But the phenomenon of the audio-visual field in the past few years is what has been happening in the churches. Filmstrips, motion pictures, lantern slides, and transcriptions are being used not only in increased quantity but in original and uniquely effective ways. Church leaders are studying these new media and their applications to the church's instructional objectives. They are putting them to work, and they are getting results. These are significant facts for school users of audio-visual materials and for all group leaders in the community.

Church leaders have not ignored the experience of the schools and others in learning about the use of these newer materials. They call upon school visual educators to bring their experience to church visual conferences. In local communities, church workers have profited from the successes and mistakes of the schools. They have found much of the best literature of the audio-visual field to be universal in its application although it may have been written with a school teacher readership primarily in mind.

Learning from the experience from others need not be uni-directional. Schools can learn from the churches too. Although instructional objectives may differ, the principles of good instruction and good use of instructional materials are the same. Furthermore, technical and mechanical problems related to the use of projection and reproducing equipment are much the same in school and church. Most of the problems of the school and church related to the use of audio-visual materials they hold in common, and greatest gains can be made by both groups through a continuous sharing of experience.

This is the principal function and a primary aim of this magazine—to provide a way of sharing experience—not only among school and church people, but among all who would use audio-visual materials for educational purposes. That is why many months ago The Church Department was established as an integral part of THE EDUCATIONAL SCREEN, and the wisdom of this coordination has been proven by reader response. School readers have profited from the experience and the ideas generating from the church use of visual materials. Church readers have read beyond the pages devoted exclusively to the Church Department and have gained from the experiences of a much wider field. There has been an effective sharing of experience.

There is this same kind of value inherent in the Film Council of America idea, and that is why we are supporting that development as strongly as we

know how. The Film Council of America is concerned with the community-wide use of audio-visual materials. Through local film councils all group leaders interested in the use of these new materials in their programs are provided an opportunity for getting together and sharing experience—for working cooperatively and learning from one another. The Film Council of America is not for school people alone, or for church workers, or for the adult forum leaders, it is for all who believe that their objectives can be better achieved through using visual media.

Likewise EDUCATIONAL SCREEN is not concerned with education only in the schools, or only in the churches, or only in the YMCA, the settlement house, or the grange hall. We are concerned with education wherever it takes place, and we will constantly endeavor to show through the sharing of experience how it can be done better through the use of audio-visual materials.

Picture Power

ONE of the most memorable events of NAVED's eventful convention last August was a talk given by Arthur H. ("Red") Motley, President of Parade Publication, Inc. Although his subject was "Picture Power," he incidentally built up an extremely strong case for the power of words—especially his words.

"Nothing happens until somebody sells something," he said and proved his point rather convincingly, even to the educators who were there. "Needs are not important. If they were, then China ought to be the most prosperous country in the world, because she has the most needs. . . . A need must be converted into a want that must be sufficiently strong to persuade a person to sacrifice dollars to satisfy that want."

"Red" Motley from his editorial and advertising experience knows the power of pictures on the printed page. He knows the power of motion pictures. He believes that this great power must be used to develop a better-informed world. Picture power must be used in education. "The need is there but we haven't made the tradition-bound school boards want this modern educational aid enough to appropriate the money for its use in the schools."

The Visual Education Dealers were challenged to expend new energy in creating the wants that would move school boards to action. This is a challenge that should be heeded not only by those whose business it is to provide the equipment and the pictures but by all who believe in the power of pictures. It is their business to help create the wants that will put all the power of pictures to work in our schools. "Nothing happens until somebody sells something." Let's sell picture power.

—Paul C. Reed

Familiar Patterns

Now that summer is over, it is far too easy for any individual to settle into the usual routine of life, forgetting the exciting patterns which abound everywhere.

Howard A. Shiebler and Ambrose J. Hickey discovered that many interesting photographs could be made about schools. For 13 years, they have publicized New York City schools by means of their photographs. Many of these have been used to illustrate the annual report of the superintendent, City of New York.



Fall is a good time for a field trip to the local museum. If a school bus is available, trips may easily be made to historic locales not too far from every school. Careful preparation must be made if pupils are to profit from the trip.



Bicycles and white shirts are common place sights, but not when Ambrose Hickey sees them through his camera.



Photographs are by courtesy of New York City Schools and Etna M. Kelley, author of "Children at School," *Popular Photograph*.

A Last Look at Summer



Gardner L. Hart, Director, Audio-Visual Education, Oakland Public Schools, Oakland, California and a member of the Editorial Advisory Board, *Educational Screen* is seen editing an experimental film.



Florida's campaign for more effective and economical use of audio-visual materials gained tremendous impetus this summer as school teachers and administrators made a full-scale orientation study at a workshop on the University of Florida campus, Gainesville, Florida.

Professor George L. Crutcher's staff included Miss Norma Barts; Miss Ruth Thompson, assistant director, Cleveland division of visual education; Miss Mary Rees Land, film division, Library of Congress. At times, specialists were called in to augment the staff.

Final Breakfast Meeting

At Northwestern University, Evanston, Illinois, 124 educators from 31 states and one province of Canada were enrolled in the 1947 Summer Course, Audio-Visual Teaching Aids in the Classroom. Mr. C. R. Crakes, Educational Consultant, DeVry Corporation again served as instructor and reported that enrollment had tripled since 1944.



Courtesy New York City Schools

They Didn't Have Electricity

An alert teacher uses such visual devices as exhibits, maps, blackboards, herbariums, and aquariums

IT WAS on my way home from one of those "inspiration and gripe" meetings on visual instruction where the "experts" inspire, and the majority of the audience gripe about inadequate facilities.

As I rounded the dusty county corner I saw it. Like most public school buildings its appearance spoke accurately of the material resources and civic pride of the district. Its two rooms and a roof were cheaply constructed of wood, showing no attempt to present a well-kept look. The building sat in the sun like a Bowery bum who had long since lost all sense of self-respect.

My visit was not anticipated by the occupants of Sunnyslope School so with the consent of the County Superintendent who accompanied me, I walked into the grades 4 to 8 room unannounced. To my surprise there was no choked, embarrassed hush or feverish "good-afternoon-I-see-we-have-visitors" which from my previous experiences in visiting rural schools, I had come to expect. There was a friendly "I'll-be-with-you-in-a-minute" smile and nod from the neatly ginghamed young teacher who stood near a front window with a group of three boys and a girl who were hovering over a home-made relief map of the neighboring three converging apple growing valleys and the three mountain ridges of the area in which the little school was located. As we moved closer we discovered that two of the four youngsters were placing properly labeled match stick pennants at the various spots on the map which represented their own farms and homes. The other two were pasting down to the surface of the relief map a red yarn string over the route of their proposed visit to the apple storage plant.

Exhibits

Turning from the busy little map group, we watched for a moment two youngsters who were reading at an interesting display table. The table was covered ("a little too crowded," I thought, as my old habit of looking for theoretical perfection arose for a second) with bottled and labeled samples of tree-spray, with booklets and pictures showing how fruit was damaged by certain insects and with the two Department of Agriculture pamphlets with which the two readers were engrossed.

Blackboard

Next came the blackboard. The first two panels were clean except for the carefully printed reminder at the top one of which read "He *had* gone riding." This we learned some time later was a carefully calculated device to help establish good speech. The center panel of the board was covered by a neatly drawn map of the state on which were shown rivers, apple-growing valleys, mountains, and prevailing winds. The last two sections of the board were bare except for an unerased calculation that someone had made.

Maps and Apple Growing

At the other side of the room stood a cabinet con-

A. J. FOY CROSS
Director, Visual Education
Central Washington College of Education

taining supplies. Over the front of the cabinet hung a standard physical-political map of the state. On a table immediately beside the cabinet was stretched an oil-cloth map of the United States on which was marked with "crayola" the various apple-growing sections of the county. Four children were busy at this map marking down the rank in apple production of each state of the union. They had at hand for their reference an encyclopaedia volume and a booklet from the Apple Growers Association.

Herbarium and Aquarium

On this same side of the room toward the rear and directly across the room from the old wood-burner stove stood a combined herbarium and aquarium both of which were well stocked and very clean.

The rear of the room sported two neat vertical display boards over which hung a full length friez on salmon fishing.

There was more in this school. There was a group of happy, alert, busy youngsters and a teacher with

(Concluded on page 454)



The youngsters were making a map of the neighboring area. They didn't have electricity, but they did have visual education.

The University In Transition

Postwar changes in university life are seen in a new documentary film, made by the Department of Photography at Ohio State

THE American university today has a dramatic story to tell. It's a story of an important period in the history of the university, a chronicle of higher education in the postwar, a reflection of life in our times.

The motion picture is the only satisfactory way in which this story can be told. Only through motion pictures can the reality of the American university be made clear to a public whose conceptions of college life are commonly limited to vague images of ivy-covered halls inhabited by absent-minded professors who are continually being embarrassed by the fact that female students have legs. The group image of college life inevitably includes a scene at "good old Tate" of Hollywood fame, with students marching across campus carrying high the hero of the day. Generally, in such inspired moments, a celestial choir, cleverly concealed in the sound track, fades in with the strains of *The Alma Mater*. There is seldom a dry eye in the audience.

Need for Documentaries

Interesting and entertaining as the more polished presentations of college life are, there can be no question of the need for documentary films to present the

ROBERT W. WAGNER
Director of Motion Picture Production
Ohio State University

real picture of the American university, its work with students, and its importance to the community, state, and nation it serves.

At least two major institutions of higher learning have produced such films—Pennsylvania State College, and the Ohio State University. Similar productions are in work at other colleges and universities. For example, at Chicago, a film, *Housing America's Students*, is in production. This trend toward university-made films should be encouraged, for perhaps only through such films may the public learn the vital importance of the American university to the democratic way of life.

At the Ohio State University, a sound film, *The University and the War*, had already been produced, depicting the role of the university in wartime. Early in 1947, the administration decided it was time for another film document to show the changing face of the university.

Filming Registration
Day at Ohio State
University.



Enrollment has in-
creased 50% since
V-J Day.



Specifications for the Ohio Film

The specifications seemed simple at first. A film was needed to show the flood of students crowding the doors, trembling the rafters of the academic halls. It would show students living in overcrowded dormitories, in temporary buildings, and in rehabilitated barracks moved in from army installations hundreds of miles away. It would show whole student families living in trailer towns which mushroomed near the campus because of the housing shortage.

The film would depict the vastly expanded teaching staff necessary to meet the needs of classes that had doubled, tripled in size. There would be scenes of young instructors just out of army centers and older, experienced professors coming out of retirement to help the university through its most trying period.

THE FILM

THE UNIVERSITY IN TRANSITION (27 minutes), 16mm, black and white, sound) is available for showing from the Bureau of Public Relations, Ohio State University, Columbus, Ohio. Copies were sent to the UNESCO Film Festival in Switzerland and to the University of Columbia at Bogota. It has been shown widely in Ohio and will be circulated to various Latin American cities.

There would be scenes in lecture hall and laboratory—familiar scenes of libraries and classrooms. There would also be strange, new sights—experiments in radar and in splitting of the atom. There would be human touches, too—a class in physical therapy for disabled veterans, counseling services for men and women undecided about their futures in a wide open, changing world.

The Student-Veteran Is Wiser

The student-veteran himself was older, wiser in many ways, and less patient with detail. Above all, he was filled with a sense of passing time and charged with a desire to cut through red tape in order to get finished with school and begin his life's work.

These things made the writing of the script less simple than the first draft of ideas had made it seem. The skeletal outline of the film was there, but the specifics, the human incidents which distinguish a good film from one which deals in generalities, had to be filled in.

Certain facts were at hand. For example, at Ohio State, 13,000 out of a total of 25,000 post-war students were veterans. About one-fourth of the total student body were women. There were figures on the building space needed to meet the increased demand for classroom space, figures on the number of books and supplies needed, and a whole host of classified information listing amounts, numbers, quantities.

Human Facts Were Needed

But other facts needed to round out the script were hard to find. A steel tape will tell the length of a classroom; but where is the yardstick to measure the human contents of that room, where the figures that stand for the pent-up aspirations of a young man with four years of war under his belt and with questions under his hat?



Pre-fabricated classrooms are used.

The human facts weren't listed in the college bulletin. Yet, these things had to find their way into any script that pretended to tell the story of the university and the people in it.

Story conferences with the President of the University, with key officials and with the deans who worked directly with the students, helped. Many of the men administering the affairs of the university were veterans themselves. Others had been directly concerned with the war effort in official capacities. They understood.

Personal Interviews

But this was not enough. One had to talk to students—lots of them. One had to see them standing in cafeteria lines a block long, studying on the steps of

(Concluded on page 462)



Five hundred student families comprise "Trailer Town" at Ohio State.



An Introduction

By TU WEI-TAO, Director
Office of Audio-Visual Education
Nanking, China

AUDIO-VISUAL education is not new in China. Almost from time immemorial, the Chinese have used audio-visual methods in the study of the Chinese language itself—a great number of the Chinese characters are built from pictures and sound components. In fact, ancient Chinese scholars were fully aware of the importance of visual education when they said, “one picture tells more than a thousand words.”

Therefore, far from being received with suspicion and doubt, audio-visual education has received enthusiastic support from the leaders of education in China. In the program of education in China, there are two great tasks to achieve. The first is to raise the general education standard of a quarter of the world's population; the majority of which knows not how to read or write. In this respect, audio-visual media can teach the illiterate to acquire a minimum vocabulary in the shortest time possible and, at the same time, inject basic knowledge and new ideas through pictures combined with spoken words, the most effective and direct means of communication.



Tu Wei-tao, Director,
Audio-Visual Education,
Ministry of Education,
China.

Greater Things from Audio-Visual Instruction

But we expect even greater things from audio-visual education. The UNESCO charter states that, “Since wars begin in the minds of men, it is in the minds of men that the defense of peace must be constructed.” Our second task in education is to build a better understanding between China and every other country of the world. Visual media in particular are international in language, and their use is one of the best means of increasing international understanding.

(Concluded on page 459)

MING-CHING SWEN
Director, Audio-Visual Center
University of Nanking, China

THE DEVELOPMENT of the film and radio program at the University of Nanking may be divided into five periods. Each was interrupted such that the beginning of each period was almost a new start. As a result of national and international problems, the film and radio units in the University were challenged to do much with little. Victory on V-J day brought us many new opportunities, but also, the necessity of making another start after moving down the river from Szechwan to Nanking.

First Period: 1930 to 1935

Introducing Teaching Films

Prior to 1930. The Eastman Kodak Company of Shanghai imported nearly a hundred Eastman Teaching Films. However, little interest in them was shown on the part of Chinese educators. Dr. H. R. Wei, Dean of our College of Science, however, saw possibilities. He immediately secured a few reels together with a projector, and used them in classes in the College of Science with great effectiveness. Then, the principals of other schools in Nanking asked for the privilege of showing these films to their students. At first students were allowed to come to the College in organized groups to see these films. Then, when more students desired to see them, a projectionist was hired to go out to the various schools.

The Eastman (silent) films had English titles, and when they were used in Middle schools, they were not satisfactory. Accordingly the College made arrangements to translate all the films into Chinese. The Eastman Kodak Company, in return, agreed to give the College free use of all their films and give copies of the translated ones to the College for permanent use. Professor K. K. Chiu of the Chemistry Department was assigned the job of editing them. Many other faculty members also participated in the translation. Before



Ming-ching Swen
studied audio-visual
methods in the United
States, 1940 to 1941.

the war broke out, 60 films had been translated. These films constitute half of all educational films circulated in China before the war.

**Second Period:
February 1936 to October 1937**

1. Producing Chinese Educational Films
2. Organizing of a Special Department

This was a time of rapid development, but it did not last long. When educators over the entire country became aware of the effectiveness of these educational films, they asked, "Why can't we make some Chinese educational films?"

A country boy seeing the Eastman film about brushing teeth, said, "Oh, look at that foreign girl, why does she put stick in her mouth?" But if it had been a Chinese girl brushing her teeth, the audience would not think it a strange custom of foreigners.

With this in view the College started to make films in 1934. By February of 1936, a production program was in progress, under my direction. Twelve films were made during the first year. By the fall, a special department was organized, which later was to be known as the Audio-Visual Center. The department was moved from a crowded professor's office to a larger room in the attic of the Science Building. Here four cameramen were able to work. The Eastman Kodak Company of Shanghai provided the processing facilities, and work proceeded very satisfactorily.

At this time, the Ministry of Education began to promote motion picture education on a nation-wide scale. We were invited to cooperate in two major ways:

1. **To help with men:** Our Professor Pan, who was the head of the Department, was lent to the Ministry to take charge of the national program, along with a cameraman, Mr. Tsiang. The national program called for hundreds of men to work in the field. With our help, the Ministry offered three short training courses and prepared more than 200 persons, who later worked in 25 provinces with 135 sets of film equipment. Each set consisted of one projector and one generator provided by the Ministry. The Ministry also distributed a total of 4,000 radio sets through them.

2. **To help with films:** Films were in great demand, and hence, the Ministry of Education asked us to produce more than 20 films and also bought copies of our other films.

Interest in educational films was not confined to the Government. Many schools and social organizations



Air raids often interrupted outdoor showings. Equipment was kept in the caves of Chungking.

also became active. The National Association of Educational Films was organized. A film library service was developed which reached from Peiping in the North, to Canton in the South. Regular film programs were presented along the four railways. An expedition headed by Dean H. R. Wei was sent to Japan to photograph the total solar eclipse.

A new building, needed to house all these activities, was finally constructed. It is now the permanent home of the Audio-Visual Center and the Film and Radio Two-Year College Course. But, unfortunately, soon after we occupied it, we were forced by the war to pack up and migrate to Chungking.

Third Period: January 1936 to August 1941

1. Working Under Air Raids in Chungking
2. Film & Radio Two-Year College Course Organized

Together with the whole University, the department was evacuated on November 25, 1937 and not until January, 1938 was the department able to do regular work again, and this time, in Chungking.

The province of Szechwan is rich in scenery and in industries. It offers many opportunities for the photographers. With Chungking as a base, some very inter-



The Audio-Visual Center is housed in the Hall of Applied Science, Nanking.



The staff at home after eight years refugee in West China.



A class in "Photography as a Science" employs visual aids.



China Film Enterprises of America

esting films such as the *Salt Wells*, and *Mt. Omer* were made. A series of films was also made of Sikong (Eastern Tibet) during this period. The expedition lasted five months. We had to send films to Hongkong, and later to India for processing. This was very uncertain, and not only was it troublesome, but it required many months time, and many of our films were ruined.

While our Department was centered at Chungking, air raids were frequent. Very often we had to flee to the dugouts when the Japanese bombers arrived. Work was greatly hampered. Valuable equipment and films were put in boxes, and carried down to the dugouts at every raid. Much damage was done this way by the moisture. However, under these conditions, films taken in North China in 1937 were slowly edited, and several new films produced.

All this did not stop our new program. Seeing the need, the Ministry of Education offered cooperation and by the fall of 1938, a Film and Radio Two-Year College Course was offered by our College. At first, it was centered at Chungking and later shifted to Chengtu.

At the end of this period, the Rockefeller Foundation made a fellowship grant enabling me to go to the States for further study in film production technique and visual education in general.

Fourth Period: October 1941 to April 1946

1. Further developing the curriculum on film and radio
2. Publishing of "Film & Radio" Monthly
3. Promoting war effort through films and filmstrips
4. Encouraging various organizations to start their own program

At this period, it was found desirable to shift the center of activities to Chengtu where five Universities were located on one campus—that of the west China



Artist Yeh Chien-yu painting a figure for the film, PAINTING A CHINESE FIGURE.

Union University. For the whole visual education program, there was only one room available at first, but gradually, more space was provided until at the end of war, twelve rooms had been remodelled for visual activities.

With my return and with the equipment purchased by the Rockefeller grant, the five years of research experience of Mrs. Swen (Lu Chin-ai) in photographic emulsions, and the addition of Professor Ni Sheng-ta (Radio) and Mr. Tsao Sheo-kong (projection practice) as teaching staff, the curriculum on film and radio was greatly expanded. The Two-Year College Course on Film and Radio now offered eighteen courses. Beginning in 1944, students from other departments began to take film and radio courses as electives. This tendency continued until in the Spring of 1947, there was a total of 104 students from 14 departments taking film and radio courses. *The Film & Radio* monthly has been published since March 15, 1942 in order to build up an audio-visual literature in Chinese that Chinese students could read.

Before 1941, the University of Nanking had only silent films and silent projectors. But during this period, sound films and projectors were obtained through purchases. A large number of films were obtained through exchange with the U. S. State Department and the British Council to promote international understanding. The British BMOI and the US OWI put into circulation, through this University, a large number of films good for promoting the war effort. The United Nations Picture News Office in Chungking, during the last two years of war, produced 200 filmstrips on the promotion of the United Nations and the war effort. With these films and those we produced ourselves, frequent showings were offered both in the University and outside. During the whole year of 1944 for instance, we gave 826 exhibitions with motion pictures. They were given to an aggregate audience of nearly 900,000 persons. Of these showings, 540 were given in the Chengtu area, and 286 were given in the Chungking area. A number of these were in remote towns including some in the Province of Sikong. In Chungking, itinerate showings were given in factories. In Chengtu, the Friday night open-square shows were big occasions for the community. Usually more than ten thousand people attended each show. These showings consisted not only of film program but also of

broadcast programs, through our public address system. Sometimes voluntary contributions to the program were encouraged from the audience.

These showings cannot be fully appreciated unless the circumstances of the showings are understood. These figures represent only half the effort given for program preparation. On many occasions the equipment was set up; the program prepared; and the audience gathered, when an air raid warning would sound. The crew then had to carry back the equipment. Other times, the electricity failed just before or during the showing.

For the United Nations Picture News Office, a Chengtu regional office was operated by our Audio-Visual Center. A number of showing stations were set up in western Szechwan and Sikong, until at the end of the war there were a total of eighty. The regional office distributed two sets of new filmstrips each month to these stations. Between July 1944 and June 1945, these 80 stations gave 2,785 showings, using 12,128 filmstrips, to an aggregate audience of 3,050,101 persons. In the years of 1943 and 1945, we gave two extensive exhibitions of audio-visual education. Equipment was lined up in several big rooms, and special demonstrations were performed. Details of various items were explained in steps.

During the later part of the war, our Dean Wei had designed a microfilm reader, and one hundred sets were made in the machine shop of the College of Science. These were used in microfilm libraries all over the country. The College had helped in the promotion and distribution of hundreds of thousands of copies of microfilms, largely of scientific journals and also those of international culture relationships.

During the last year of war, as a result of our extensive service, many organizations, government and educational, began to realize the importance of audio-visual education. Many requests came to us for advice on how to start or how to develop programs of audio-visual education. We worked partly through the China Educational Film Association, and partly through our own *Film & Radio* monthly. I delivered a series of ten lectures under the auspices of the Association and West China Union University, on how to start and develop an audio-visual education unit. A number of articles were published in *Film & Radio* such as "A Plan for Postwar Film Work in China," "What Does a Visual Education Unit Need in the Way of Equipment," "Post War Film Production Policy," "A Selected List of Producers and Distributors of Educational and Documentary Films in the U. S.," "A Selected List of Equipment Manufacturers in the U. S.," and "The Architectural Designs of Classrooms and Auditoriums for Audio-Visual Education." At the eve of Victory, Dean Wei and I participated in three conferences in Chungking in the Ministry of Education to lay down a five-year plan for a national program in audio-visual education. At the same time, the Military Affairs Commission had opened a short training course for 80 motion picture workers, with the University taking full responsibility for the instruction. With 40 projectors obtained through Lend Lease, these men are now all over China working in the Army.

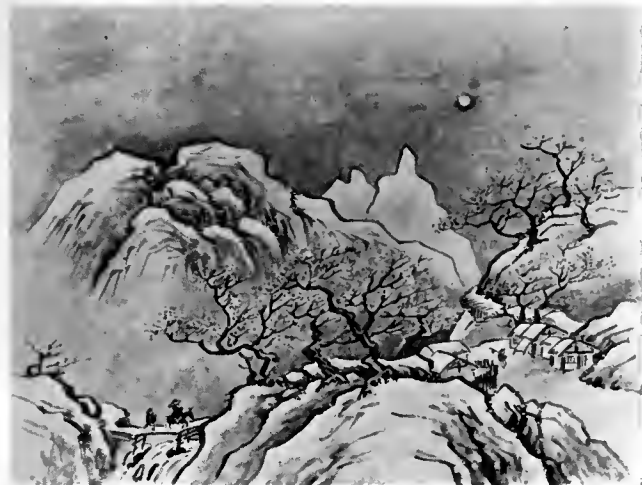
Fifth Period: May 1946 to the Present

The Great Transition Period

Audio-Visual education in the University of Nanking is now in its 17th year. It is quite beyond comprehension that this is the 5th start. We had our Golden Period during 1936-1937. But that was too brief. The eight years of war were a tremendous loss to us in many respects. Equipment depreciated terribly. Valuable documents left in Nanking were lost. Inflation caused a number of our experienced staff members to go into other jobs. We had to work in crowded corners while being cut off from supplies and information from outside.

By the end of April 1946, we started to move back to our old home in Nanking. We found our building still intact, but costly repairs were necessary. Our "Hall of Applied Science" had been finished only three months before the war.

With a new public address system (32 watts), we started an "audio-broadcasting station," The "University Voice." Three loud speakers were placed in the tower of the tallest building on the campus. From it, music, special announcements and morning religious programs are regularly and literally "on the air." The



China Film Enterprises of America

PAINTING THE CHINESE LANDSCAPE shows the technique as well as the philosophy of the Chinese painter. Note the ever-present "little man," crossing the bridge.

Central Broadcasting Station, XGOA, is now arranging to install a special cable to our studio of the "University Voice." This will enable us to broadcast over all the forty-nine stations in the Central network.

New funds to the total of \$300,000 U. S. dollars have been granted for the purchase of new equipment. Several scholars have gone abroad to study audio-visual methods, and the Foreign Missions Conference of North America has sent Dr. Arthur O. Rinden to work with us. He is in charge of still picture production and extension work for churches and Christian educational institutions.

(Concluded on page 455)



ABOVE: "This foreign trade now—it's like a roundtrip; it works best when there's a full load coming and going . . . We take stuff from where they make it to where they need it."



ABOVE: Looking out the dining car window, this skeptical passenger sees a freight train loaded with export goods. "Why should we send good American stuff out of the country without getting anything useful in return?" Then the passenger sees some heavy machinery for export. He is indignant. "What about all this manufacturing machinery. Isn't that setting our competitor's up in business?"

CUTTING: The editing of the film is especially interesting. Barriers of time and space disappear as the camera picks up a railway train carrying certain goods, cuts to engineer, then to passenger, then to each person concerned with the shipments on the train—imports as well as exports. Advice of experts is introduced where it is needed.

RIGHT: The American worker who built the lathe being exported to England defends the British worker. "That Limey needs new equipment, but fast!"

Then suddenly he realizes that goods made by that lathe will start coming back to this country. "Maybe we should have kept that lathe here in 'Cincy' . . ." I mean, that guy needs a new machine all right, but I don't want to see some American lose his job on account of what that Limey is going to make on our own machines.

Round Trip

This documentary film attempts to answer the question: What does foreign trade mean to YOU?

A Graphic Film Review by
EDWARD T. MYERS

ROUND TRIP is a two-reel, black-and-white sound film produced for the Twentieth Century Fund, an endowed foundation for nonpartisan research and public education on economic questions, by The World Today, Inc. The film has been endorsed by high officials and is based on a Fund research survey, "Rebuilding the World Economy: America's Role in Foreign Trade and Investment" by Norman S. Buchanan and Friedrich A. Lutz.



LEFT: A British machinist at a bomb-damaged lathe awaits the shipment on the freight train. He answers the passenger's question. "But we have to import food. So that means we have to sell goods."





ABOVE: The farmer, realizing that other folks must sell some of their farm products in this country in order to buy the things they need from us, is worried, too. "How can I compete with someone who gets only half the wages that I get?"

RIGHT: Winfield W. Riefler, economist, Institute for Advanced Study, states that the protected industries are not the ones that contribute the most to our American standard of living.



ABOVE: Likewise, the auto worker is concerned. He feels that if the American farmer gets protection, the foreign farmer will not be able to buy American tractors and motor cars. Then some auto worker would lose his job. "There's something fishy about that low-wage argument somewhere. You know, in England the same assembly line job pays about half what we get, but their cars cost twice as much."

The Production

Raymond Spottiswoode served as producer; Roger Barlow, as director. Music was composed by Louis Applebaum while Gordon Weisenborn served as Film Editor. Script was written by Boyd Wolff.



ABOVE: Paul G. Hoffman, President, the Studebaker Corp., states, "... Extra production for export is a very vital factor. It not only means more jobs in plants like ours, but it also means lower costs and, therefore, means lower prices for the home market as well as the export market . . . And that 10% export figure . . . That's overall. In some industries, ours for example, the figure has run much higher.

Use of the Film

Extensive use of the film has been planned by such organizations as the Junior Chamber of Commerce, The League of Women Voters, and The Department of Commerce field offices.

BELOW: The housewife, faced with high prices and a strained budget, is annoyed. "Yes, it's about time you got around to me. Aren't the consumers the ones who have to pay for all this protection?"



George Eastman House To Be A Photographic Museum

Gift of Eastman mansion and historical collection establishes an international instruction and demonstration center covering photography from its beginnings.

A WORLD historical and cultural center for the "display and demonstration of the art and science of photography in all its branches" will be established in Rochester as a living memorial to George Eastman, the chief creator of modern photography. Announcement of the project was made in a joint statement by Alan Valentine, president of the University of Rochester, and Thomas J. Hargrave, president of the Eastman Kodak Company.

The new institute, said to be the first of its kind anywhere, will be located in the magnificent Georgian Colonial home at 900 East Avenue which Mr. Eastman built for himself and his mother in 1905 and which he bequeathed to the University of Rochester at the time of his death in March, 1932, as a home for the University's president.

By joint action of the University, the New York State Board of Regents, and the Eastman Kodak Company, the project will be set up as an educational institute to serve as an instruction and demonstration center covering photography from its earliest beginnings to its latest development. The institute will be known as George Eastman House Inc. In it will be placed the historical photographic collection assembled over a 30-year period by Mr. Eastman and then by the Eastman Kodak Company, regarded as the best in the world and covering the entire photographic field.

Two Years to Prepare

The institute, expected to be in operation within two years, will not be merely a museum, it is emphasized, but will provide a "dynamic demonstration of the history and continuing progress of photography in all its stages." It will, its sponsors hope, be "an instructive and internationally renowned collection of photography from its inception through the latest apparatus, processes, and products, and the most interesting historical institute of photography in the world."

Museum contents, the cost of structural changes, and exhibits estimated at \$300,000, and the annual operating cost estimated at approximately \$100,000 will be contributed by the Eastman Kodak Company for the minimum period of five years.

World Center

Mr. Hargrave, Kodak president, expressing the belief that George Eastman House would draw visitors from all parts of the world, said:

"We anticipate that it will become a focal point for national and international conferences on the art and science of photography; for meetings of many interested groups; for regular educational tours for the school children of Rochester and other communities; for meetings of camera clubs, photographic societies, and other organizations; for exhibitions of the best local, national, and international photographic salons;



The Eastman House, Rochester, New York, built by George Eastman in 1905 as a home for himself and his mother, will soon house the historical photographic collection assembled over a thirty-year period by Mr. Eastman and the Eastman Kodak Company. This collection, regarded as the largest and most interesting historical institute of photography in the world, will cover the developments in photography dating back to the pre-photography days of the camera obscura through the introduction of photography by Daguerre in 1839 to present-day photographic equipment and processes.

The home has been the residence of the University of Rochester presidents for fifteen years.

The motion-picture equipment includes some of the earliest cameras and projectors. Two of Armat's original projector models will be added. There are also several of the famous Gaumont three-color movie projectors with sound, dated 1912.



The photographer of the 1870's had to carry his dark room along with his camera. Wet plates were used at this time and had to be processed at once. A large collection of wet collodion, albumen, Calotypes, and Daguerreotypes will be included in the Eastman House collection.

for demonstrations of the latest apparatus and processes; and for other allied purposes."

Historical Collection

The scope of the Eastman Kodak Company's historic photographic collection is the entire photographic field according to Mr. Hargrave.

"It covers the development of cameras, lenses, and other apparatus," he pointed out, "motion-picture equipment of all kinds; apparatus for manufacture, testing, control, and research; specimens of all types of photographic processes from the earliest days and also pre-photographic devices such as the camera obscura; a very extensive collection of material on the development of color photography; historically important literature; and scientific and technical applications of photography."

George Eastman, the founder of modern photography, and Thomas A. Edison, inventor of the motion-picture in the Eastman House gardens in 1928. Nearly four decades earlier, Eastman supplied the first strip of film for Edison's experiments.

Mr. Eastman's philanthropies were many. His principal gifts to educational, medical, dental, civic, and other fields in Rochester and elsewhere include the following:

University of Rochester, \$51,000,000; Massachusetts Institute of Technology, \$19,500,000; Tuskegee Institute, \$2,362,000; Hampton Institute, \$2,000,000; Rochester Institute of Technology, \$625,000; Stevens Institute of Technology, \$50,000; Eastman Visiting Professorship, Oxford, \$200,000; Waterville High School, \$50,000; Rochester Chamber of Commerce Building, \$1,350,000; Hospitals in Rochester, \$775,000; Various Rochester youth associations, \$375,000; Rochester Dental Dispensary, \$3,800,000; Dental Clinic, London, \$1,300,000; Dental Clinic, Rome, \$1,000,000.

Some Milestones in Photography

- XVIIth Century—CAMERA OBSCURA, a dark room in which an image could be traced or painted.
- 1665—The first portable CAMERA OBSCURA.
- 1727—Schulze found that nitrate of silver mixed with chalk discolored in the light.
- 1802—Thomas Wedgwood and Sir Humphry Davy made "photographs" on paper coated with silver chloride, from paintings made upon glass.
- 1816—Joseph Nicephore Niepce made a crude camera.
- 1835—Fox Talbot, using paper impregnated with nitrate of silver in conjunction with table salt, obtained an image formed in his CAMERA OBSCURA. Talbot was the first to use a transparent negative, make enlargements by photography, and publish (1839), a book illustrated by photography.
- 1839—Sir John Herschel recommended sodium thiosulfate ("hypo") to "fix" pictures. Daguerre announced the process, named after him.
- 1847—Niepce de Saint-Victor improved the Calotype process, which was introduced by Fox Talbot.
- 1851—Scott Archer introduced the wet collodion process of plate-making.
- 1877—First successful "dry plates" marketed.
- 1880—Eastman in the dry-plate business.
- 1884—Eastman paper roll film was introduced.
- 1888—The first Kodak.
- 1889—First transparent roll film on nitro-cellulose.
- 1896—Motion-picture positive film.
- 1900—Brownie camera.
- 1903—Non-curling film.
- 1906—Wratten Panchromatic plates introduced.
- 1909—Cellulose-acetate film.
- 1913—Panchromatic motion-picture film.
- 1914—X-ray film.
- 1923—Home movies.
- 1928—First amateur motion pictures in color.
- 1935—Kodachrome film.
- 1938—Reflection-reducing coating of lenses.
- 1941—Kodachrome prints from 35mm transparencies; Kodak's rare-element optical glass.
- 1942—Kodacolor film.





Films for International Understanding in the Whole School Program

JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

THE FILM for international understanding now has become an important part of the whole school program, just as concern for international understanding and a world at peace, instead of misunderstanding and a world at war, has become an important part of our daily lives. This type of film no longer is a specialty brought in to support the war effort or our allies. It now is concerned with the current basic problem of all education—training how to live in one world—or none!



March of Time

ATOMIC POWER, a March of Time Forum Edition film, gives the historical background of the atomic bomb.

The use of films to meet this problem is as great a challenge to audio-visual educators in the schools as the use of films for war training was to audio-visual educators in the services. How well can we meet it?

Inclusion of films for this purpose in the whole school program presents a greater opportunity at the same time that it presents a greater problem. No longer can they be presented under special privilege and with the intensely favorable, ready-made emotional and motivational setting of the war days. They now must earn their way as part of the serious everyday work of the school.

Educational Objectives

It no longer is enough merely to know that a film promotes international understanding or that it presents an excellent picture of some area or of some particular

point of view. How does it do it, and how can it be used? What is its place in a continuous and interrelated educational program? This problem becomes increasingly important as educational objectives for international understanding are being integrated into more levels and phases of the whole school program.

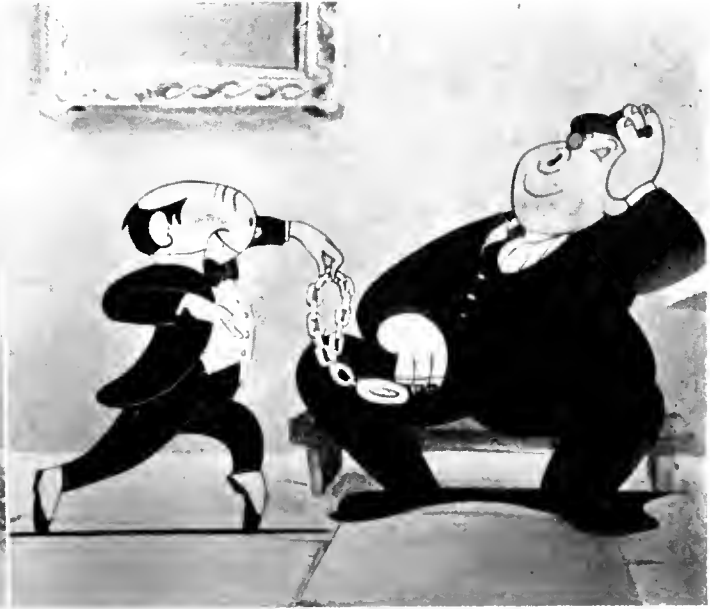
All of this places greater responsibility on the teacher who is interested in the use of films for the promotion of international understanding. He must cover a wider field, plan farther ahead, and think more comprehensively in terms of definite educational objectives for international understanding and of specific films to meet these objectives at specific times and places in the school program. This need not be limited to classroom considerations. It may involve assemblies or other group activities. Inspirational and morale-building programs for the whole school have their place and their objectives.

Thinking in terms of objectives implies thinking in terms of film sources, film bookings, film previews, film projection, and methods of utilization. It involves planning ahead so that the right film will be shown in the right place at the right time. It involves better knowledge of films themselves.



International Film Bureau

GREAT CIRCLE demonstrates how the airplane has shortened travel routes and made all men neighbors.



British Information Services

MAN—ONE FAMILY explodes the fallacious idea of racial superiority. A humorous example shows a Scotsman's idea of the Scots versus his idea of the Welsh. Thus, a 16th Century Scotch author wrote, "The Scots are of dispositions fitted for society. . . . The Welsh are dishonest. . . ."

Point of View Is Important

Even the point of view of a film can be very important. *General Election* (British Information Services), *Brotherhood of Man* (Brandon Films), and *Children of Russia* (International Film Foundation) all can be used to promote international understanding, but differences in point of view make for considerable differences in utilization and in educational objectives which can be met.

Is the film to be used to create an attitude, to convey knowledge, to indoctrinate, or to initiate a discussion? The choice of purpose by its very nature should affect the choice of film.

Correlation With Other Fields

The effectiveness of films for international understanding often can be greatly increased if they are correlated with and reinforced by other fields of interest

which they touch. *Instruments of the Orchestra* (British Information Services) can build on the human bond of music. Their Shakespearian films can weld friendship and understanding with the fire of immortal literature. *The Great Game—Soccer* can utilize the universal appeal of sports.

As objectives for international understanding are built into the whole educational program, it becomes increasingly possible for films which primarily serve other interests to make their incidental but important contributions to this field too. Here the alertness of the teacher is of great importance. Let us look at a few examples.

What Makes Day and Night? (Young America Films) is primarily concerned with answering that question. But in the film a father uses a rotating globe to explain the answer. As the globe is rotated, shots of children in various lands show what they are doing

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LEFT: The political and economic problems of France are explained in THE NEW FRANCE.



RIGHT: From the revolution of 1910, TOMORROW'S MEXICO shows the reforms of 36 years.

March of Time

TEACHER - COMMITTEE EVALUATION



L. C. LARSON, Editor
Director, Audio-Visual Center
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CAROLYN GUSS, Instructor, School of Education
BETTY STOOFS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Shy Guy

(Coronet Productions, 65 E. South Water Street, Chicago, Illinois.) 10 min, 16mm, sound, color and black and white, 1947. \$75, \$45. Teaching guide available.

Description of Contents:

The opening scene shows a boy left alone in a classroom as the rest of the class break up into small groups or couples and leave the room. Next he is shown in his radio workshop, alone, while others are enjoying the companionship of their friends. Bill's father visits with him in this basement radio workshop and suggests ways that he might "fit in" with groups of boys and girls his own age. He suggests that Bill study the popular boys and girls to see what they do. Following scenes



Coronet Productions

Bill's father observes that his son is shy and decides to have a little talk with him. He suggests that Bill study the popular boys and girls.

show Bill observing others and listening to their conversations, during which time he comes to realize that helpfulness, interest in others, and a willingness to share experiences are important. At a drugstore, he is invited to join a group and does so rather reluctantly but very obviously unbends and enjoys the companionship of the other three. During the conversation, he is invited to a mixer. Again somewhat reluctantly, he makes the effort to go, and once there applies the lessons he has learned through observation and becomes very popular, since he is able to repair the radio which was needed for music. While repairing it, he tells the group about his record player in his radio workshop. He is much delighted when they are interested and even more delighted when they accept his invitation to come visit it. Again, as on a previous night, Bill's father descends the stairs to this workshop—this time with a broad smile of approval and a tray of Coca Cola as treats for the group.

Committee Appraisal:

The educational advisor for the film *Shy Guy*, Dr. Alice Sowers, Director, Family Life Institute of the University of Oklahoma, writing in *Coronet*, February, 1947 points out "a short classroom film can not show all the causes for shyness nor suggest all the solutions for them." However, she and the reviewing committee feel as if the motion picture does permit students to identify themselves with characters in the picture and then begin their discussion of the various causes of shyness and the situations in which they occur with the film. The film does an excellent job of "holding the mirror up to youth"; it avoids, in a highly commendable fashion, the effect of being staged. It should be useful in discussions of personal and social guidance with groups of junior high and high school students, church groups, parents, religious educators, and youth counsellors.

Air Transportation

(Carl F. Mahnke Productions, 2708 Beaver Avenue, Des Moines, Iowa.) 10 min, 16mm, sound black and white, 1946. \$50.00 less 10% cash discount. Teacher's guide available.

Description of Contents:

The film shows planes in the air, planes landing, and planes taking off. The commentator states that it requires hundreds of workers to keep air transportation functioning. As he outlines the fields of work and the qualifications needed by employees in each, the film shows the workers themselves: the reservations staff, where prices and rates are given by telephone and tickets are sold; the teletype operators; the radio and radio phone operators; maintenance men checking planes for safety; control tower and control crew members;



TWA—Carl F. Mahnke Productions

Air transportation as a vocation is discussed with illustrations of each type of job.

and lastly the flight crew with special attention to the hostess and pilot. The recapitulation provides the names of the broad branches of air transportation personnel and data on training for such employment.

Committee Appraisal:

One in a series on "Finding Your Life Work," this film provides occupational guidance to those considering employment in any of the various branches of air transportation. It should be especially effective for use with junior and senior high school groups. The film contains much information as to the various types of work and the personnel and vocational abilities and aptitudes necessary for success in each.

Making of a Mural

(Encyclopaedia Britannica Films, 20 North Wacker Drive, Chicago 6, Illinois) 10 minutes, 16mm, sound, color, \$100.00 less 10 per cent. Teacher's guide available.

Description of Contents:

Thomas Hart Benton plans and executes one of his characteristic murals for a Missouri department store. Planning his design so that the desired rhythmical pattern will fit into the long, narrow panel, he first makes a rough pencil sketch, which is then interpreted in clay models. A strong overhead light brings out in sharp detail the forms and surfaces of the clay model, which represents a Greek myth of man's struggle against his environment, as typified today by the people of the Mississippi River Valley.

A small painting in the exact proportions is the next step, followed by larger clay figures modeled from life. Squaring off both an exact cartoon copy of the small painting and the full-sized panel, Mr. Benton transfers every line to the larger area with great care. The artist then mixes egg yolk and distilled water with dry pigment to produce a fast-drying paint. The problem of producing the desired color effects at the usual viewing distance of thirty feet is overcome by using a reducing glass to view the large painting in comparison with the small one; the same color effects, not the exact same color patterns, are the artist's goal. Using white and brown paint, he obtains a three-dimensional effect called "underpainting." Seven distinct shades of blue are thoroughly blended in the sky, which is painted in after the foreground is virtually completed. After adding a few last distinctive details, Mr. Benton gives the finished panel several coats of protective wax before it is mounted permanently where many busy shoppers will be tempted to stop and ponder on its significance.

Committee Appraisal:

Anyone who has ever had a part in creating a mural or has done any painting or clay-modeling should be very interested in this exposition of Thomas Hart Benton's technique. Even more important, this film should be quite effective in arousing in students of art appreciation an awareness of and interest in the significance of an artist's individual approach in his effort to create a certain impression. Containing much material of both general and specialized interest, it should be suitable for all age levels from the intermediate grades through adult. True-to-life color photography, basic to the subject, is in evidence throughout the film.



Encyclopaedia Britannica Films

Production set-up showing Thomas Hart Benton putting the finishing touches on his huge mural. Cameramen recorded all steps in making the mural.

The Curious Coati

(Young America Films, Inc., 18 East 41st Street, New York 17, N. Y.) 8 minutes, 16mm, sound, black and white, 1947 \$30.00. Teacher's guide available.

Description of Contents:

With its locale an expedition camp in Mexico, this film follows two young coatis as they attempt to satisfy their insatiable curiosity concerning everything in the camp. The coatis, which are Central American relatives of the racoon and are officially named "coatamundi," are first seen as they awaken from a nap on a tree limb. The narrator mentions their characteristics briefly, as they leave the tree to do some exploring. After spilling a jar of dried beans, they manage to open a large bird cage, from which all the birds promptly escape. Next they go into a camp hut and start investigating the supplies stored there. One rips a cigar to shreds, evidently hoping to discover some insects and grubs which he is accustomed to finding in rotten wood.

Committee Appraisal:

Amusing adventures and rollicking music are combined to make this film a delightful experience for audiences far beyond the five-to-eight-year-old group for which it is primarily intended. Much of its appeal apparently lies in the audiences ready sympathy with the coatis' over-active curiosity and direct manner of satisfying it. Their complete lack of inhibitions is refreshing, and yet the situations are far enough removed from everyday life to preclude imitation on the part of members of the audience. The film should be very effective for stimulating both oral and written expression in the primary grades.



Encyclopaedia Britannica Films

"Achelous and Hercules" is the title of the completed Benton mural which adapts the Greek legend of Hercules fighting Achelous, a River God who assumed the shape of a bull, for the hand of the Princess Dejanira. Scene here symbolizes the fight to develop the Missouri River valley.

AN EXPLANATION— The New DAVI Constitution

The Department of Audio-Visual Instruction of the NEA has adopted a divisional organization to encourage local cooperative activities.

By VERNON G. DAMERON
Executive Secretary
Department of Audio-Visual Instruction

A constitution is often regarded as a drab, legalistic document to be filed away for infrequent reference. It should be recognized, however, that a constitution is a very important basic statement, reflecting the underlying philosophy and policies of an organization. This is particularly true of the new DAVI Constitution.

The need for extensive revision of the old Constitution became apparent after discussing the matter with Department members in approximately 35 cities throughout the nation. These discussions were followed up with several questionnaires to the members.

The Constitution was revised under the able direction of Paul Wendt, Chairman of the Constitution Committee.* The Committee consisted of a steering committee in Minneapolis-St. Paul and a national committee. It should be noted that this Committee did much more than merely write the new Constitution; it made many decisions on organization and procedure and other important matters upon which to predicate the writing.

There are many differences between the old and the new Constitutions. The purpose of this article is to direct attention to some of the major differences only:

1. Divisional Organizations. Under the old Constitution, the United States was divided into ten geographical zones. Each zone had its own officers and executive committee. This system has been declared impractical because: (a) the boundary lines were based upon rather arbitrary considerations; (b) the areas were too large to encourage the holding of the meetings; (c) the interests of the members and the status of development of the audio-visual field within each zone were too diversified to facilitate cooperative activities. The new Constitution states that:

The basic organization of the divisions of the Department shall be along state lines, but considerable flexibility of this rule shall be provided so that divisions combining states or parts of states may be permitted. A division of the Department may, on approval of the National Executive Committee, be established in any state, municipality or other region. If the territories of the two divisions overlap, the National Executive Committee will decide the limits of each. No minimum membership will be required of divisions organized on a state-wide or larger basis, but divisions covering a territory smaller than one state, shall be required to have a minimum of twenty-five members as determined by the National Executive Committee. A division may be established in other countries by the vote of the National Executive Committee. Each division may be governed by its own constitution and by-laws, provided they are not in conflict with the constitution and by-laws of

the Department. Members of the division shall be entitled to all the rights and privileges of the Department. Each division shall hold an annual meeting and report all proceedings to the national executive secretary.

A number of suggestions in regard to divisional organizations were made at the business meetings of DAVI in Atlantic City last March and in Cincinnati last July. The proposal which appears to have gained greater acceptance than any other is that the audio-visual organizations of the state education associations should constitute the general pattern of affiliation. Visits by the executive secretary to 19 of these associations and correspondence with all of the others indicate that the majority of them have already established audio-visual organizations.

Several inquiries have been received in regard to the affiliation of state-wide groups and regional groups within states. These requests have been referred to the National Executive Committee for action. Additional applications for the affiliation of existing audio-visual organizations and for the establishment of new organizations for affiliation should be sent to the NEA headquarters address.

2. National Executive Committee. Under the old Constitution, the officers, retiring president, ten zone presidents, and six national delegates constituted this Committee. Under the new Constitution, the Committee consists of the officers, retiring president, and nine national delegates. The new Constitution provided for election in 1947 of the present National Executive Committee from a list of 50 nominees submitted by the President. Beginning next year, three national delegates will be elected biannually from a list of nominees prepared by the presidents of the affiliated divisional organizations. Beginning in 1949, the president, vice presidents, and three national delegates will be elected biennially, also from a list of nominees prepared by the divisional presidents.

3. Term of Office. Under the old Constitution, the term was one year for the officers, retiring president, and zone presidents. The national delegates served for a three-year term, with two delegates being elected each year. Under the new Constitution, the term of office for the president and vice presidents is two years. In the case of the delegates on the present National Executive Committee, three will serve a three-year period, three for a two-year period and three for a one-year period. The term of office for all national delegates elected in the future will be three years.

(Concluded on page 448)



WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

The Primary Children See a Film On Palestinian Home Life

While using THE HOME to teach about life in ancient Palestine, the author learns the film requirements of children.

By WM. S. HOCKMAN

Director of Religious Education
Lakewood (Ohio) Presbyterian Church

IN using the 20-minute sound film, *The Home*, of the British "2000 Years Ago" series, my principal objective was to teach the children of the Primary Department (first, second, and third grades) of the church school a body of facts about Palestinian home life of long ago, and to help them visualize the kind of home in which Jesus might have grown up. A secondary objective was to secure, if I could, some candid and critical reactions of a group of children to a film which had been made for them. This article will discuss the preview and utilization of the film. In a following issue, I shall present the implications for film making of the criticisms made by the children.

The Preview

I selected five children from the primary Department, two boys and three girls, to be my "helpers." I asked them to come to the church on Saturday morning to see the film and to help me plan for its use on Sunday morning. Before the children arrived, I ran the film through twice for my own benefit. I noted certain words which would be outside their vocabulary, and I wondered about the clarity of certain sequences.

When the children arrived I explained that they were to help me present the film to the other children on Sunday morning and that there would be a job for each one of them. I told my "helpers" that I had already seen the film and then sketched its content for them. I asked them to decide if it was a good film for the other boys and girls to see.

Next, I presented the film, running it as a sound film and including the header. This preview "committee" was very attentive to the end. Its abrupt ending bothered them. They asked if that was the end, and without turning on the house lights, we began to talk about the film.

Would the other children understand the film? Summarizing, the "helpers" thought they would, but there were some reservations. They said they had not understood "that first part about the maps." They wondered where the father and the son went. They did not understand what "that man" said about the pictures (i. e. the narrator). Without going farther, we decided what we would do about these two things. We would omit the maps at the beginning and the commentary. For these young children, I ran the film at silent speed.

Children Like Detail

We saw the film again. I asked them to decide where the film should begin on Sunday, and I told them that I would do the "talking." When we reached the sequence of the two roads and the distant view of the village, they decided this was the place to begin the film. At this point, I began my commentary. It was slow-paced, and I tried to anticipate the action a little and place it in a setting of larger meanings. For instance; when the mother is mixing the bread, she adds some sour bread (yeast). Here I said, "Having grown up in a home like this, Jesus saw his mother make bread and learned about yeast. Once he told

THE HOME

THE HOME, is the introductory picture of a series of five non-sectarian, 16mm sound films entitled, "2,000 Years Ago." This series of re-enacted religious documentaries is intended to provide a background for religious teaching. The films reproduce the life lived in Palestine in the time of Our Lord. The five are: THE HOME, THE DAY'S WORK, THE SCHOOL, THE TRAVELLERS, and THE SYNAGOGUE. Each has a running time of 22 minutes (2 reels).

The series was planned by the Education Committee of the Christian Cinema and the Religious Film Society (British, J. Arthur Rank affiliate) and made by the Gaumont British Instructional Films Ltd., under the direction of Miss Mary Field, noted director of children's films. Distribution in the United States is handled by United World Films, Inc., 445 Park Ave., New York 22.

a story about putting yeast in bread." And so on to the end of the film. . . .

Did they like this "silent" version? They did. One of the older boys remarked, "The picture seemed to go slower this time." I told them that it had and asked if it should go that way on Sunday morning. All agreed that it should. This reaction interested me, and I sought their reasons. I got them quickly. "We got a longer look" at the mother swaddling the baby, at the baking of the bread, and at similar scenes.

"Don't Talk All the Time"

I got another interesting reaction when we were discussing whether I should give the commentary: "That man in the picture talks too fast." Another observation and request, "Don't talk *all* the time, Mr. Hockman."

Now that the "helpers" had seen the picture twice, I invited criticisms. (As I reflect upon it, I believe that casting them in this role of helpers and critics encouraged them to react with candor and freedom. Again, we did not turn on the house lights. Could this have been a factor in inducing the mood of uninhibited talk?) Criticisms they had: "Why didn't they tell us the names of the children? I wanted to see what the



THE HOME (19 minutes) is a British film from the "Two Thousand Years Ago" series, showing life in Palestine in the First Century.

United World Films, Inc.

father looked like. The bread the boys ate for breakfast didn't look like that his mother made. Why was that? *What* grain did she grind? Of what was the thing in which the grain was kept made?"

A Dangling Sequence

The last question was about the little sister throwing one of the new loaves on the ground and then picking it up and brushing it off with her skirt. I had not heard the narrator plainly and could not explain this sequence. They had not understood it either, and seemed puzzled by its presence in the film. I remember one remark about it: "It doesn't make any sense!" Perhaps this is a "dangling" sequence—one without logical or obvious meaning. It bears on film making differently from another comment which was made about putting the baby in the manger: "If the father was a carpenter, why didn't he make the baby a cradle?"

Now the Sunday morning "work" was assigned to my helpers, and they went home. One was to be an usher; another a doorkeeper; another was "light man"; one would pull the shades, and the older girl would read the introduction which I would write for the film.

When my helpers were gone, I ran the film again, pondering as I went the meaning of all the things which had been said by these "babes and sucklings."

What did they mean for the utilization and the production of films?

For Utilization

From this preview session and the actual utilization on Sunday, several implications are more or less obvious:

1. All films should be previewed. This has been recommended for some time, but its importance is not thoroughly appreciated. I had seen the film before booking it. I ran it twice before the children came. I was very familiar with it. Every major sequence could be instantly recalled. No one would undertake to "tell" a story after one reading; yet films are used without thorough preview and study.

Pupil Participation Can Begin With the Preview

2. Pupil participation is of extreme importance in visual teaching, and a good place to begin it is in the preview and study of the material. By patient encouragement, these (small) boys and girls gave valuable direct and indirect suggestions for the more effective use of the film. They gave the teacher a glimpse into the thinking of children and compelled him to adjust his procedure to their needs, interests, and capacities. After hearing them talk freely, he could not ignore their ideas. It may take more time to include pupils in the preparation process, but it will pay off in more effective utilization. After all, the reason for using visual material is not to make teaching easier but *more effective*.

Commentaries, not Universal

3. It is very difficult to make films with universal commentaries, and teachers should not hesitate to run sound films as silent and give the commentary. The commentary of *The Home* is, taken as a whole, good. It is not continuous. It is slightly "British" in accent, velocity, pronunciation, choice of words, and manner. The use of such words as "swaddling," "alcove," "sour bread," parapet," "larder," "cruse," dowry," etc. in the commentary would require the user to explain them ahead of time, or consider them in the follow-up. By running the film at silent speed and making your own commentary, these words can be used with their (familiar) synonyms. When giving the commentary, stand to one side of the group so that you can follow the



The author together with five children as "helpers" previewed **THE HOME** before showing it on Sunday. This preview gave an insight into the children's reactions to the film.

United World Films, Inc.

screen, and yet direct your voice toward the group. Make allowance for the increase in running time if you slow the film to silent speed. It will be 50% more.

Adjust Follow-up to Pupil Reaction

4. Plan your follow up carefully but adjust it to the reaction of the pupils as revealed. While I had intended that my children should learn a body of facts, they insisted upon talking about the film *as if* it had shown them the home of Jesus. This was due, I am certain, to the occasional references I made to this home being like the one in which Jesus grew up. Sensing this angle in the reaction of the group on Sunday morning, I let the children talk and ask questions along this line. It meant a switching of my emphasis, but it was justified. Do not overlook follow-up. It is clinching the driven nail.

Use Good Films More Than Once

5. From the reaction of my "helpers" and the group on Sunday morning, I would not hesitate to plan a second use of this film with the same group. Many films have more than one use, and the better they are in content and structure, the more times they can be used with the same group. The second time I would have new objectives. Films are not "used up" by being shown once. Those who complain of the scarcity of good films should use the few good ones over and over again.

Closer to Your Children

6. Let visual aids bring you closer to your children—closer in getting ready and in use. Indicate to little people even that you, too, are learning. Have some happiness, surprise, and joy in this experience. It will tend to be contagious, and it will stimulate their quest for knowledge and truth.

Visual Aids in the Church

William S. Hockman, Editor of the "Church Department," is the author of the new book, **PROJECTED VISUAL AIDS IN THE CHURCH**, just published by the Pilgrim Press, Boston. Motion pictures, slides, and filmstrips are covered with special emphasis on their utilization. Topics treated by Mr. Hockman include: "The Role of the Teacher and Principles for the Teacher," "Picture Focused Worship," "The Film Forum Technique," "How to Choose Films and Slides," "Physical Factors in Audio-Visual Programs," "A Functional Analysis of Projection Equipment," and many others. The book is 256 pages in length and will sell for \$3.75.

The Author

A Virginian, graduated from Randolph-Macon College, Mr. Hockman received his A. M. from the University of Chicago in 1924. As Director of Religious Education for the past twenty years in the Lakewood Presbyterian Church, Lakewood, Ohio, he has had a ready laboratory in his church and school for many of his successful experiments in the use of projected visual aids.

A Review of the Book

A complete review of **PROJECTED VISUAL AIDS IN THE CHURCH** will appear in "The Literature in Visual Instruction Department" very soon.

The Fourth Workshop— At Green Lake, Wis.

THE Fourth International Workshop in Visual Education, under the auspices of the International Council of Religious Education, brought together the first week of September 260 leaders of the church having a special interest in or responsibility for the use of visual aids, a staff of 33, plus 23 exhibitors, and upward of 75 visitors and guests.

National Audio-Visual Leaders

After hearing addresses by such nationally known leaders as Floyde E. Brooker, Dr. I. Keith Tyler, and Professor L. C. Larson each morning, the student body reassembled for seven two-hour seminars under the leadership of the church's outstanding leaders in audio-visual education. These seminars were continued in the afternoons for one hour, and then the workshop broke up into seven interest groups and many informal preview and study committees. The evenings were given over to the preview of new and significant audio-visual materials.

It is too early to fully appraise the value and significance of the Fourth Workshop. We shall have the space to take up but a few aspects of this great meeting of church leaders.

We do not believe that any interdenominational meeting has ever been characterized by deeper and more inspiring fellowship. Sectarian notes were seldom heard, and the dominant note of the week was the sincere appreciation which prevailed for this genuinely Christian fellowship.

Many of those present spoke of the far-seeing wisdom of the International Council of Religious Education in planning the First Workshop in 1944, when the conditions imposed by the War would have made postponement easy and understandable. If that had been done, the church would have lost valuable time. We are at least even with our problems.

Need For Integration

The visual education leaders of the church are beginning to see clearly the need for sound integration of all visual materials into the total materials and methodology of the local church. The builders of the curriculum are aware of the need for planning the verbal and the visual together, giving to each that part of the total job of teaching best suited to its fundamental character.

On every hand, there is pressing need for the formulation, testing and refinement of utilization techniques for all visual media. Utilization patterns and procedure need to be formulated and made available to local teachers. The Workshop addressed itself to many facets of this general problem.

Previews of Material

In previewing a vast amount of new material in all media the Workshop rendered the church a valuable service. While only the best of the new materials were brought before the total group, much good and more "bad" materials were previewed and evaluated by sub-groups. The Workshop saw Cathedral's new film,

Queen Esther, and acclaimed it good. It saw *Amos* (Cathedral's) and found it very useful. It saw *Beyond Our Own*, the first film of the Protestant Film Commission and applauded both its technical qualities and its message.

The most critical problem in the church field today is that of distribution. All present distribution is scrambled into a most chaotic pattern, with some leaders of the church showing severe symptoms of indifference toward any ultimate solution which does not validate either their preconceived notions or protect their interests. The local church is not being effectively served at present. The clamor of dissatisfaction is growing and was heard on every hand during the Workshop. Between now and the next Workshop, the leaders in this field must re-think and re-design present distribution.

Visual Aids in a P.T.A. Meeting

By R. A. HARTMAN*

OUR school P. T. A. set up a discussion group series this past spring. It extended over five Monday evenings, and the general topic was "Citizenship." The discussion leaders came from the school and the community. One evening was devoted wholly to "citizenship" while other sessions were devoted to discussions of the school, the home, and similar aspects of society in relation to the general topic. I was asked to take charge of the last meeting, and since no definite topic was assigned, I was free to present whatever subject I chose by whatever means I desired.

As the discussion progressed, a definite pattern of interest became evident. The concern of all was for the teen-age boy and girl and how we leaders might more effectively provide moral guidance and direction. While "the church" was not among the sub-topics set up by the committee, the importance of the church in the minds of those participating made itself evident throughout. The church and the church school seemed to share equal honors with the home as agencies of vital importance in the training for wholesome citizenship.

*Pastor, First Presbyterian Church, Walkerton, Ind.

I selected two visual aids for the last meeting. The first, the filmstrip, *The Christian Family*, presented a pattern not only for a successful Christian home but for a Christian community as well and thus pointed the way to Christian citizenship. I revised the script to omit some material made obvious by previous discussions. This revision made possible a more rapid presentation of the filmstrip which was well received by the group.

The filmstrip was followed by a film, *You and Your Family*, one of the Art of Living Series of Association Films. This film brought the discussion down to cases by presenting specific family situations which every one recognized as authentic. The film had added value, because the situations were presented from the viewpoint of the teen-ager himself.

The discussion began where the film left off, and it was lively. It became evident to all that the youth problem, which looms so large at times, is made up of many small problems which seem unimportant. The group came to see that these small problems center in the attitudes of adults just about as often as they center in the behavior of the boys and girls. Once again, visual aids demonstrated their worth in a community program.

Catalogues and Materials

- Too many church leaders are trying to get along without a copy of the latest catalogue of the Religious Film Association, cooperative distribution agency of Protestant churches. Ask your book store for a copy. It lists and describes approximately 500 films and slide sets.
- The last packet which was sent to all members of the Visual Education Fellowship (VEF) of the International Council of Religious Education (203 N. Wabash, Chicago 1.) was easily worth half the cost of the yearly membership. Write direct to the VEF.
- In the 24-page booklet, "From Words To Objects," Mr. Oscar J. Rumpf gives the practical suggestions on visual aids which many church leaders need. While no price is given, send ten cents with your request for a copy. (Board of Christian Education and Publication, 1505 Race Street, Philadelphia 2. Pa.)



Church Screen Productions

The filmstrip, *THE CHRISTIAN FAMILY*, demonstrates the application of Christian principles to home and family life (40 frames, manual). The film emphasizes Christian democracy at home.

A Couples Group Uses a Filmstrip

By MR. & MRS. DON W. FEIN

AS WE sat discussing how we could sum up the previous lessons in our Christian Homebuilders course, my wife asked: "Is there a filmstrip about home and family life that emphasizes democratic living in the home as the Christian way?"

And before I could recall where I had seen a filmstrip title, *The Christian Family*, she continued with the specifications she wanted in this filmstrip. "I think the filmstrip should point out," she went on, "what makes a Christian home a family. It ought to show members of a family doing everyday things, such as parents and children eating together; children going out to play, and the family working together on the family budget or making vacation plans."

I took the privilege of adding several ideas of my own before Mrs. Fein elaborated her specifications further, "I'd like one that shows some of the things that should not happen in families—parents barking at one another, and parents laying down the law to their children."

And just then I remembered that I had kept the folder on that filmstrip which my dealer gave me. There it was: "*The Christian Family*, A Church Screen Production with printed script including suggested questions for discussion."

In preparation for the meeting of our couples group on Sunday evening, I ran the filmstrip and Mrs. Fein read the script. We did this several times, getting the presentation smoothed out and checking on pauses and emphasis.

For several Sunday evenings, we had been discussing Christian home and family life. Our last lesson had emphasized the Christian's reason for being democratic, and we were pleased to find the script reading, "Each person in the family, regardless of age, sex, or family position, is first of all a *person* and deserves to be treated as a person. This is the basic principle, and it is fundamental to Christian living in any group."

That was an excellent summary of earlier discussions. The filmstrip not only summarized but it raised questions for future sessions: finances in the family, recreation and social life, and the devotional life of the family.

Sunday evening came, and we presented the filmstrip. Those questions dealing with family incomes, expenses, and tithing would point the way toward future sessions. The group was enthusiastic. Some thought the entire family should know the extent of family earnings and obligations; others disagreed. We had not sought agreement; so we were pleased that a lot of thinking went on.

After the meeting, we tried to evaluate what had happened. We were delighted with the reaction of the group. It responded well. It seemed to pick up momentum for coming sessions. We liked the filmstrip. The photography was good, and the poster-frames were impressive. The script was excellent. It was easy to read. It wasn't dull. It was clear and clever. It was a *good* filmstrip.



Association Films

YOU AND YOUR FAMILY is one of the "Art of Living" series. Specific family situations are shown together with their solutions. Not seen in the photograph is a telephone handset off its cradle.

Although we used it in the middle of our course, it could be used with equal effectiveness at the beginning or end. When we take up a new course in a month or so I can, in my imagination, hear Mrs. Fein saying, "Is there a filmstrip . . .?" and I hope we find another as good as *The Christian Family*.

News Notes

■ Mr. R. L. Krepps, of Millersburg, Ohio, has been appointed director of the newly-created Department of Audio-Visual Aids of the Judson Press (of the Northern Baptist Convention) Philadelphia, Pa. Mr. Krepps joined the Judson Press organization August 1st and began his work after the Green Lake visual aids workshop. For a number of years, he has been very active in the visual field, teaching courses and speaking on visual education in conferences, institutes, and summer schools. Among the responsibilities of his new position will be the improvement of utilization in the local church.

■ Mr. John A. Johnston has been appointed visual aids consultant for the Christian (Disciples of Christ) Board of Publication (2700 Pine Blvd., St. Louis 3, Mo.) and is reorganizing the Visual Aids Department to increase its services to the churches of the denomination. A branch of the RFA library has been added to serve Mid-West churches, and 2 x 2 slides, filmstrips, and recordings will be carried for both sale and rental. A service bulletin will be mailed to churches, and a full line of visual equipment will be carried.

■ The Evansville (Indiana) Council of Churches has organized a visual aids preview group which meets on the first Monday of each month.

New Releases

• *Problem Drinkers*, a 19-minute March of Time Forum Edition film, presenting methods for combating excessive drinking, was released in June and may be booked through your regular film sources. You may write to The March of Time, 369 Lexington Ave., N. Y., for information concerning the location of a print near you. A short review will be given next month.

• *And Now I See*, a 20-minute sound film on Christian stewardship produced by Cathedral Films, Hollywood, for the United Lutheran Church (231 Madison Ave, N. Y. 16), was released on September the first.

• The Protestant Film Commission, (45 Astor Place, New York 3) expects its film on Stewardship to be completed in Hollywood in time for early fall release.

First P.F.C. Film

Beyond Our Own, first production of the Protestant Film Commission (45 Astor Place, N. Y.), will be ready for release to the churches early in November, according to Paul F. Heard, Executive Secretary of the Commission. Plans are being developed for the simultaneous premiere showing of the film in 100 cities throughout the U. S. A. and Canada.

This production, to be extensively used in the church's study of evangelism during 1947-'48 was sponsored and financed by thirteen major denominations working through the P.F.C.

Beyond Our Own is announced as a thoroughly professional dramatic production, utilizing Hollywood technical skill and actors. It is the story of a man who lost himself, and how he later found himself.

This film will be distributed through the sponsoring denominations, the Religious Film Association, and local film libraries. It is thirty minutes in length and will rent for \$10.00 per showing. It will be reviewed in this Department as early as possible.

BEYOND OUR OWN is the first film of the Protestant Film Commission and will be used in the church's study of evangelism.

Religious Film Association



Correspondence

Mr. John Marsh, trustee of The Scriptures Visualized Institute of South Africa, writes, "We are most anxious to contact all the producers of 16mm religious sound films of sound scriptural teaching, with a view to doing business with them. Can you assist us with the names and addresses of producers of such films?"

Will the producers of films in the above classification write direct to the above institute at P.O. Box 4037, Cape Town, South Africa, giving information in full.

An Explanation—the New DAVI Constitution

(Concluded from page 442)

4. Membership. The old Constitution provided for three types of membership: active, associate, and institutional. In addition to these, the new Constitution provides for a fourth type of membership: associate membership without publication, stating that it is "... exactly the same as associate membership with publication except that the member will not receive the official publication of the Department. The annual fee for associate membership without publication shall be determined by the National Executive Committee. This class of membership is intended for those teachers who cannot afford associate membership with publication and who may have access to a copy of the publication through an institutional membership or otherwise."

5. Official Publication. The old Constitution refers several times to the "official publication," but does not designate the name of the publication. However, the records indicate that the members have received *Educational Screen* as the official magazine since 1923, the year in which the Department was established. Also, this publication has, on occasion, been voted as the official publication for an ensuing year.

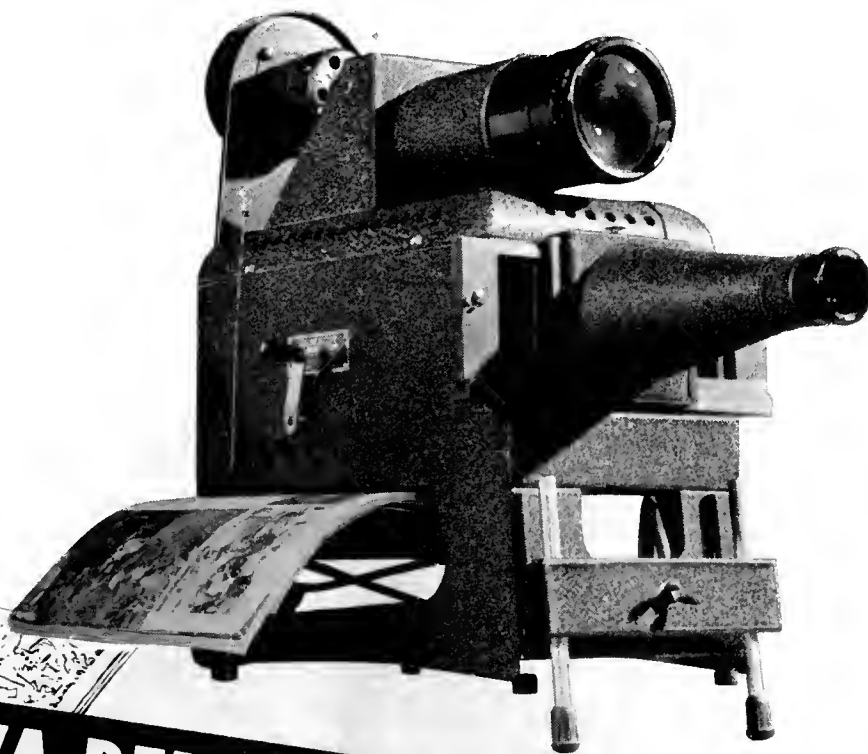
The new Constitution states that:

The publication now designated as the official publication shall continue to be the official publication until changed by vote of the active members. There shall be an official publication of the Department. The official publication of the Department shall be changed only by a vote of the active members on a special ballot to be sent to them by the executive secretary on May 1 at the same time as the annual ballot. The executive secretary shall be required to send out this special ballot upon receipt of a petition signed by one hundred active members. A vote of two-thirds of the returned ballots will be necessary to change the publication. Such a change shall not take place sooner than one year after this deciding vote.

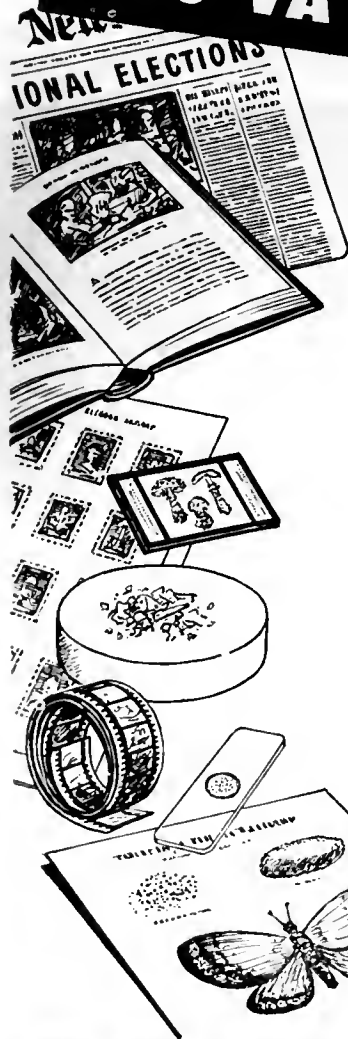
* Members of the Constitution Committee

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The Drama Of Steel

The science and history of the steel-making process are combined in this U.S. Bureau of Mines film, which was sponsored by the Inland Steel Company and produced by the Atlas Educational Film Company.

CAREFUL research into the earliest known methods of producing iron and steel has resulted in a film sequence showing one of the earliest known methods of steel manufacture employed by primitive man. Developments from the time of the American Revolution down to the present are shown, and animated diagrams indicate clearly what goes on inside white hot furnaces of the present day steel mill.

The Chinese were credited with the first development of a method of completely melting iron in large quantities, but it was not until the 14th century that European iron makers duplicated the process, and four more centuries elapsed before the first American furnace was built at Hopewell, Pa. in 1761, a few years prior to the American Revolution. Some of the iron produced by this furnace was cast into cannon and other war materials used by George Washington's Continental troops. A working model of the furnace, made for this production, may soon become a museum piece.

Of particular technical interest is the use of this scale model of the first American blast furnace. While digging in the ruins of the old Hopewell furnace, Mr. Robert B. Wesley, the producer, made an interesting discovery which provided the key to the method of operation of the old mill. He found a huge wooden cylinder and a leather-banded piston. He deduced that this device was used to pump air for the blast furnace and concluded that a water wheel must have provided the power for driving the

air pump. From this information, he constructed the working model of the mill.

Other Films

For other films on **steel** or on **other metals**, consult the new 1948 edition of **1000 and ONE**, the blue book of non-theatrical films. Note that British Information Services have a recent four-reel color film entitled, **Steel**, which describes the steel industry in Britain.



Primitive man working iron.

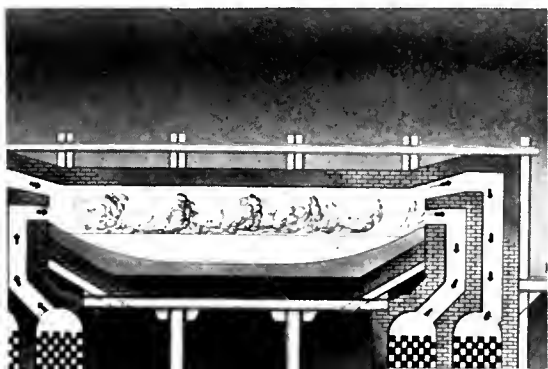
Distribution

Application for free short-term loans of **The Drama of Steel**, (34 minutes, 16mm, sound) should be sent to the Graphic Services Section, Bureau of Mines Experiment Station, 4800 Forbes Street, Pittsburgh 13, Pa.

An explanation of the open-hearth process of steel making.

The blast furnace charged with iron ore, limestone, and coke.

First American furnace was built at Hopewell, Pa., 1761.



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4 NEW Aids to Teaching...
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BUILDING A HOUSE. The actual construction of a home is presented so skillfully in this EBFilm that very small youngsters easily get a clear idea of this complicated process. *Related EBFilms for your library:* Making Shoes; Making Cotton Clothing; Paper; Cotton; Making Books.



LIVE TEDDY BEARS. The cute antics at the strange little Australian bear (Koala) delight small pupils while greatly extending their scope of interest and understanding. *Related Films you should own:* Elephants; Animals of the Zoo; Black Bear Twins; Adventures of Bunny Rabbit; Gray Squirrel; Goats; Horse; Three Little Kittens; Common Animals of the Woods.



DRAWING WITH A PENCIL. The eminent artist, Kautsky, after making preliminary sketches, selects his preference and completes a charming drawing of a shingle-and-stone lodge. A thorough and instructive technical demonstration. *Related Films for your library:* The Making of a Mural*; Painting Reflections in Water*; Brush Techniques*; Pottery Making; Plastic Art; Modern Lithographer.

*Color films.



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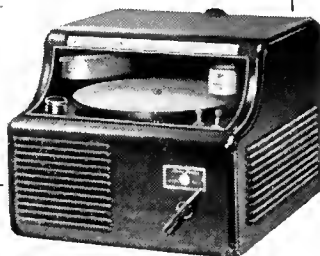
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University Film Producers Hold Conference at Iowa State

FORMATION of a new national organization, the "University Film Producers Council," was the highlight of a four-day conference of college and university motion picture producers held at the State University of Iowa, Iowa City, Iowa, this summer under the auspices of the University of Iowa Extension Division.

Film production staff members from the Universities of Southern California, Colorado, Indiana, Iowa, Minnesota, Nebraska, Oklahoma, and the Virginia State Department of Education, elected Harris C. Moore, of the University of Southern California, Chairman of the Council, and Don G. Williams, Indiana University, Secretary-Treasurer.

Objectives

The objectives of the Council will be to improve standards of university film production through development of new and improved production techniques applicable to this field, dissemination of information, and standardization of production equipment and nomenclature.

Membership in the Council is open to any state educational unit, college, university, church, or similar organization or individual actively engaged in the production of motion pictures for educational purposes.

Visitors to the conference examine production equipment on display. L to R: John Mercer, U. of N.; P. M. Stallings, U. of Minn.; J. Sol Wrenn, Va. State Dept. of Educ.; Larry Sherwood, Calvin Co., K. C.; and Charles N. Hockman, U. of Oklahoma.



Production Activities

The university film production conference consisted of a series of round-table sessions, and a number of films, recently produced or still in production by participating groups, were screened for discussion and criticism.

Following an opening session in which representatives summarized film production activities at the several institutions, the group joined in a discussion of the problems of motion picture production management, led by John Mercer, University of Nebraska. Questions of initial planning, finance, script preparation, organization for filming, editing, and sound were reviewed. Details of scenario preparation were outlined by Harris C. Moore, and questions and suggestions from the conference members were invited.

"Art Work in University Film Productions," a session led by Wendell L. Hoffman, University of

(Continued on page 454)

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Coronet INSTRUCTIONAL FILMS
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They Didn't Have Electricity

(Concluded from page 427)

similar characteristics. But, it was time for us to leave. Expressing our sincere regrets, because we could not stay longer, we were bid a series of goodbyes. As we were ushered to the yard gate by the teacher, an invitation to return was extended. Knowing my title, but sadly misinterpreting the efforts of all "visual-educationalists," the leader of this good little school apologized, "I wish we could START 'visual education' here, but as you see, we don't have electricity to run a projector."

"My dear young lady," I managed to reply, "electricity will never have the honor of helping you START 'visual education,' as you call it. The best a projector could do would be to add a little to your already good use of visual-education techniques."

When will we learn what we have somehow done and permitted to be done to cause such narrow interpretations?

University Film Producers

(Concluded from page 452)

Nebraska, brought out problems of preparing titles and animation for typical university films.

Laboratory Problems

Two members of the staff of the Calvin Co., Kansas City, Mo., were invited by the Iowa Extension Division to lead question and answer sessions in their specialties at the conference. Larry Sherwood discussed relations between producer and processing lab-

oratory under the topic headings "What the Producer Should Provide the Laboratory for Best Results," and "What the Producer Should, and Should Not, Expect from the Laboratory." Allen Jacobs, Calvin Co. sound engineer, conducted a discussion of basic sound recording principles, equipment, and techniques.

Production Techniques

A general discussion of production techniques was led by Wescott Burlingame, Jr., of the Eastman Kodak Co., Rochester, N. Y., and an engineering model of a new 16mm sound recorder was described and exhibited by Everett Miller, of the RCA Victor Division, New York. R. Paul Ireland, of the Engineering Development Laboratory, Chicago, presented information concerning a new 16 mm. film processing machine, and William G. Straube, of the Viewfinder Corp., New York, described and exhibited a variable focal length lens for zoom effects.

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JULIEN BRYAN, Executive Director
1600 BROADWAY NEW YORK 19, N. Y.**

The Fifth Start

(Concluded from page 433)

A number of film and radio organizations are located at the Capital. Consequently our University has found many opportunities for cooperation. With this in view, on July 22, 1946 a "Nanking Film & Radio Workers Forum" was organized. Since then nineteen sessions have been held fortnightly, ten of them at the University of Nanking. In the forum nearly twenty organizations have been represented, including the Ministry of Education, with its film production unit, the China Film Studio of the Ministry of Defense, the Central Broadcasting Administration and the U. S. I. S. The forum serves not only as a place for friendly fellowship, but also to compare notes on technical matters. Moreover, opportunities are offered to influence national legislation, such as regulations governing the import of films and supplies for audio-visual education. In this case the Forum requested that educational films be imported free from quota restrictions and duty, and our request was granted. The ban on photographic supplies has also been lifted.

While we have not been able to produce many new materials during this period, we are emphasizing "Visualizing the Curriculum" in the University. Professors are encouraged to use films in their classes.

The name of our service department has been changed twice due to the nature of the work we have been doing. From 1936 to 1940, it was called the Department of Educational Cinematography. Then, production was the primary emphasis. From 1942 to 1946

it was called the Motion Picture Department. Since April 1947, we have adopted a new name "Audio-Visual Center." This indicates more accurately the program we now are carrying on.

Plans for the future are directed into eight channels: (1) production of motion picture films, slidefilms, and sound recordings; (2) laboratory service for other film makers; (3) mobile demonstration and production unit; (4) training courses; (5) visualization of teaching; (6) film library; (7) broadcasting; (8) publishing; (9) photo service; (10) radio service.

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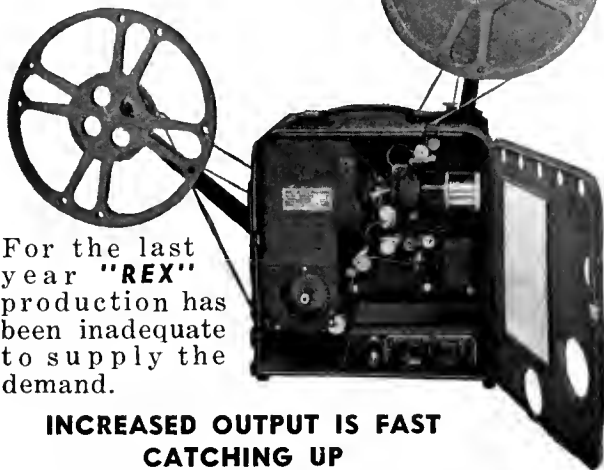
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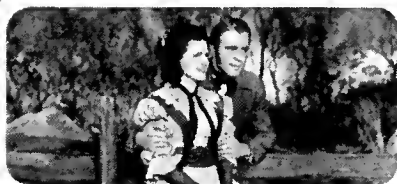
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**Extension Course for Teachers In
Downtown Los Angeles**

"Audio Visual Education," a course designed to acquaint teachers with the theories and methods of visual instruction and to furnish experience in the utilization of audio-visual aids, opened Friday evening, September 26 at University of California Extension's center in downtown Los Angeles. F. Dean McClusky is the instructor.

Freedom Train to Visit Local Communities

A special train, constructed as a National Shrine to house about 100 original documents of American history upon which the development of American democracy is based, will visit approximately 300 communities in all of the 48 states during a tour beginning in September, 1947, and continuing one year. The plan was developed from a proposal of the Attorney General of the United States and is sponsored by the American Heritage Foundation, which is assuming the financial responsibility for the tour.

The Foundation's chairman is Winthrop W. Aldrich, chairman of the board of the Chase National Bank. The three vice presidents are William Green, president of the AFL; Robert G. Sproul, president of the University of California; and Philip Murray, president of the CIO. Its board of trustees includes many prominent business men.

In connection with the tour of the Freedom Train, it is proposed that each community visited proclaim and organize a Community Re-dedication Week to be climaxed by the arrival of the train. This special Week will include special programs for schools such as excursions to the Freedom Train, classroom discussions, special assemblies, essay and oratorical contest, and other activities. Radio stations, newspapers, and motion pictures will herald the train's approach.

School Broadcast Conference Meet in Chicago

The Eleventh Annual School Broadcast Conference will meet October 26, 27, 28 and 29 at the Hotel Continental in Chicago, it was announced by George Jennings, Director of the sessions.

"The 10th Annual Conference in 1946 was perhaps the most successful meeting of its kind ever held, Jennings said, "but the Advisory and Executive Committees plan on making the 1947 meeting even of greater value to school radio administrators, educators, and public service program directors."

Outstanding feature of the fall meeting will be the exhibit of new equipment, transcriptions and records. Space has been increased to handle a larger number of exhibitors and the scope of the exhibit has been enlarged to include visual as well as radio classroom aids.

Notes

Edward Steichen to Museum of Modern Art

Edward Steichen, internationally-known photographer and one-time associate of the late Alfred Stieglitz has been appointed Director of the Department of Photography, Museum of Modern Art, New York. During the war, Steichen directed the Navy color film, *Fighting Lady*, showing action aboard an aircraft carrier in the Pacific. Part of his duties with the Museum will include the organization of such exhibits as the coming "Great News Photographs." During the war, Steichen prepared two Navy exhibitions for the Museum: "Road to Victory" and "Power in the Pacific"

Chicago French Film Society Organizes

The Chicago French Film Society has been formed to enable those persons interested in French films to preview the latest 16mm releases. The Society will meet the first Wednesday of each month from October through May at 8 p.m. in the Woodrow Wilson Room, 84 East Randolph Street, Chicago. The officers of the Society are as follows: Chairman, Miss Katherine Slaughter, Hyde Park High; Vice-Chairman, Miss Helen Geller, Oak Park High School; Secretary-treasurer, Miss Virginia Donham, New Trier High School.

Unesco Surveys Technical Needs Abroad

According to the survey recently made by the Unesco Commission on Technical Needs, a total of 15,000 16mm projectors are required by the countries of Europe and by China. Poland, Yugoslavia, Greece and China have large requirements which they have difficulty in meeting. These needs are especially strong in chemicals, special equipment, and film. Film needs total roughly 15 million meters of 35mm and a like amount of 16mm film. Fine grain, infra-red, and color film are in especially short supply.

The Commission also received and considered a suggestion that foreign exchange required to meet technical requirements for mass communication media might be provided by the flotation of loans by some appropriate organizations acting on behalf of Unesco, the service and liquidation of which loans would be effected by the provision, by beneficiaries of the loan, of educational and cultural facilities arranged under the auspices of Unesco.

The Commission was also impressed by certain suggestions as to achieving the same objectives through the industries themselves and through commercial channels. The Commission agreed that it was highly desirable that such schemes should be arranged and expressed the hope that the experts of the industries, who had participated in the work of the Commission would use their best efforts to stimulate the consideration of such schemes in the industries they represent.

There is important production of film stock in France and Belgium: in Poland, production is just



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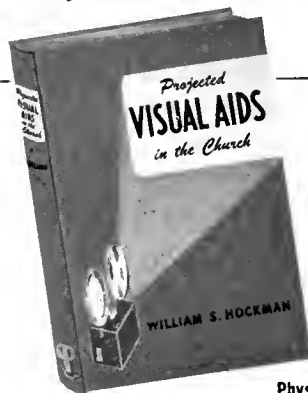
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"Projected Visual Aids in the Church"

by William S. Hockman

An outstanding authority, for twenty years Director of Religious Education in the Lakewood (Ohio) Presbyterian Church, presents the results of his experiments in the use of projected visual aids in worship and preaching services, film forums and curriculum enrichment. It points the way to the more effective use of this vivid new teaching technique.

The scope and value of the book can be gained by glancing through a partial list of subjects treated in its pages, as shown below:



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Uniqueness of the Visual Aid
Levels of Function
Role of the Teacher and Principles
for the Teacher
Picture Focused Worship
The Film Forum Technique
Films for Discussion
The Principles of Utilization
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beginning. Plans also exist for production of color film. The export capacity of France and Belgium is considerable although hampered by chemical shortages.

Practically all countries have expressed the need for professional training of technicians. In most of the countries, the urgent needs may be satisfied by short-term schemes. For Yugoslavia, however, and for China, which has set up a five-year plan for the training of technicians in the educational field, long-term schemes will also be needed in addition to the short-term.

Important needs for 16mm projectors have been reported by China (6,000), Greece (4,000), Poland (2,000) and Norway (500). None of these countries has any domestic production of 16mm projectors. On the other hand France, Belgium, Denmark, and Czechoslovakia, and later the Netherlands and Yugoslavia should be able to meet their own needs by the development of domestic production. Some of these countries may ultimately be able to produce for export.

Chicago Scientific Film Society Meets

The Chicago Scientific Film Society announces the opening of its second season on October 8, 1947 at 8:00 P.M. in the Woodrow Wilson Room, 84 East Randolph Street, Chicago 1, Illinois.

At the first meeting, the films to be shown will include the following: *Steel*, a color film showing its manufacture; *Our Constant Enemy - Insects*, color; *The Halogens*, members of this chemical group; *Life in a Drop of Water*, brilliant micro-photography.

The purpose of the society is to present each year a series of new scientific films covering subjects in physics, biology, chemistry, medicine, health, astronomy, manufacturing processes and related fields.

For some time, it has been felt that this educational society should have a distinctive design to signify its purpose on its letterhead. The Board of Directors, therefore, has voted to conduct a contest to obtain sketches of proposed insignia. Interested individuals are urged to submit their ideas. The entry judged the best will be awarded a five-year membership in the society; while the second best entry will receive a one-year membership. Sketches ranging from four to ten inches in size must be submitted by November 1, 1947. Designs should be sent to the Secretary, of the society at 84 East Randolph St. Each contestant may submit more than one entry. The board of directors of the society will act as judges and their decision will be final. All entries become the property of the Chicago Scientific Film Society and none can be returned.

Study Role of Public Libraries in Promoting Use of Discussional Films

Miss Gloria Waldron, a staff member of the Twentieth Century Fund, has been appointed to make the film study, according to Robert D. Leigh, director of the Public Library Inquiry.

Stressing the broad scope of the film study, Miss Waldron said: "Our first thought was to focus entirely on the public library and how it might serve as a motion picture center for the community.

listing and describing available films, possibly storing them, possibly arranging regular showings and in general promoting the use of these films by schools, business firms and citizen-organizations of every kind.

"We soon realized, however, that we would have to study the whole field of non-commercial distribution and exhibition of films in order to arrive at any intelligent suggestions as to what part the public library might play in this whole process."

The film project is a part of a comprehensive two-year survey of American public libraries, financed by a grant of \$175,000 from Carnegie Corporation of New York and conducted by the Social Science Research Council. The purpose of the survey, according to Dr. Leigh, is to "appraise in sociological, cultural and human terms the extent to which the libraries are serving as centers of community enlightenment and to assess their actual and potential contribution to American society."

The Fifth Start—Introduction

(Concluded from page 430)

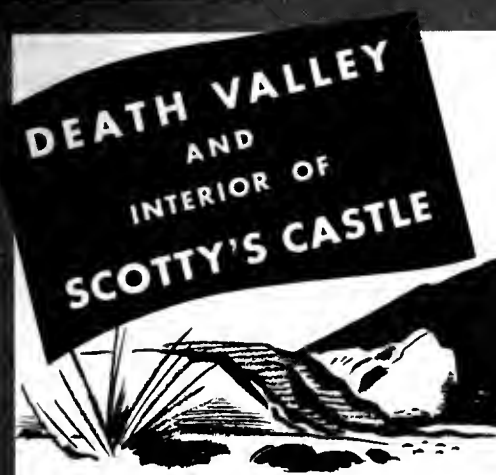
The invasion of China by the Japanese interrupted audio-visual plans, making it impossible for China to import needed equipment and materials. Since China can produce very little of the required equipment, this meant that we had to do more with what we had. Radio stations were set up in many parts of the country where previously radio had not even been heard of, and educational programs were carried on all stations. Over four

thousand radio receivers were sent to schools and social education centers. Mobile units were sent into villages to show movies to people who had never seen a movie before. One thousand and seventy reels of educational films, five hundred and sixty rolls of filmstrips were in use. Pictures and photographs also played an important part in keeping the Chinese people informed of events in other parts of the world.

A New Department

Just after the beginning of the war, the University of Nanking established a department of audio-visual education. Similar departments were also established at the National College of Social Education and Kiangsu Provincial College of Education. At present, two graduates from the University of Nanking are in the United States for further study in audio-visual education.

In 1940, the Committees of Film Education and Radio Education combined into one committee, and the Office of Audio-Visual Education was established in the Chinese Ministry of Education. This office supervises and directs audio-visual work in all the schools and social educational centers. Meanwhile, a 16mm film studio called Chungwa Educational Film Studio was established. Since 1940, it has produced 52 16mm films "Coal Mining," "Ship Building," "Singkiang," and "Szechwan." The Ministry of Education publishes, with the University of Nanking, a 50 page monthly



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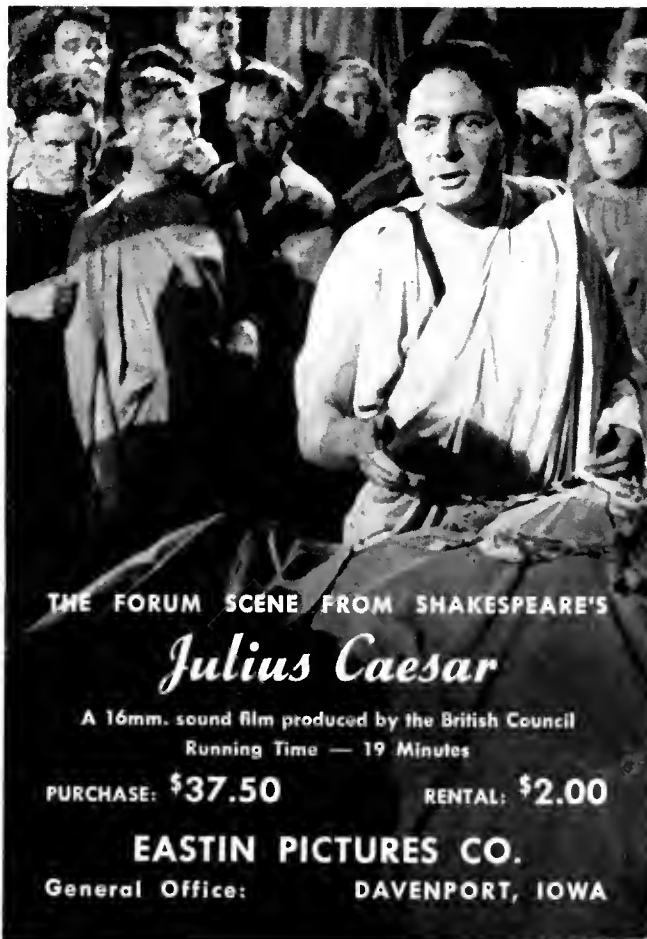
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magazine called *Film and Radio*. It helps organizations to improve and to get started with their own audio-visual programs.

Return to Nanking

Since the return of the Chinese government to Nanking, two educational broadcasting stations have been built, and four more are being planned in order to correlate their programs with the courses in colleges and schools.

Goal: 100% Literacy

Educational leaders in China hope that 100% literacy will be achieved in China within the next five years. The first step, that of purchasing films and equipment in the U. S. A., has been taken. Then will come the training of personnel, with the ultimate objective of equipping every school, college, and social educational center with audio-visual aids. At the same time there is a "Mass Film Education Program" which will sponsor and promote 16mm motion picture theatres through which good entertainment, documentary, and educational films will be made available. One of the means of utilizing films would be the establishment of an international clearing house through which educational films of all countries may be exchanged. Such a project would receive the full support and cooperation of the Chinese Government and the Chinese people.

The Film and International Understanding

(Concluded from page 439)

at given times. Whether the lesson for peace is missed or made impressive depends upon the teacher.

What Is Money? (Coronet Instructional Films) is primarily concerned with economics. In the course of the film, the dependence of sound money on a stable government is stressed, and attention is called to the importance of money for international travel and business. These last two points can be utilized to emphasize the economic importance of peace and international cooperation.

Immigration (Encyclopaedia Britannica Films) is primarily concerned with an American problem, but it shows our country in a world setting and offers many opportunities for stressing the importance of understanding various racial and national groups and the areas from which they came.

Utilize Potentialities of Films

Teachers in all areas of learning should be alert to such possibilities. Many fields of interest, such as science, music, religion, mathematics, art, dance, literature, economics, family life, children's activities, as well as others, touch upon common human interests which jump over the barriers of race and nationality. Their potentialities should not be neglected.

Utilization of the potentialities of a film is greatly facilitated if the teacher previews it shortly before it is used. To some, this may seem to be an obvious and routine procedure, but it is neglected all too often.

Many Films for International Understanding

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* Pat. Pending

sible to list all of them, or even all of their sources, within the scope of this article. A few can be mentioned.

The United Nations is promoting a visual education program of its own. A free slidefilm, *The United Nations at Work—the Secretariat*, already is available, and a number of other films are in the process of preparation. A list of official films, available for distribution, dealing with the United Nations, its member states, and its work, is available on request.

The current Forum Edition of *THE MARCH OF TIME*, available for use in schools, has releases on *Atomic Power*, *The New France*, *The Philippine Republic*, *Tomorrow's Mexico*, and other pertinent subjects in this field.

The International Film Bureau of Chicago lists a number of useful films including *Great Circle* and *Round Trip*, the latter covering foreign trade. Some are in French and Spanish.

Young America Films has coordinated units of motion pictures and slidefilms on *Our Shrinking World* and *We, the Peoples*.

Film Publishers, Inc., has coordinated movies and slidefilms on *One World or None*, *Man—One Family*, and other subjects in related fields.

Films of the Nations has an extensive list of films about numerous countries and areas. It distributes *Seeds of Destiny*, a film about the children of war-torn countries, which was pronounced the best short documentary of 1946 by the Award Committee of the Academy of Arts and Sciences; also, *The Peoples' Charter*, a film about the United Nations.

Some teachers may prefer to start with a general catalog of educational films and work out to specific lists. Sometimes the catalog of a local or regional film library offers an excellent starting point.

Educational Screen's 1000 and One, the Blue Book of Non-theatrical films, is a rich source of over 6,000 films and its system of indexing and classification is very helpful.

Many other sources, including the comprehensive list of the Y. M. C. A. Motion Picture Bureau, could be mentioned, but those already given will help the teacher who is interested in films for international understanding to find films that he wants, to use them more effectively, and to branch out into new sources. Refer also to "Films for United Nations Week," *Educational Screen*, September, 1947, p. 410.

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TAUGHT BY THE T MASTERS
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Brilliant color animation film based on Public Affairs pamphlet, "Races of Mankind".
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The University in Transition

(Concluded from page 429)

buildings, thronging the reading rooms of the libraries. One had to observe them organizing to get things done—petitioning for a new student center, working for international relief organizations, taking a serious interest not only in campus affairs, but also in the things of the world of which they were a part. In former days, youth went from school to life. Today, they come from life to school.

As the film makers studied the situation first-hand, it became apparent that the university might have become a more democratic place than ever before. The college doors, thanks to the help of the G.I. Bill of Rights, were opened to young men and women who, without such financial help, might never have gone on to a higher education.

Observations From the Students

Also, a greater measure of give and take was noticeable between faculty and students. A man who has been an engineer on a B-29 is in a pretty good position to question his professor of aeronautical engineering about practical problems of flight. After four years in the Pacific theater, an ex-G.I. can make first-hand observations in any class on Far Eastern geography.

Many teachers, too, had come back to the University with added experience and maturity. A professor of political science just returned from a tour of duty as a political administrator in an occupied country makes a good teacher of post-war political problems. Certainly, a college instructor who has fought as a combat infantryman is in a good position to understand the former G.I. who is now his student.

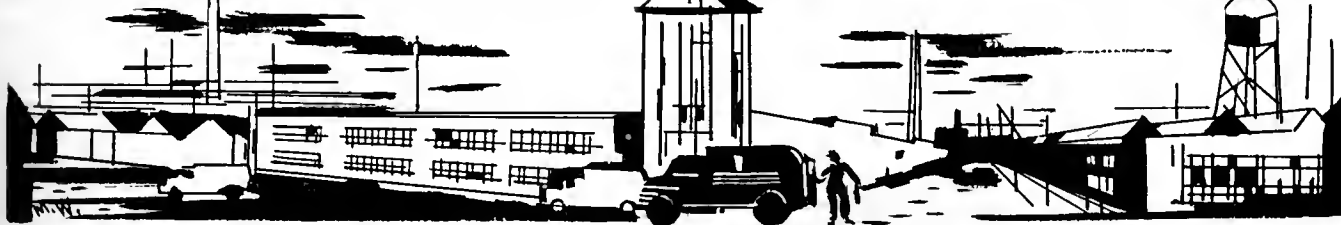
Script material piled into the hopper each day—facts uncovered not by paper and pencil research but through first-hand observation of the university in action. The Department of Photography was assigned to see the job through. From the time that the script preparation was begun, it took approximately three months to complete the film.

The picture was shot in 16mm black and white with Cine-Kodak Specials. The sound is straight narration with two voices coming in offstage—the voice of a veteran who symbolizes all veterans, and the voice of the President of the university who sums up. The veteran's lines had to be dramatic and telling, without becoming sentimental. The voice of the President is authoritative, ending the picture on a firm, decisive note.

Many of the shots were candid—taken when the students being photographed were not aware of the presence of the camera. Photographically, the picture is not unglamorous. There is no make-up; no filtered skies; none of the clichés so common to many films on college life. This is an honest, documentary record of an American university.

The editing design emphasizes the increased tempo of college life. Sequences are short, and the finished film is only twenty-seven minutes in length. The commentary is simple, direct, and written in the tone of a film report, with a minimum of sentimentalizing over the old school tie. The film is a reflection of movement, of change, of things to come. This is *The University in Transition!*

AUDIO - VISUAL TRADE REVIEW



People

New Distribution For Paul Hoefler

Paul Hoefler, widely known explorer, author, lecturer, and producer of educational films, has set up his own distributing organization as a division of Paul Hoefler Productions for the marketing of his pictures in the audio-visual field. An energetic advertising and selling campaign has been planned to merchandise his most recent productions, including two one-reel teaching films on the tuna fishing and tuna packing industries.

Mrs. Leora Beyers has been employed as traveling representative. Her duties will be to contact audio-visual directors and keep in touch with their needs, as well as to arrange for screening of current releases.

Hoefler has set up an ambitious production schedule for the 1947-48 season, which will be announced in trade paper and direct mail advertising as rapidly as new offerings are ready for the screen.

Kodak Hears McMaster's Voice

Donald McMaster was recently elected vice president and assistant general manager of the Eastman Kodak Company at a meeting of the directors. His election, the directors stated, will permit a better distribution of the company's administrative duties. As assistant general manager, Mr. McMaster takes over certain responsibilities formerly discharged by Ivar N. Hultman, who will now devote full time to Kodak Park operations. Mr. Hultman has been carrying the three-fold duties of vice president, assistant general manager of Kodak Park, and assistant general manager of the company, the first two of which he retains.

Ament, Butterfield to New Posts in RKO Pathe Expansion

Frederic Ullman, jr., president, announced substantial changes in management personnel of RKO Pathe, Inc., led by the appointment of Walton C. Ament, formerly vice-president and editor of Pathe News, to the position of vice-president and general manager. In his new assignment, Ament will supervise

newsreel, documentary, and commercial picture operations, as well as the new RKO Pathe New York studios under Ullman.

Ament's responsibilities as Pathe News editor-in-chief will be assumed by Alfred Butterfield, formerly news editor, and most recently Promotion Director of RKO Pathe. Butterfield joined Pathe in 1942, coming from March of Time (radio) and an Associate Editorship of Life Magazine.

Dwinell Receives Radiant Appointment

Radiant's new district manager, the versatile William G. (Bill) Dwinell, has just opened his Chicago office and is hard at work on his new Central States assignment for Radiant Screens.

Steeped in photography from the beginning of his business career, Mr. Dwinell was taking pictures of the games at Northwestern, when coaches first relied upon films for training purposes. Also, during his association with Bell & Howell, 1935 to 1938, in an educational capacity, he shot many medical



William G. Dwinell

films. In addition, he has worked for many years in positions of responsibility, in the fields of market and consumer sales analysis, sales promotion, store planning, design and merchandising, dealer organization and salesman training.

E. D. Eades to New RCA Post

Appointment of Elmer D. Eades as Regional Manager of the Southern Regional office of the RCA Victor Division, Radio Corporation of America has

ROBERT E. SCHREIBER, Editor Supervisor of Teaching Aids Mishawaka (Indiana) Public Schools

been announced by Walter M. Norton, Director of Distribution for the Division. Mr. Eades succeeds W. L. Rothenberger, who has been named Renewal Sales Manager of the RCA Tube Department at Harrison, N. J. Headquarters of the office is in the Citizens and Southern Bank Building, Atlanta, Ga.

J. A. Dubray, Pioneer Cinematographer, Announces Retirement

Joseph A. Dubray, pioneer movie cameraman and technician, since 1929 associated with the Bell & Howell Company, Chicago, has announced his retirement, at the age of 65.



L. to R.: Mr. Dubray; J. H. McNabb, president; and A. S. Howell, vice president.

During his long career as a cinematographer, Mr. Dubray was associated with most of the famous early personalities of the early days of motion pictures. He served as chief cameraman for the original filming of *The Perils of Pauline*, famous thriller starring Pearl

Give



Now

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To Your Community Chest

White, and he was then personal cameraman for Ethel Clayton, one of the most glamorous actresses of the day.

When it became apparent that sound was literally entering the picture to stay, and that amateur as well as professional motion pictures were to be an established part of American life, Mr. Dubray joined the Bell & Howell Company, pioneer manufacturers of precision motion picture equipment. He was placed in charge of the Hollywood office of the company,

where he remained until J. H. McNabb, president of the Bell & Howell Company sent him to Europe to organize the company interests in the motion picture industry there. Upon his return, he remained at the home office in charge of the B & H Professional Equipment Division.

Mr. Dubray is returning to France and will reside near Paris, where he expects to keep in close contact with developments in the movie industry.

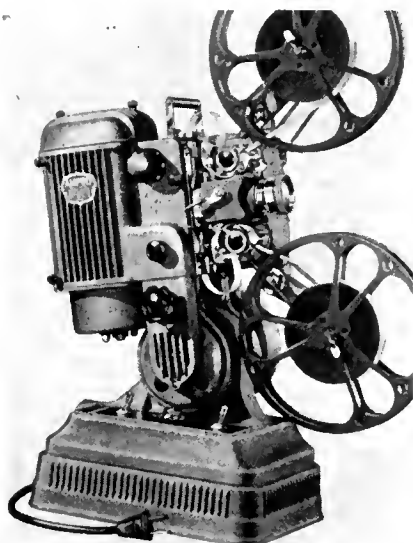
Equipment

Ampro Not Mute on Silents

Greater simplicity and advanced performance are two advantages claimed for the new "Imperial" silent 16mm. projector developed by the Ampro Corporation of Chicago.

Ampro is calling particular attention to its new Swing-Out-Gate. It permits easy inspection and cleaning of aperture plate and pressure shoe, without disturbing the focus of the projection lens. Another convenient feature is the new Cordomatic-type power-cord attachment. The line cord is attached to the machine and rewinds automatically into the base. Only as much cord need be used as is required—no surplus cord on the floor to trip over.

Other noteworthy features: Still picture button for stopping any frame indefinitely (automatic safety shutter prevents damage to film.) Film movement can be reversed by switch, without stopping projector. This feature permits humorous projection effects. A fast automatic rewind operates without transferring of reels or belts. Pilot light facilitates threading and operation in darkened room—easy threading system



Ampro "Imperial" silent.

saves time. Powerful fan ventilates high-wattage lamps adequately, whether projector is running forward or backward.

The Ampro "Imperial" operates with any standard prefocused based projection lamp, T12 envelope or less, 750 watts or less. It is equipped with 2-inch coated super-projection lens, speed $f/1.6$. It can be used on both d. c. and 25 to 60 cycles a. c., 105 to 125 volts.

Kodak's 750-watt "8"

The Kodascope Eight-90—a brilliant, well-planned, de luxe 8mm. projector—optically and mechanically the finest Kodascope Eight, has been announced by the Eastman Kodak Company.

Teaming a 750-watt lamp with a Lumenized $f/1.6$ lens and an optical system which incorporates low-reflective coating of all elements of both the projection and condenser lenses, the projector is said to deliver light to the screen unsurpassed by any other 8mm. projector of similar lamp wattage.

The new projector's operation is simplified by conveniently located fingertip controls. Movable loop guides, accessible sprockets, and a latching film gate facilitate threading. The guides, by forming perfect upper and lower loops, assure even film flow and smooth projection. A three-way switch controls motor and lamp, a knob governs projection speed. Adjustments such as focusing, tilting, and framing are easily made. When the show is over, a built-in, motor-driven rewind helps finish the job by smoothly winding back the film.

The Kodascope Eight-90 incorporates a still picture control; drive shafts for the spindles are enclosed for quiet, protected performance; and a shift lever is built into the machine to permit "backing up" and the convenient re-running of portions of particular interest, or for reverse action—a warranted chuckle-producer. During rewinding, pressure on a button increases the tension to provide the drive necessary for rapid, snug winding of the film. The Kodascope Eight-90 has an especially efficient cooling system. Its film capacity is 200 feet.

Turning the Tables on Silent Films

The Model A Fidelitone Dual Turntable is now available for economically adding background music, sound effects, and narrative to church and school made silent films. This Fidelitone consists of two 78 r.p.m. turntables, three feather weight pickups with permanent sapphire needles, a microphone, a powerful amplifier and 12 inch loud speaker. It is housed in an easily portable carrying case and is suitable for use in small rooms or before an indoor audience of 1000 or more. Quality of reproduction



Model "A" Fidelitone.

and ease of operation are outstanding features. The Manufacturer, George K. Culbertson Company, 5133 Juanita Ave., Minneapolis 10, Minnesota, will furnish complete information on Fidelitones and an excellent reprint "Melodious Accompaniment" to all interested persons.

Webster-Chicago Wire Recorders Now Available

Latest entry into the educational field, and one that holds much promise for speech, drama, radio, and other classes, is an inexpensive portable wire recorder manufactured by the Webster-Chicago Corporation.

This unit, known as Model 80 Wire Recorder, comes complete with microphone and 3 spools of recording wire (two 15-minute spools and one 30-minute spool). The entire machine weighs but 27 pounds and is about the size of a small overnight case.

Operated as easily as a home radio, the Webster-Chicago Wire Recorder makes continuous recordings up to an hour in length. These recordings may be replayed thousands of times with no appreciable decrease in tone or volume. These same recordings may be "erased" and re-recorded at any time—and as many times as desired. Additional spools of wire are available in 15-minute, 30-minute and 60-minute spools.

The Webster-Chicago Wire Recorder consists of a wire transporting system, amplifier and speaker. Recordings made on it may be played back immediately and may be recorded directly from a

radio, phonograph, or through a microphone. It is also possible to connect a series of microphones to the unit to record conferences or meetings. Recordings made in this manner may be played back through the unit itself; or through an external speaker and amplifier, such as a public address system; or may be played through an external speaker, while utilizing the amplifier in the unit.

New Table Model Victrola

A new table model Victrola, specially designed for schools and offering for the first time console-instrument performance in a reproducer of table model proportions, has been announced by W. H. Knowles, General Manager of the RCA Victor Educational Sales Department.

Console quality has been achieved in this table model phonograph by a 12-inch speaker and large amplifier which provide outstanding tone quality in an instrument of compact proportions.

The instrument is attractively housed in a blonde hardwood cabinet measuring 18½ inches wide; 14 inches high; and 20½ inches deep. Three ivory tone control knobs on the right side of the cabinet are mounted flush instead of projecting, thereby reducing the possibility of damage or breakage. Separate bass and treble tone control knobs enable teachers to demonstrate high and low tone registers in musical recordings.

The pick-up is of a special RCA Victor lightweight design, with the "Silent Sapphire" point soldered into place. This feature, of particular importance in a classroom instrument, provides unsurpassed reproduction and long life for records. While designed primarily for classroom use, the new Victrola Classroom Senior Model has a powerful amplifier which provides sufficient volume for auditorium use. Hand holes in the cabinet help to give the instrument portability.

G. E. Educational Radio Kits

Radio receiver construction kits for radio education applications in schools and colleges have been made available by the Specialty Division of General Electric Company's Electronics Department.

Designed to illustrate all the principles involved in modern radio receiver construction, the new kits are similar to the type used extensively in the radio and electronics training courses conducted during the war by the Army and Navy.

The radio kits include all the parts necessary to build a complete 5-tube superheterodyne receiver, a punched chassis, tubes, loop antenna, five-inch loudspeaker and specially-written instructions and diagrams. Students may perform many instructive experiments such as studies of rectifiers, filters, amplifiers, oscillators, etc., according to E. C. Hovey, head of the division's educational section.

Further information on the newly-available radio receiver construction kits may be obtained by writing the educational section, G-E Electronics Department, Wolf Street Plant, Syracuse, N. Y.

Film Defect Indicator and Sprocket Guards from B & H

Designed for the rapid and thorough mechanical inspection of 16mm sound and silent film perforations, a new Film Defect Indicator is announced by the Bell & Howell Company.

As film is wound through the machine, the perforations are mechanically inspected, and when a broken or damaged perforation is encountered, a warning light calls the attention of the operator to the imperfection. Thus, film inspection is reduced to the minimum of time and effort.

The Film Defect Indicator was so designed that it may be removed from its base and mounted on a Bell & Howell Filmmotion Viewer base, thus combining the Indicator and the splicer in one unit for rapid inspection and repair. Since the Indicator is fitted to take the standard B&H connecting rods, it may be used between B&H Heavy Duty Rewinds, or it may be set up in series to become part of the complete Bell & Howell Filmmotion Editor. But even defective film has no chance to jump off



Film defect indicator.

the sprockets of 16mm Filmo projectors, now equipped with newly-designed sprocket guards.

The new guard was engineered, B&H states, to accommodate the difference in film curvature when a torn perforation, as compared with a perfect perforation, passes over the sprocket. Normally, it is not expected that film having broken or torn perforations will be used for projection purposes. However, if a damaged film perforation is unnoticed and the film is run through a Bell & Howell projector, the new guard keeps the film curved smoothly around the sprocket, teeth correctly engaged, with no chance to jump off and suffer further damage.

New Electro-Voice Crystal Microphone

A new Model 905 Crystal Microphone is announced by Electro-Voice, Inc., Buchanan, Michigan. It offers a combination of durability, attractive appearance and smooth reproduction of voice and music. Frequency response is substantially flat from 50-7500 c.p.s.

Output level is -54 db. This microphone is available at low cost for general sound work, recording and communications. Polar pattern is non-directional at low frequencies becoming directional at higher frequencies. Employs high capacity, moisture-sealed crystal, and has a built-in cable connector. Write for E-V Catalog, No. 101, which gives detailed information.

Production Activity

Geography Films (86) From de Rochemont

Louis de Rochemont Associates, Inc., recently organized as film publishers, has announced that it has begun production on the first of its 86 two-reel geographical color films to bear the series' title, *Your World and Mine*. The series is being made exclusively for classroom use and will be distributed by United World Films, Inc., a subsidiary of Universal-International Pictures.

Louis de Rochemont, President of the Company, also announced the appointment of John J. Wingerter as Vice President and General Manager, F. Borden Mace as Executive Assistant to the President, John A. Haeseler as Technical and Educational Consultant, and Victor Jurgens as Unit Producer for the Far East, with headquarters in Bombay.



John J. Wingerter

According to Mr. de Rochemont, the *Your World and Mine* series will be an integrated course of educational films embodying those aspects of the world and its people which can best be presented through the medium of the motion picture in sound and natural color. The first group of 36 is designed for the fourth, fifth, and sixth grades, with an additional series of 50 for high schools. The terms of the contract between Louis de Rochemont Associates, Inc., and United World Films, Inc., call for the completion of the first series by December 31, 1948.

Coronet Films Now Available Through Rental Sources

In keeping with CORONET'S policy of service, all CORONET Instructional Films have been made available now on a rental basis. Announcement of this change in policy has just come from the world's largest producer of 16mm., educational films. The service is scheduled to offer all of CORONET's titles.

The nation's leading film outlets stand ready to fill the rental requests of schools, churches, study groups, or individuals who wish to obtain CORONET Instructional Films for home showing. These rental outlets have been selected carefully and placed to offer efficient service at their usual, nominal rental charges throughout the United States.

Midwest Distribution For Official

Film Guild of America Inc., with offices and vast library in Chicago, has been named exclusive midwest distributor of Official Films. George P. Allen is listed as president of the Concern, with Grant Fitch as vice president, Gordon B. Mills as Chairman of the Board, and Frances Priester acting as secretary and treasurer.

Film Guild of America, Inc., will stock a wide variety of titles in 16mm sound, 16mm silent, and 8mm silent, film strips. The library will be supplemented from time to time, as the need arises.

"The" Film Center

The CMC Corporation trading as "The" Film Center purchased the Film Center of Washington, D. C. Inc., from International Theatrical and Television Corporation.

"The" Film Center is in the process of re-organizing so as to offer complete services in sale and rental of Audio Visual equipment and films for accounts in Washington, Maryland and Virginia.

John Morrow, former General Manager for International Theatrical and Television Corporation of Washington will be General Manager in addition to handling Catholic Accounts. Jack Carter will expand the Home Movie Department, and C. T. Chandler will be Sales Manager in charge of territory.



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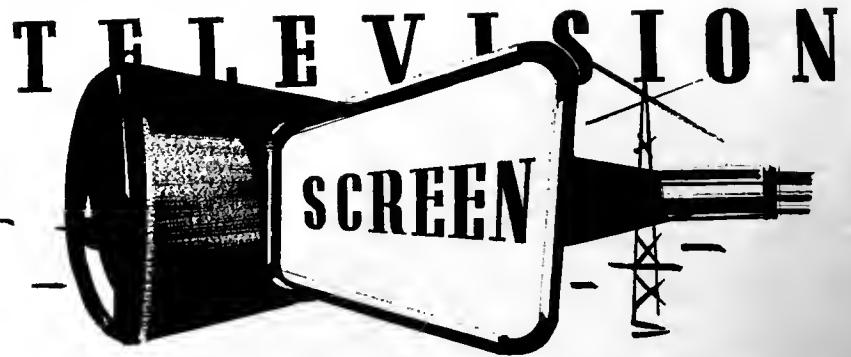
Argoflex - Rolleiflex - Rollei-cord - Super Ikonta B and BX-Ikoflex - Karelle Reflex - Ciroflex - Wirgin Reflex - Super Spart Dolly - Speedex - Kodak Duo 620 Exacta and other 120 and 620 size cameras.

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SINCE 1897



Fairbanks to Produce Films for Television

Mindful of the 600% jump in television viewers in less than two years, but remembering that the total audience is still small as compared to radio, Jerry Fairbanks Productions has announced distribution plans for video films now being mass produced by that organization.

Cost of the films to each station will be based on the number of television sets in each city. Fairbanks estimates that there are 325,000 viewers in the nation. Each station may use a film three times in one year.

Pay-as-you-see Television

Early last summer, Commander E. F. McDonald, Jr., president of Zenith Radio Corporation, created a minor stir by announcing a plan which, he considered, would solve television's financial problems. His new system was called "Phone Vision," an arrangement whereby television set owners could see first-rate shows, free from "commercials." Only hitch in his plan was that the owners must pay on a per-program basis.

In operation, the subscriber to such a service would call his telephone operator and tell her the program he wished to see. Then he would tune his television set to the station broadcasting the desired program. He is unable to see the picture until certain key frequencies are returned to his set over the telephone wire. Thus, he can see the picture only after he has notified the telephone operator who places a charge on his bill. The television frequencies reach his set in the normal manner with the exception that they are split in a complicated way which requires the special key frequencies received over the telephone or electric wires to clarify them.

Film Daily states that the motion picture industry does not consider this new system a threat, because (1) the major producers will not supply motion pictures for television; (2) the public will not like to pay at the end of the month for its entertainment; (3) Federal Communications Commission would have to approve the plan, for the air has been interpreted as belonging to the public; (4) the Interstate Commerce Commission and the telephone company also would have to approve of the plan.

16mm Television Motion Picture Projector

A new 16mm motion picture projector, developed by RCA especially for telecasting purposes, will facilitate the use of newsreels, a wide variety of short film subjects, and film commercials, contributing to low-cost television programming. The new projector, RCA Type TP-16A, projects regular 16mm motion pictures onto the light-sensitive element of the electronic pick-up tube in a television camera. The projector uses an F.2 projection lens and features the famous RCA rotary stabilizer on the sound drive. Mounted in the light-weight pedestal are 115-volt single-phase and 220-volt three-phase circuit breakers and the field supply for the special three-phase motor.



Sponsored Programs Increasing

The Ford Motor Company has entered the West Coast television picture with a series of sports programs broadcast over Paramount's Los Angeles station KTLA. Union Pacific and the Northwestern Railroads have initiated a remote television program called "Streamliner Time." This program, broadcast over Paramount's Chicago station WBKB, is set against a backdrop of departure activity and excitement at Northwestern's Chicago railroad station. Interviews with top personalities are featured.

Top-Ranking Broadcasters Attend Television Clinic

Late last spring, thirty-three of the nation's top-ranking broadcast engineers, representing the major radio networks and leading independent stations which are operating or planning television service, attended the first television engineering clinic ever conducted in the industry. The clinic was sponsored by the RCA.

Designed to give the participants a comprehensive understanding of the theory, operation, and maintenance of television equipment, the program was conducted at the top engineering level, with a staff of instructors made up of the same RCA television engineers who designed and developed the equipment.

Lecture classes, employing the latest techniques of audio-visual instruction, including motion pictures and slides, were supplemented by "on-the-job" training with television production units identical to those which the broadcasters may soon be using in their own stations.

In Camden, the visitors saw RCA's new 5-kilowatt television transmitter in production and gained practical experience in transmitter tuning, operation, and maintenance. A visit to the television receiver assembly section enabled them to witness the mass production and testing of home receivers.

At the RCA Laboratories, the broadcasters were welcomed by Dr. E. W. Engstrom, Vice-President in charge of Research, and heard a technical discussion on the Kinescope, iconoscope and other television picture reproduction tubes, by Dr. Albert Rose, co-inventor of the Image Orthicon pickup tube.



Powerfully impressive and inspiring, Ten Commandments — Visualized are dramatically illustrated in dignified cartoon style for popular appeal. Simple, forceful, effective, these filmstrips are an invaluable aid to every Church, Sunday School and Bible Class in teaching the meaning and function of God's Divine Law in life today.

Ten Commandments — Visualized are furnished in sets of 10 black-and-white filmstrips having approximately 250 individual frames. Total cost \$20 per set.

CHURCH-CRAFT Pictures

ASK YOUR DEALER OR WRITE DIRECT FOR ILLUSTRATED FOLDER

3312 Lindell Blvd. St. Louis 3, Mo.

Slidefilms and Slides

■ **THE JAM HANDY ORGANIZATION**, 1775 Broadway, New York York 19 has added seven slidefilms to its "Science Adventure" series of teaching films for use in later elementary and junior high school classes. The new kit deals with "The Sky," and the titles are as follows: *A Multitude of Suns, Stories of the Constellations, The Sun's Family, Interesting Things about the Planets, Our Neighbor, the Moon, The Changing Moon, and How We Learn about the Sky.*

■ **SYNDICATE STORE MERCHANDISER, INC.**, Visual Training Division, 79 Madison Ave., New York 16, has produced the tenth sound slidefilm for retail training.

Handling Difficult Customers (10 minutes)—instruction of salesgirls in handling problem customers. The film, a digest of customer-salespeople relations, shows how common sense, correctly applied, tames the most difficult customers. A "Photo Quiz," following the sound portion of the filmstrip, gives the audience an opportunity to participate in handling a series of customers in typical shopping situations.



HANDLING DIFFICULT CUSTOMERS is one of a series of slidefilms which includes "Step into the Customer's Shoes," "Cash Registering Made Easy," "Fire Is Your Responsibility," and "The Sale and How to Make It."

■ **TEACHING FILMS, INC.**, 2 West 20th Street, New York, presents two filmstrips on life in ancient Egypt and two on life in ancient Greece:

Growing Up in Ancient Greece (35 frames)—the story of an Athenian boy and girl. Home life and school activities are indicated. Grades 8-10.

A Day in Ancient Athens (33)—the commercial life of an ancient Greek city. Farmers, merchants, and artisans are shown pursuing their daily activities. Grades 8-10.

Growing Up in Ancient Egypt (35 frames)—the planning of a career by a 15 year-old Egyptian lad. His father shows him the various occupations of the city. Grades 8-10.

A Day in Ancient Egypt (33 frames)—the daily activities of an Egyptian family of nobility. A victorious army returns to the city with prisoners and spoils of war. Grades 8-10.

Transcriptions and Recordings

■ **RCA VICTOR**, Camden, N. J. has released a new album (DM-1129) of two 12-inch records featuring Serge Koussevitzky, conducting the Boston Symphony Orchestra in Prokofieff's *Romeo and Juliet* ballet Suite No. 2. Koussevitzky conducts this number with great insight and a real feeling for the work. Prokofieff completed the score for *Romeo and Juliet* in September, 1935. It was first played in concert form a month later in Moscow with the composer conducting. The ballet, however, became the subject of furious controversy when it became known that it was to have a happy ending, contrary to Shakespeare's drama. The traditional ending was restored. This work marked a turning point in Prokofieff's life when, after a 15-year absence from his native Russia, he had to face the problem of reconciling his creative outlook with the artistic trends of the day.



Two Important Film Strips for Two Important Sundays

Vital messages for Armistice and Thanksgiving Sundays.

PATTERN FOR PEACE

Inspiring, provocative film visualizing an answer to the question, "Does Christianity have a pattern for peace?" (40 frames, manual, \$2.50. Release: Oct. 15.)

COMBINATION OFFER: Both films, \$4.50. Save 50 cents.

LET US GIVE THANKS

Beautiful Thanksgiving worship service completely visualized. "Color-toned" in rich shades of harvest brown. (30 frames, manual, \$2.50. Release: Nov. 1.)

Place your order now with your visual aids dealer.

Church Screen Productions

5622 ENRIGHT AVE. ST. LOUIS 12, MO.



A CLEAR PICTURE OF OTHER NATIONS

The
UNITED NATIONS
FILM BOARD PRESENTS:

The Peoples' Charter



The first film production by the Department of Public Information of the UNITED NATIONS is made entirely of authentic documentary material which shows how in the midst of war, the idea of the United Nations was born.

It shows the part the people of the world played in shaping the organization. It points out clearly what the people of every country must do in making sure that its great purpose of world peace and security is achieved.

16 mm b/w sound, 2 reel
rental \$2.50 single day
sale \$37.50 list

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(A non-profit membership organization)

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where film is available.

Write for your complimentary copy of our Rental
Catalog or Sales releases of films on foreign
nations. State which one.

Current Film News

■ **AUSTRALIAN NEWS AND INFORMATION BUREAU**, 636 Fifth Avenue, New York 20 announce that their films will be distributed in the United States by the following regional organizations: Calhoun Company, 101 Marietta Street, N.W., Atlanta 3, Georgia; William M. Dennis Film Libraries, 2506½ West 7th Street, Los Angeles 5, California; International Film Bureau, Inc., 84 East Randolph Street, Chicago 1, Illinois; and Visual Education, Inc., Lamar and 12th Street, Austin, Texas. Included in the films, all with study guides, released are the following:

Australia Today (3 reels, color)—an overview of the cities, coast, mountains, mines, farms, ranches, trees, flowers, animals, and other features of the island continent.

Bushland Fantasy (1 reel)—an intriguing view of the naturalist's museum. The cities of Sydney, capital of New South Wales and Melbourne, capital of New South Wales are shown. Because of Australia's ancient separation from other land masses, the continent has fostered and saved from extinction animals that awaited the coming of man—the platypuses and marsupials, such as the kangaroo and the wallabies. Also shown is the koala bear which drinks no water, eating only eucalyptus leaves.

Fine Feathers (1 reel)—the birds which frequent the Australian bushland. Birds, unlike the primitive mammals, reached their highest development in Australia. Such birds as the emu, the world's second largest bird; the lyre bird, an accomplished bird mocker; and the unusual mound-building birds are shown.

School in the Mailbox (2 reels)—how children of the Australian "Out-

back," on farms and ranches in the most remote reaches of the hinterland are educated by correspondence from primary grades to high school. The mails are shown conveyed by train, motor car, buggy, bicycle, camel, and airplane. Conditions under which the children live are shown.

■ **AMERICAN FILM SERVICES, INC.**, 1010 Vermont Ave., N.W., Washington 5, D. C., are distributors for:

The Game of Games—a two-reel 16mm slow motion film showing the 1946 Army-Navy football game. Filmed by the official photographer of the Athletic Association of the U. S. Naval Academy. A rental subject.

Invitation to the Nation—a 16mm color film showing scenes of Washington, D. C., and historic American shrines in nearby Virginia, presented by The Greater National Capital Committee. Free loan.

■ **BUREAU OF MINES**, Graphic Services Section, 4800 Forbes St., Pittsburgh 13, Pa., reports the addition of several new films to their educational library, including:

Oklahoma and Its Natural Resources (30 min.)—covering the development of the State from early territorial days to modern times of mining miracles. Most of the film is devoted to the vast mineral wealth of Oklahoma.

The Drama of Steel (34 min.)—tracing the history of steel-making from the crude charcoal furnaces of the ancients to modern blast and open-hearth furnaces of today.

The Story of the Storage Battery (28 min.)—explaining its operating

All three films are free except for transportation charges.



An 18-month old Koala bear at Taronga Park, Sydney as shown in **BUSHLAND FANTASY**.



A scene showing sheep mustering at Roseneath Station, Tenterfield, N.S.W. from the film, **AUSTRALIA TODAY**.

■ **HARMON FOUNDATION**, 140 Nassau Street, New York 7, N. Y. recently produced in cooperation with the Faculty Centennial Committee of the City College of New York the following film which the Foundation is distributing:

Education for All (2 reels, color or 3 reels, black and white)—the story of free higher education in New York. The film traces briefly the history of the Free Academy, as it was first known down to the present City College. Narration is by Ben Grauer, a City College graduate.

PLANE GEOMETRY
A SERIES OF NEW AND ORIGINAL 16MM SOUND FILMS DESIGNED TO AID THE TEACHER

"**LINES AND ANGLES**"—It is the purpose of this sound film to help the student visualize the mathematical applications of basic Geometry. Beginning with the erection of a perpendicular, the film illustrates the relationship of the perpendicular with the ordinary plumb bob, level and square.

"**ANGLES**"—This film will help the Geometry student understand all the various types of angles and their relationship to each other. After the student has become familiar with the construction of angles by means of intersecting lines and to measure them with a protractor.

"**CONGRUENT FIGURES**"—A Concise demonstration of the geometric principles for finding and proving that triangles with "equal sides," "equal angles" or the combinations of both are equal and congruent.

"**SIMILAR TRIANGLES**"—Presents Similar Triangles in a graphic manner. Begins by showing practical uses. Shows properties of Similar Triangles, and demonstrates the "two angles equal" proposition.

"**QUADRILATERALS**"—It is the purpose of this film to illustrate and explain the chief properties of the important quadrilaterals, such as: parallelograms, rectangle, rhombus, square, trapezoid and trapezium. This visual method of presenting this important phase of geometry will prove very helpful to most students and will enable them to distinguish readily each type of quadrilateral.

"**LOCUS**"—The entire concept of Locus is clearly visualized and explained by this combination of Animated Drawings, regular photographic motion and the spoken word.

"**THE CIRCLE**"—The circle is a rather simple geometric figure, yet it presents many problems to the geometry student. In this film such important phases as radii, diameters, chords, tangents, secants, arcs and central angles are presented and clarified.

"**CHORDS AND TANGENTS OF CIRCLES**"—This is a further advanced phase of our film on "The Circle" and is intended to follow it as the next lesson. It deals with the theorem on a perpendicular to a chord within the circle. All types of tangents are dealt with in detail.

"**ANGLES AND ARCS IN CIRCLES**"—This film deals with the measurement of central angles, arcs, inscribed angles and angles formed by two chords. Theorems and proofs are effectively introduced and demonstrated.

"**AREAS**"—Presents the needs and uses for finding Areas of various figures. Shows clear graphic demonstrations of recognized methods for the computing areas of Rectangles, Parallelograms, Triangles and Circles. The film will help the student fix fundamental principles in his mind by showing how relations in the figures result in relationships in the formulas.

Purchase Price—\$40.00 per reel
Rentals—\$2.00 per day

Write to

KNOWLEDGE BUILDERS
625 Madison Ave., New York 22, N. Y.

■ **CHURCH WORLD SERVICE CENTER**, New Windsor, Maryland is distributing without charge except for postage the film, *Seeds of Destiny*, which won the Academy Award for documentary films in 1946. The film is a grim story of children in war-wrecked countries. It is appropriate for service clubs, civic groups, high schools, and churches but not for small children.

■ **INTERNATIONAL FILM FOUNDATION INC.**, 1600 Broadway, New York 19 has produced an animated, color film:

Boundary Lines (1 reel, color)—a unique film on the boundary lines which separate men. Millions have been persecuted; freedom has been denied; men have been killed because of boundary lines. For high schools, colleges, churches, adult discussion groups.

■ **NATIONAL COOPERATIVES, INC.**, 167 West 12th Street, New York 11 announces the release of its most ambitious film undertaking to date:

There Were Three Men (1 reel, color cartoon)—the story of a farmer and a worker who learn to solve their common problems by working together to organize cooperatives. Animation was done by Karel and Irene Doudal with music by Robert Strassburg and was produced by Tomlin Film Productions, Inc.

■ **DETROIT AUTOMOTIVE PRODUCTS CORP.**, 8701 Grinnell Ave., Detroit 13, Michigan has released the following film, produced for them by the Jam Handy Organization:

Pulling for Profits (20 minutes, 16 and 35mm)—unique motion picture techniques used to explain in simple terms the operation of a new type of motor truck differential. The film is especially suitable for classes in physics, general science, or automotive mechanics.

■ **YOUNG AMERICA FILMS INC.**, 18 East 41 Street, New York 17, announces three new films in the area of elementary school arithmetic:

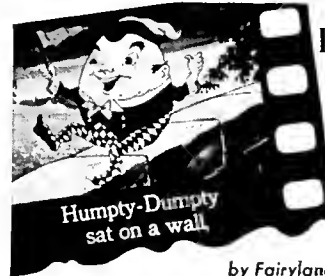
Parts of Nine (1 reel)—a sequel to the earlier *What Is Four*, developing the meaning of the number "9" through experience situations and the use of concrete material involved in preparing for a birthday party.

Parts of Things (1 reel)—an introduction to the concept of fractions for the primary grades. Like the others in this series, it was made under the technical supervision of Dr. William A. Brownell, Duke University and Dr. Laura K. Eads, New York City Board of Education.

The Meaning of Percentage (1 reel)—an introduction to percentage for use in the middle and upper grades. The **Teen Numbers** a fifth film will be released shortly.

REMEMBER . . .

- (1) Mention that you saw it advertised in EDUCATIONAL SCREEN.
- (2) Watch for new films in the film advertisements in EDUCATIONAL SCREEN.
- (3) Mail the coupon on page 471 to get your copy of "The Blue Book of Non-theatrical Films."



Delightful
Film Strips
for the
Little
Folk

by Fairyland Films
in beautiful ANSCO COLOR

MOTHER GOOSE NURSERY RHYMES

Film Strip No. 1	Film Strip No. 2	Film Strip No. 3
Jack and Jill	Mary Had a Little Lamb	Old King Cole
Humpty Dumpty	This Little Pig	Jack Be Nimble
Sing a Song of Six Pence	Hey Diddle, Diddle	Little Boy Blue
Old Woman In a Shoe	Peter, Peter Pumpkin Eater	Three Blind Mice

24 frames in each strip
Order NOW while the supply lasts! Price: \$3.00 each
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2067 Broadway, New York 23, N. Y.

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NATURE...

- Birds of the Barrier
- Coral and its Creatures
- Secrets of the Sea
- Strange Sea Shells
- Catching Crocodiles
- People of the Ponds

HISTORY...

- Our Declaration of Independence
- Our Constitution
- Our Bill of Rights
- Our Louisiana Purchase
- Our Monroe Doctrine

MUSIC...

- Liszt Concert, with Georgy Sandor
- Screen Songbook in Color, Six Subjects: America
- End of a Perfect Day
- Homa on the Range
- Jingle Bells
- Old Black Joe
- Home Sweet Home

"STRANGE AS IT SEEMS"...

- Emperor Norton
- Gold and Man
- Mark Twain
- Little Jack Harner
- Lafayette
- Fifty Year Barter
- Silver Threads
- Star Gazers

These and other excellent new releases are available at leading Film Libraries—for rental or sale. For the complete list of Post Pictures, write for FREE catalogue to Dept. 26. PLEASE NOTE OUR NEW ADDRESS.

POST PICTURES CORP.
115 W. 45th St., New York 19, N. Y.

CHOICE SCHOOL ENTERTAINMENT FILMS

Arabian Nights. A mythical story based upon the famous fable.

Danny Boy. Troubles beset a war dog hero upon his return to civilian life.

Enchanted Forest. As beautiful as a Disney picture come to life. A delightful story of a hermit who has the animals of the woods for friends.

My Dog Shep. An orphan, his dog, and an old soldier join forces to solve a kidnapping.

Stagecoach. A strong adventure of the great American southwest.

Phantom of the Opera. The dismissal of a veteran musician starts a series of murders and brings a new leading lady to the Paris Opera House.

Rolling Home. A glowing picture of people who learned of love and friendship through a minister, a horse, a boy and a girl.

Knickerbocker Holiday. Amusingly, Nelson Eddy teaches Peter Stuyvesant, Governor of New Amsterdam, the principles of good government.

IDEAL PICTURES CORPORATION

World's Largest 16mm. Film Library

28 East 8th St. Chicago 5

Offices in Principal Cities

■ **FILMS OF THE NATIONS, INC.**, 55 West 45th Street, New York 19 is acting as official distributor for the first film production of the United Nations Film Board.

The People's Charter (2 reels)—the story of the United Nations organization. Using authentic documentary material, the film shows how, in the midst of war, the idea of the United Nations was born, including shots of the San Francisco meeting and the first UN Assembly in London. Throughout, the film stresses the relationship of the United Nations to the people of the world.

The Classic of Skiing (1 reel)—an opportunity to study some of the world's most expert skiers in action at the oldest and most famous of all ski events, the Holmenkollen, international ski meet in Norway. This exciting film is a must for all skiers and sports lovers.

■ **THE MARCH OF TIME**, 369 Lexington Avenue, New York 17, announces the release of three new Forum Editions and three specials which are regular theatrical releases of The March of Time being made available in 16mm because of their special message or specific usefulness to the community:

The Rise and Fall of Nazi Germany (2 reels)—Hitler's conquests and defeats documented in film.

The F. B. I. (2 reels)—a depiction of law enforcement as an exacting science. Re-enacted is the authentic case of August Baumeier, a portrayal of the F.B.I. in action.

The American Teacher (1½ reels)—what all good teachers know: that their methods are as individualistic as any other artist's and that they must develop in their pupils the ability to think as well as a knowledge of the facts.

Nobody's Children (2 reels)—problems of adoption. The film shows the dangers in lax adoption procedures and in black market babies. It documents the more advanced methods.

"PUPPY TROUBLE"

The First of the series, TRAINING YOU TO TRAIN YOUR DOG. Three 16mm Sound Films in Color or Black-and-White.



Demonstrating the Puppy's First Lesson in House Manners.

Helen Hayes & Lowell Thomas, Narrators. Blanche Saunders: Director. Louise Branch: Producer & Photographer.

UNITED SPECIALISTS, INC.

America's foremost producers of Dog Films

PAWLING, NEW YORK

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20 have announced the following new films:

Make Fruitful the Land (2 reels, color)—a short history of the method and theory of agriculture which has developed in England over the centuries. Animated diagrams show the wastefulness of medieval farming and the great advantages of the modern crop rotation. Britain is a small country with a large population and only by scientific agriculture can she get the maximum yield from her limited acres.

Your Children and You (3 reels)—the care of young children from the first months to the age of four or five. The straightforward commentary offers advice on sound training on the physical side and on the psychological side gives hints on the prevention of unnecessary fears, of boredom, and of



Your Children and You.

maladjustment. The approach is realistic, for the film shows the home as it really is and portrays the struggles of average imperfect parents and average imperfect children.

Myra Hess (1 reel)—story of a British pianist, famous for her interpretation of Beethoven. Since Dame Myra Hess first appeared on the concert platform in London, 1907, with Sir Thomas Beecham, she has become one of the great British pianists. She acquired new fame as the originator of the popular wartime Lunch-Hour Concerts, which were held in the National Gallery in London. American audiences have recently enjoyed her first post-war concert tour.

Picture Paper (2 reels)—the story of the production of one of England's great picture magazines. A reporter on the staff meets with the editor, photographers, and other journalists to discuss the material for the next issue. They plan new angles for new features, and as a result of the editorial conference, the reporter goes to cover a story on town planning. For a few days he lives in a certain town, talking to the people, finding out what their plans are. He and his photographer collect facts and pictures and build up a new feature story.

A Trade Directory for the Visual Field

FILMS

W. J. Ahern. Film Bookings
126 Lexington Ave., New York 16.
716 Federal St., Troy, N. Y.

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Award Films
115 W. 44th St., New York
(See advertisement on page 462)

Brandon Films, Inc.
1600 Broadway, New York 19
(See advertisement on page 416)

Bray Studios, Inc.
729 Seventh Ave., New York 19

**Castle Films, Div. of United World
Films, Inc.**
30 Rockefeller Plaza, New York 20

Catholic Movies
220 W. 42nd St., New York 18, N. Y.

**China Film Enterprises of
America, Inc.**
35 Park Ave., New York 16
(See advertisement on page 457)

Church Film Service
2595 Manderson St., Omaha 11, Neb.

Geo. W. Colburn Laboratory, Inc.
164 Wacker Drive, Chicago 6, Ill.
(See advertisement on page 462)

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 454)

Cosmopolitan Films
3248 Gratiot Ave., Detroit 7, Mich.
(See advertisement on page 458)

Dennis Film Bureau
Wabash, Indiana
(See advertisement on page 462)

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 460)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopaedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 451)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago, Ill.
611 N. Tillamook St., Portland, Oreg.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
1709 W. 8th St., Los Angeles 14, Cal.
68 Post St., San Francisco, Cal.

Films of the Nations, Inc.
55 W. 45th St., New York 19
(See advertisement on page 468)

Fryan Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee 3, Wis.
(See advertisement on page 462)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

General Pictures Productions
621 Sixth Ave., Des Moines 9, Ia.

Hoefler Productions, Paul
612½ Ridgeley Drive, Los Angeles
36, Calif.
(See advertisement on page 420)

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Idenl Pictures Corporation
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 470)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.
(See advertisement on page 418)

FREE OFFER . . .

The new 23rd edition "1000 and ONE" (1948)

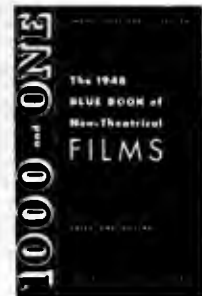
Over 6,500 films and their sources are listed in this
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An indispensable aid to Directors of Audio-Visual Education, School Administrators, Supervisors, Teachers, Program Chairmen, Church Leaders, Directors of Industrial Training, and all who use films.

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A Trade Directory for The Visual Field—

(Continued from page 471)

- International Film Foundation, Inc.**
1600 Broadway, New York 19, N. Y.
(See advertisement on page 455)
- Karel Sound Film Library**
410 Third Ave., Pittsburgh, Pa.
(See advertisement on page 455)
- Knowledge Builders**
625 Madison Ave., New York 22, N. Y.
(See advertisement on page 469)
- Kunz Motion Picture Service**
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.
- Lewis Film Service**
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 461)
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- O'Conlon Films**
822 Penfield Bldg., Philadelphia 7, Pa.
- Official Films, Inc.**
25 W. 45th St., New York 19, N. Y.
- Pictorial Films, Inc.**
625 Madison Ave., New York 22
(See advertisement on page 453)
- Post Pictures Corporation**
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 469)
- The Princeton Film Center**
55 Mountain Ave., Princeton, N. J.
- Religious Film Service**
5121 W. Devon Ave., Chicago 30, Ill.
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 460)
- Swift & Company**
Public Relations, Chicago 9, Ill.
(See advertisement on page 456)
- Teaching Films, Inc.**
2 West 20th St., New York
- United Specialists, Inc.**
Pawling, N. Y.
(See advertisement on page 470)
- United World Films, Inc.**
445 Park Ave., New York 22
(See advertisement on page 455)
- Vocational Guidance Films, Inc.**
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Young America Films, Inc.**
18 E. 41st, New York 17, N. Y.
- Art Zeffler Visual Education Service**
157 Washington, Newark 2, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation**
2839 N. Western Ave., Chicago 18
(See advertisement on page 415)
- Bell & Howell Co.**
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)
- Calhoun Company**
101 Marietta St., NW., Atlanta, 3, Ga.
1110½ Taylor St., Columbia, S. C.
- Collins Motion Picture Service**
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.
- Comprehensive Service Company**
245 W. 55th St., New York 19, N. Y.
- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 418)
- Eastman Kodak Stores, Inc.**
356 Madison Ave., New York 17, N. Y.
- Gallagher Film Service**
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.
(See advertisement on page 462)

- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- General Pictures Productions**
621 Sixth Ave., Des Moines 9, Ia.
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Halmes Projector Co.**
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 456)
- Kunz Motion Picture Service**
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- National Carbon Company**
30 E. 42nd St., New York 17, N. Y.
(See advertisement on page 421)
- Radio Corporation of America**
Educational Dept., Camden, N. J.
(See advertisement on page 422)
- Ralke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.
- S. O. S. Cinema Supply Corp.**
449 W. 42nd St., New York 18, N. Y.
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 460)
- Swank's Motion Pictures**
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 460)
- Victor Animatograph Corp.**
Davenport, Iowa
(See advertisement on inside front cover)
- Visual Education Incorporated**
12th at Lamar, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Art Zeffler Audio-Visual Aids**
157 Washington, Newark 2, N. J.

RECORDERS—RECORDINGS

- George K. Culbertson Co.**
5133 Juanita Ave., Minneapolis 10,
Minn.
(See advertisement on page 420)
- Soundcriber Corporation**
New Haven 4, Conn.
(See advertisement on page 452)

SCREENS

- Fryan Film Service**
Film Building, Cleveland, Ohio
- General Pictures Productions**
621 Sixth Ave., Des Moines 9, Ia.
- Hirsch & Kaye**
239 Sixth Ave., San Francisco 8, Cal.
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- Radiant Manufacturing Corp.**
1215 S. Talman Ave., Chicago 8
(See advertisement on page 461)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 460)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

- Church Screen Productions**
5622 Enright Ave., St. Louis 12, Mo.
(See advertisement on page 467)
- Jan Handy Organization**
2821 East Grand Blvd., Detroit 11,
Mich.
(See advertisement on page 413)
- Pilgrim Press**
14 Beacon St., Boston, Mass.
(See advertisement on page 458)

- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Stanley Bowmar Co.**
2067 Broadway, New York 23.
(See advertisement on page 469)
- Stiffilm, Inc.**
8443 Melrose Ave., Hollywood 46, Cal.
(See advertisement on page 454)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
- Visual Sciences**
Suffern, New York
(See advertisement on page 454)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

- Church-Craft Pictures**
St. Louis 3, Mo.
(See advertisement on page 467)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
- West-View**
1523 Montana Ave., Santa Monica, Cal.
(See advertisement on page 459)

SLIDES (Standard 3 1/4 x 4)

- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 418)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 461)
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

- Ameriann Optical Co.**
Buffalo 15, N. Y.
(See advertisement on page 449)
- Bausch & Lomb Optical Co.**
Rochester 2, N. Y.
(See advertisement on page 417)
- Beseler Company, Charles**
245 East 23rd St., New York 10, N. Y.
(See advertisement on page 414)
- Burke & James**
321 S. Wabash Ave., Chicago 4, Ill.
(See advertisement on page 466)
- Comprehensive Service Co.**
245 W. 55th St., New York 19, N. Y.
- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 418)
- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- GoldE Manufacturing Co.**
1220 W. Madison St., Chicago 7
(See advertisement on page 457)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 419)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Ralke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Iowa
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 460)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



NOVEMBER, 1947

Volume XXVI

Number Nine

THREE DOLLARS PER YEAR—35c A COPY

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- IS OUR REWARD



The new **VICTOR "LITE-WEIGHT"**
16mm SOUND MOTION PICTURE PROJECTOR

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*For the first time a quality
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MAKERS OF MOVIE EQUIPMENT SINCE 1910

YOUR OVERWHELMING ENTHUSIASM for the new Victor "Lite-Weight" since its recent announcement is sincere assurance to us that 16mm Sound Projector users need this added versatility and portability.

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Films of the World Festival Opening Is a Success

WITH the blue and white flag of the Festival waving over the Surf Theater in Chicago, the Films of the World Festival opened Saturday, October 11, inaugurating the first such Festival to be held in the United States. A total of six factual films on the topic of "International Interdependence" were shown. The Festival will continue each Saturday through and including November 29 with showings at 2 p. m. and 4 p. m.

Physical Science Films, November 8

The Physical Sciences films are scheduled for the program of November 8. The British Information Services production in color *Let's See* will be followed by the McGraw Hill film, *According to Plan*. Encyclopaedia Britannica Films, Inc., *Atomic Energy*; Young America's *What Makes Rain and Flow of Electricity*; Films Inc-Phototronics Inc., *Light & Power*; *Latitude and Longitude* in color, United World Films, Inc.; and the concluding film, the French production by Les Films du Compas and Roger Leenhardt, *The Biography of the Motion Picture Camera* will also be shown at the program.

Public Relations Films, November 15

Films sponsored by and produced for commercial and industrial organizations as public relations films which make a contribution to public welfare and information will be shown on November 15. This program will present: *Men of Gloucester*, Ford Motor Company; *Clean Waters*, General Electric; *Lever Age*, Shell Oil Company; *Story of Menstruation*, International Cellulocotton Products; *Trees and Homes*, Weverhaeuser Sales Company; and *Children in Trouble*, New York State Youth Commission.



Louis Friedman, International Film Bureau and Edward T. Myers, Educational Screen film Festival notables.

Arts and Crafts, November 22

The November 22 program will feature films in Arts, Crafts and Music. A special program will be given on November 29 which will present several unusually interesting films from other countries.

Peoples and Lands of the World

Peoples and Lands of the World were seen in the program of films on October 25. Chosen for the public showing by the impartial screening committee were: *English Criminal Justice*, British Information Service; *Bread and Wine*, International Film Foundation; *Peoples of Canada*, National Film Board of Canada; *Brotherhood of Man*, Brandon Films Inc.; *House in the Desert*, United Palestine Appeal; and *Children of Russia*, International Film Foundation. The November 1 program included amateur and school-made films selected from those submitted.

Ralph Creer, president of the Chicago Film Council, reports that the Festival will be an annual affair. Plans

(Concluded on page 504)

Opening program of the "Films of the World Festival" met with the approval of the crowds in the lobby of the Surf Theater. First program covered international relations films.





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New Film Councils in Cleveland, Denver, and Minneapolis

FILM Councils have been established in three additional cities: Cleveland, Ohio; Denver, Colorado; and Minneapolis, Minnesota.

In the Treasury Room of the Cleveland Public Library, the Cleveland Film Council was officially organized last month, the constitution being adopted. Officers are Charles Burris, Manager of the Cleveland Telenews Theater, president; Virginia M. Beard, Curator of Films, Cleveland Public Library, vice president; Samuel Davies, Emerson Junior High School, Lakewood, Ohio, secretary; and Earl Carpenter, Escar Motion Pictures Inc., treasurer.

Denver and Minneapolis

In Denver, Dr. Harry M. Kauffman, Director of Audio-Visual Service, University of Denver, has been elected president of the newly formed council. E. Dudley Parsons, Jr., Director of Visual Aids, Minneapolis Schools, has been elected chairman of the new Minneapolis council. Arnold Luce, Department of Education, University of Minnesota, is vice-chairman while Tom Hope, Director of Visual Education, General Mills, is treasurer.

November Is Film Council Month

During the month of November, community councils are being urged to lay special emphasis on the film council idea. Leading audio-visual publications such as *Educational Screen* are lending special support to the council idea in the endeavor to stimulate the formation of 350 councils as soon as possible.

William H. Wells, Chief, Film and Television Section, Division of Films and Visual Information, United Nations has this to say about film councils:

"... We would like to see the local film councils numbered not in dozens or even hundreds but in thousands; second, we hope that one of the cornerstones of the film council plan will be, not the screening only, but on-the-spot discussion of the topics with which films deal. Information films are tools meant to be used, and we believe that the film councils can use them well."

Conferences of National Community Committees

A series of regional conferences has been planned to stimulate interest and inaugurate a campaign for 350 councils. On September 24, the Mid-West group met in Chicago. Mr. Stephen Corey, chairman pro tem of the Board of Trustees explained that the FCA wants people to have the opportunity of seeing the films which are available. Don White spoke for the commercial constituents; Mrs. Patricia Blair, for the educational constituents; Bruce E. Mahan, for the Board of Trustees; and Scott Fletcher, for the Finance Committee.

At the meeting of the Eastern States, held in New York, Mr. J. R. Bingham, President of the Educational Film Library Association and member of the FCA Senate served as chairman. Tom Brandon spoke for the commercial constituents; Miss Emily Jones, for the educational constituents; Mrs. Anna Rosenberg, for the Board of Trustees; and Scott Fletcher, for the Finance committee.



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DAVI Executive Committee Plans Three-point Program

A MEETING of the National Executive Committee of DAVI was recently held in Kansas City for the general purpose of reviewing recent departmental developments and affairs and taking action on plans for future activities. Some of the major subjects considered were:

1. Plans and procedures for the affiliation of divisional organizations. Sufficient exploration has been accomplished on this subject to warrant definite action and the formulation of detailed plans and procedures.

2. Plans and procedures for implementing the Three-Point Program. Methods will be evaluated and decisions will be made in regard to detailed procedures for following through on the plans. The "three-point" program involves study, research, and experimentations to determine what constitutes adequacy of (1) audio-visual programs in schools of various sizes and types; (2) architectural facilities for audio-visual programs; (3) audio-visual materials.

3. Atlantic City Conference. It is expected that this Conference, to be held next February, will be planned in considerable detail at this meeting.

4. Provision of more services to members.

5. Extension of liaison between DAVI and other NEA departments.

6. Disposition of former Conference reports, including the advisability of publishing them as the partial contents of a yearbook.

7. Policies in regard to publication channels.

8. Constitutional matters awaiting decisions by the National Executive Committee.

9. Plans and procedures for audio-visual projects recently proposed by four NEA Departments for joint DAVI action: a. Conducting research on methods and techniques in the utilization of audio-visual materials in adult education, with special reference to the field of group dynamics. b. Evaluation of audio-visual materials on the subject of health education, and publication of the results. c. Evaluation of audio-visual materials on the subject of safety education, and publication of the results. d. Publication of an annotated bibliography of literature. e. Joint meetings of DAVI and the American Association of School Administrators at Atlantic City.

Officers

Officers of the Department of Audio-Visual Instruction of the NEA include the following: Stephen M. Corey, University of Chicago, president; F. Dean McClusky, University of California, first vice president; Francis W. Noel, California State Department of Education, second vice president; Vernon G. Dameron, National Education Association, executive secretary. National delegates include Gardner L. Hart, Oakland (California) Public Schools; Thurman White, Film Council of America; Grace Fisher Ramsey, Museum of Natural History, New York; Camilla Best, Orleans Parish School Board, New Orleans, La.; Roger Albright, Motion Picture Association; E. Winifred Crawford, Montclair (New Jersey) Public Schools; Irene F. Cypher, New York University; Helen Rachford, Los Angeles County Schools; C. R. Reagan, Visual Education Inc., Austin, Texas; and Walter A. Wittich, University of Wisconsin.

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THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

Founded in 1922 by Nelson L. Greene

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COVER: The locations of most of the local film councils which are affiliated with the Film Council of America are shown on this map of the United States. The number of councils is increasing rapidly, and it may well be that a year from now this map will be covered with stars and include other countries.

Volume XXVI

Number 9, Whole Number 256

As Viewed From Here

It Is Your Move

WE join this month with other magazines in the audio-visual field in paying special tribute to the Film Council of America. But this is neither our first nor our last recognition of this "most important, most significant development in the audio-visual field." Such a development, which sets as its ultimate goal the community-wide use of audio-visual materials, cannot be treated adequately in a single special issue. That goal is so worthwhile that EDUCATIONAL SCREEN will continue month by month toward its achievement.

On It's Way

As viewed from here, the Film Council of America is in the clear and well on its way. It is no longer the mere vision and dream of the few leaders in the audio-visual field who developed its outline less than two years ago. It is no longer a mere plan on paper lacking the actual structure and personnel to make it reality. Today the Film Council of America is a going organization, with competent direction, with the backing of the audio-visual industry, and with well-defined goals. The FCA is going to achieve its goals with your assistance and cooperation.

THREE HUNDRED FIFTY LOCAL FILM COUNCILS BY JUNE 1948—that is the first and practically the sole immediate goal. All attention is focused upon that goal until it is achieved. And here's why it is so important: The great power of the motion picture, the filmstrip, and other audio-visual materials is realized only when they are used intelligently by group leaders to inform, instruct, and develop understandings. In every community there are leaders who know the power of these media and use it. These leaders are you who read this magazine. There are other group leaders in your community and every community who either do not know of the potentialities of audio-visual media or who have not yet found the way to use them. The local film council is the means for bringing you and these others together so that you can make sure of the widest possible use of audio-visual tools in your community.

Now, if you really are one who believes in the educational power of audio-visual media, it is your move. Your community needs a local film council. You are the one to take the initiative in finding the others in your community who share your belief and in organizing a local film council. If you want help, write to the Film Council of America, 6 West Ontario Street, Chicago 10.

Further detailed written information will be sent you, and you will also get the names of others in your part of the country who can assist you.

But once you get your local film council underway, remember this: A Film Council is a means to an end—it is a means of bringing together those who are using pictures and those who ought to be using them. It is a device for finding out what obstacles and problems are preventing maximum use of pictures in the community and for then using the combined experience of the council members in solving those problems.

Not a Luncheon Club

Remember, too, that a Film Council is not a luncheon club, or a preview club, or a film forum even though it may meet at lunch time, preview films, and discuss them. If it carries on such activities, it does so as a means for informing its members of new materials and ways of using them most effectively. Film Council activities are not limited, however. If distribution of films is a bottleneck, it can bend its efforts toward solving that problem and could even establish a community film library. If lack of know-how in the use of visual media is the problem, demonstrations can be planned, special group meetings organized, or even formal training courses provided. If information is needed by group leaders, the Film Council can get it and give it.

There is no limit to what a Film Council can do for its community, and there is no limit to the success of the Film Council of America if you do your part in your community.

Seventy Per Cent Are Adults

WE are particularly pleased to be able to publish this month the excellent summary report on "Audio-Visual Materials in Adult Education" by Thurman White, the Executive Director of the Film Council of America. This is especially appropriate because local film councils will find themselves considerably concerned about the use of audio-visual materials with adult groups.

"Seventy per cent of the world's population are adults," and most of the organized groups (outside the schools) at the community level that are potential users of audio-visual tools are adult groups. This report contains valuable information and references in an important and expanding area of education.

—Paul C. Reed

THE FILMSTRIP--An Examination Procedure in English Composition

An important use of filmstrips lies in the teaching of precise and accurate technical writing.

THE filmstrip is not yet widely used in English courses, particularly on the college level, although some progress is being made towards adapting this very useful medium to the needs and capacities of college English students. One area in which such adaptation is already quite feasible, without the necessity of producing specially designed materials, is Technical Writing. This paper will describe the use of a filmstrip in such a course required of engineering students at The University of Texas.

Examination for Technical Writers

The grades made on a regularly submitted series of themes or reports will necessarily determine a large part of the final grade in any composition course; yet it is customary and profitable to give some sort of final examination. This most frequently includes a paper written in class; often, such a paper is in itself the entire examination. In Technical Writing, the assignment of subjects without supporting data is not very satisfactory, since much of the training in the course is devoted to the organization and presentation of a specific set of facts. Impromptu papers on assigned subjects are likely to be perfunctory and not too complete a test of the student's actual ability. On the other hand, to prepare an entire set of data for use on a single occasion, especially when the student is often not likely to see his paper again, would seem to be an unnatural burden on the instructor. The filmstrip may be used to help solve this problem.

Technical Filmstrip on a Simple Process

During a final examination in May, 1947, the writer showed to a section of twenty-four students a filmstrip on *Mixing and Using Casein Glue*—one of the Jam Handy series on Aviation Training. The subject-matter had to be relatively simple and general, since the class was made up of young engineers (sophomore level, with a few advanced students) in several different branches. Conditions for showing the strip were fairly good: the room was shallow and wide, but was equipped with fans and venetian blinds. In such surroundings, a beaded screen provided an adequate image with visibility still good enough for note-taking. The strip, forty-six frames in length, took approximately fifty minutes at the beginning of a three-hour examination period. The students were asked to make notes as the strip was shown, each frame remaining on the screen a sufficient time for this to be done. Each student, thus, had exactly the same time available for taking notes, although the notes varied in total length between two and a quarter closely written pages and

JOSEPH JONES
Associate Professor of English
University of Texas

fifteen pages of wide scrawl. The average length of notes was six and a half pages. (One set was in shorthand.) Questions to the class revealed that no student had seen the filmstrip previously and that only five had had experience in the use of casein glue.

After a brief recess for relaxation, the students began composing their reports. They were told simply to make as adequate a report on the process illustrated



Jam Handy Organization

The subject matter had to be simple and unfamiliar in order that the test would not favor a few students. "Mixing and Using Casein Glue" qualified.

as they thought necessary, using whatever pattern of organization seemed desirable. The finished report was to be accompanied by a letter of transmittal and a paragraph of comment on the procedure used for the examination.

The time spent in writing, as well as the length of the completed reports themselves, varied—but not so markedly as in many other final examinations. One student finished in slightly over an hour and a half; the last one to finish wrote forty minutes overtime; the average was two hours almost to the minute. The variation in length of the reports was not so marked as that in the notes; the shortest report was three full pages; the longest, nine and a half. The average length was five and a fourth pages, representing a reduction of one and a fourth pages from the average length of the notes. (Variations in handwriting habits, of course make these figures only very rough approximations.)

Value of Uniformity

The resulting papers were of better quality than the typical set of final examinations; partly because the filmstrip provided some measure of textual assistance, partly because the material was being taken from notes rather than being set down directly. The papers were considerably easier to mark and evaluate, by reason of both their shortness and the uniform material they contained. Without exception, the papers reflected close and willing application to the problem which was set; doubtless the stimulus of a new method provided some of the motivation.

Student Opinion of the Method

Since this was a novelty among final examinations, the students were asked for a short paragraph expressing their opinion of it. Of the twenty-four replies, all but two were favorable. The unfavorable comments both complained that there was not sufficient time to do justice to the exercise. Following are representative comments from the other papers:

Personally, I like this method of presenting a final exam more than any other I have encountered so far. . . . A good test of an engineer's ability to write about general type of work with which he will be concerned. . . . Ideal for this course. . . . It gives a

basis for comparison of two people's writings on the same subject, whereas an open topic list does not have this value . . . No particular engineer should have a complaint on the subject of the filmstrip, as long as some simple process is shown . . . Utilizes the facilities of the course. . . . The theme is specific and the necessary information is available. . . . In my case, I find the many principles studied in report writing constantly applying to work of this type. . . . This examination, although entirely new to me, seems to be the fairest and the most worth-while exam I have taken at the University in four years.

Several of the favorable comments also pointed out that the writer was crowded for time.

A Good Check

This procedure offers, besides the advantage of strict uniformity, a rather good check on three of the principal activities stressed in exposition: note-taking, organization, and the actual process of composition itself. It gives the student the satisfaction of learning something new at the same time he is reorganizing and re-creating a set of facts. Three hours, however, would appear to be the minimum time in which it can be profitably used for an examination. Even then, there is a little crowding. A shorter strip, of course—thirty to thirty-five frames—might ease the pressure sufficiently.

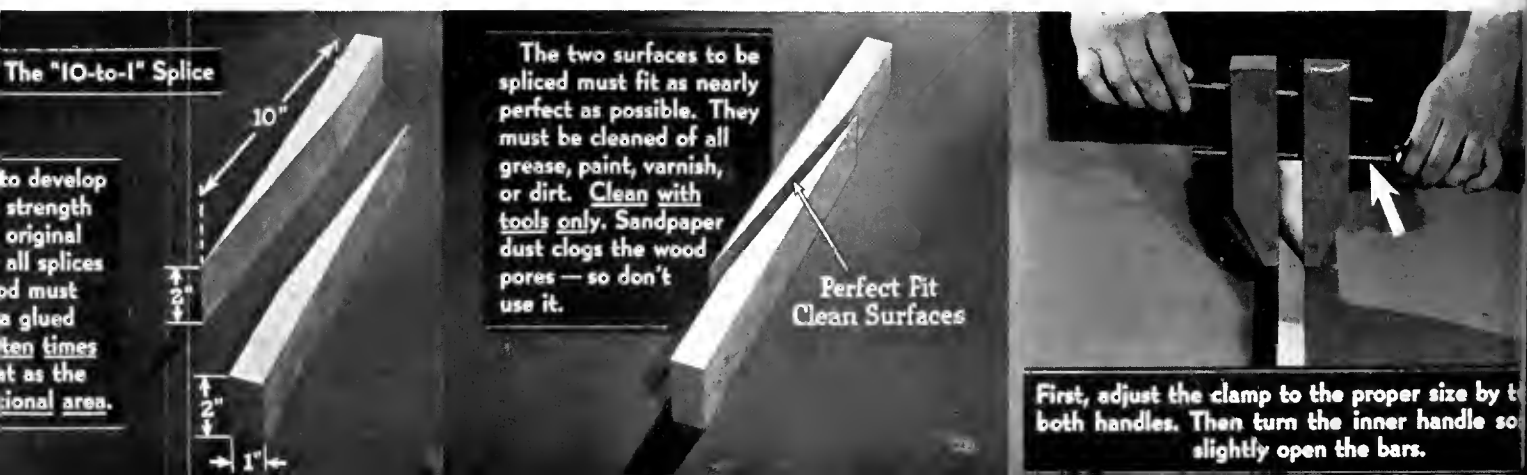
A Test of the Filmstrip

It may be said parenthetically that the examination was a test of the filmstrip as well as of the students. The papers showed quite clearly that the information contained in the strip could be easily absorbed and put into a different form. Although organization varied considerably from paper to paper, not much of the essential information was lost in transit.

Admittedly somewhat mechanical, this exercise is at the same time not too easy a one for the student to work out effectively. It has the obvious merit of keeping the writing within bounds; the merely fluent writer cannot very readily attempt to filibuster. It offers possibilities for further study, not only in examination procedures but in regular classroom work as well. The filmstrip is already a highly flexible and useful medium; this additional use may suggest some of its yet undeveloped potentialities.

Students were allowed to make notes during the showing of the film. Then they were given approximately two hours to write their examination paper, describing the process which they had seen. The course, one on technical writing, was required of engineering students.

Jam Handy Organization



AUDIO-VISUAL MATERIALS

In Adult Education

What is happening in the field of adult education is explained in this condensed version of a report prepared for the Joint Committee to Study Adult Education, April 8, 1947.

THURMAN WHITE
Executive Director
Film Council of America

THREE things are happening to facilitate the new popularity of adult education. Adult education leaders are (1) moving from a "teach-by-the-book" technique to a "teach-by-experience" technique; (2) learning how to manage the "stuff of experience"; and (3) finding increasing abundance of usable materials available for their work. By themselves, these may not seem too important, but in view of the urgency of the adult education movement, they have considerable significance.

Search for a New Technique

Members of adult groups simply insist on understanding what they are learning. Or they quit coming. And that's disaster for the voluntary system. Hence, the search for a new technique by many individual leaders. Not that they want to discard words but it is more that they want to give meaning to words. They do not devalue words; they are simply up against hard-headed adults who have neither time nor patience for meaningless jargon. Leaders must look for ways and means of giving group participants the experiences that fill out the meaning of the words they use. They must search for methods and materials that help them avoid verbalisms—the dreadful educational disease of using words without meaning.

Training Under Pressure

Probably the finest example of this shift in technique is provided by the educational program of the armed forces. When it became necessary to train several million adults in new attitudes and strange skills—under the greatest pressure to get it done quickly—the command staff vitalized the lecture hall curriculum. Trainees were put through a series of concrete experiences that were either real or cleverly simulated reality. The finest engineering ingenuity went into design of materials that contrived to add realism to combat training.

Perhaps the most widely used of any single type of material was the motion picture. Charles Hoban, Jr., reports on the value of this device in his *Movies That Teach* (Dryden: 1946). He writes,

"The fact that motion pictures contribute to learning facts, principles, and skills, and that students learn and remember well from films has long been demonstrated in educational research. It should, therefore, be no surprise that films were used by the Army, the Navy, the U. S. Office of Education, and other war-training agencies for training purposes, and that,

in comparison with other teaching materials and procedures, they resulted in better learning of facts, principles, and skills.

"Exaggerated claims have been made to the amount of time saved in the training program through the use of films . . . What films actually did was to improve the quality of the training provided in the allotted time." Here men have moved far from the technique of "teach-by-the-book".

Perhaps it is only natural that since the war, a number of the training techniques used by the services should be brought into the general adult education field.

The University of Wisconsin, for example, has instituted a packet service. It makes available to groups

Formula for A Successful Film Forum*

1. Assemble a number of topics (many more than you can possibly use) which you know to be of interest to your group and which you know present issues about which there is a lively difference of opinion;
2. Select films suitable for discussion that are relevant to a half dozen or so of the above topics;
3. Arrange for a suitable room (with an informal atmosphere, easy control of lighting, etc.) in which the forums may take place;
4. Work out an exact schedule of dates for the film forums and book the films desired for each of the forums well in advance;
5. Secure a good projector, and a competent projectionist, for each meeting;
6. Arrange for guest experts, panel discussants, or other personnel connected with each topic presentation;
7. Prepare, or arrange to acquire, all needed film forum materials; film discussion guides, follow-up book lists, etc.;
8. Arrange for a suitable discussion leader to take charge of each forum;
9. Give the series adequate publicity;
10. Keep your fingers crossed until it is over.

*Glen Burch, *Film Forum Review*, Summer Issue, 1946.

throughout the state such materials as 16mm sound films, pamphlets, clippings, visual aids and discussion guides. These materials are put up in packets, each containing enough material for a single forum or study group discussion.

There are signs that a growing number of libraries and museums are becoming interested in audio-visual instructional materials as aids to adult education enterprises. Many of them are sponsoring pilot programs in their communities. A very impressive list was published in the *Adult Education Journal*, January 1946 issue.

American Library Association

To assist libraries with the problems of establishing and developing film services, the American Library Association has recently established a film advisory service. Mrs. Patricia Blair, former Director of the Film Bureau, Cleveland Public Library, and for three years a member of the Board of Directors of the Educational Film Library Association, has been appointed advisor on Film Service through Libraries. Mrs. Blair will set up a clearing house of information on films.

Film Council

Another effort to which many adult leaders have attached considerable importance is the nation-wide consumer movement sponsored by the Film Council of America. A relatively new but strong organization, the Film Council of America represents such diverse organizations as the Allied Non-Theatrical Film Association, the American Library Association, the Educational Film Library Association, the Equipment Manufacturers Council, the National Association of Visual Education Dealers, the National Education Association's Department of Audio-Visual Instruction, and the National University Extension Association. Growing out of the wartime National Advisory Film Committee of the Office of War Information, the Council represents a trend toward the establishment of closer relationships among film producers, distributors and users. Under the stimulation of the Council, local film councils have been organized in several score American communities. These serve as centers of information on instructional materials, work toward the solution of general community problems which handicap their use, and provide an opportunity for those who know little or nothing about new materials to meet with those who do. The organization manual *Speaking of Films*, states that the local film council "grows out of inter-club cooperation and functions essentially as an adult education activity."

The Motion Picture as an Instrument

A great deal of effort is going into the examination of the motion picture as a potential instrument of great power in the education of the masses. For more than a year an expanded program of research in film selection, evaluation, and utilization for adult groups has been under way at the Institute of Adult Education of Teachers College, Columbia University. The results of this research are being published from time to time in the *Film Forum Review*, a quarterly publication of the Institute. Beginning with the 1947 Spring

issue, an annotated guide to discussable films will be issued in sections. The first section lists films in the field of international relations; later sections will include films on family-life problems, intergroup problems, and other areas of general interest.

Across the country, experimental programs have also been held in which the film has played a prominent role. In each of them, there has been an effort to find the formula for successful use. One of the early successes was scored by the East and West Association, together with the Town Hall Workshops. Kathryn Linden, Chairman of the Film Committee, reports their film forum series in the *Review*, Fall, 1946 issue.

In San Francisco, a variation of the same pattern was followed in film forums held by the Embarcadero Army and Navy, YMCA. J. R. Bingham, Director of Association Films, wrote in the Summer 1946 issue of the *Review* that such forums had been conducted once each week as a regular program feature since 1944.

Adult Leaders Learn

From experiences of this kind, adult leaders are learning some things about the management of learning materials. Robertson Sillars made some pertinent comments in the *Adult Education Journal* for October 1946. Under the title, "Means Are Not Ends," he wrote, "Instruments do things and that fact holds an uncanny fascination for the specialist. He becomes a technician rather than an educator. Direction and purpose are lost in virtuosity. Communication is regularly and almost universally discussed as a thing in itself, without reference to what is communicated. To prevent our doing something of this sort, it is necessary at the outset to remind ourselves that materials are nothing but aids in the teaching and learning process."

This approach is quite basic for adult leaders who are learning how to manage the "stuff of experience." But after recognizing that the materials are the servants and not the masters, there still remains the question of how best to use them.

William S. Vincent prepared a discussion leader's manual entitled "Forum Series on Citizenship" for Encyclopaedia Britannica Films to be used by the General Federation of Women's Clubs. In it he said, "One of the most powerful levelers in our culture is the film. Far more than the reading of books, a viewing of films can give the viewers a common starting point, a common mind. And from this point, discussion can lead in any direction that logic may indicate."

Two other writers discussed the same point in the *Film Forum Review*, Summer Issue, 1946. Following a film forum experiment in Ottawa, J. Roby Kidd reported, "The leaders stated that the contribution of the films was in highlighting the basic facts related to the topic and in putting the audience in a 'mood for discussion.' One leader felt that the film was more effective than the discussion in motivating the audience to take some action following the forum."

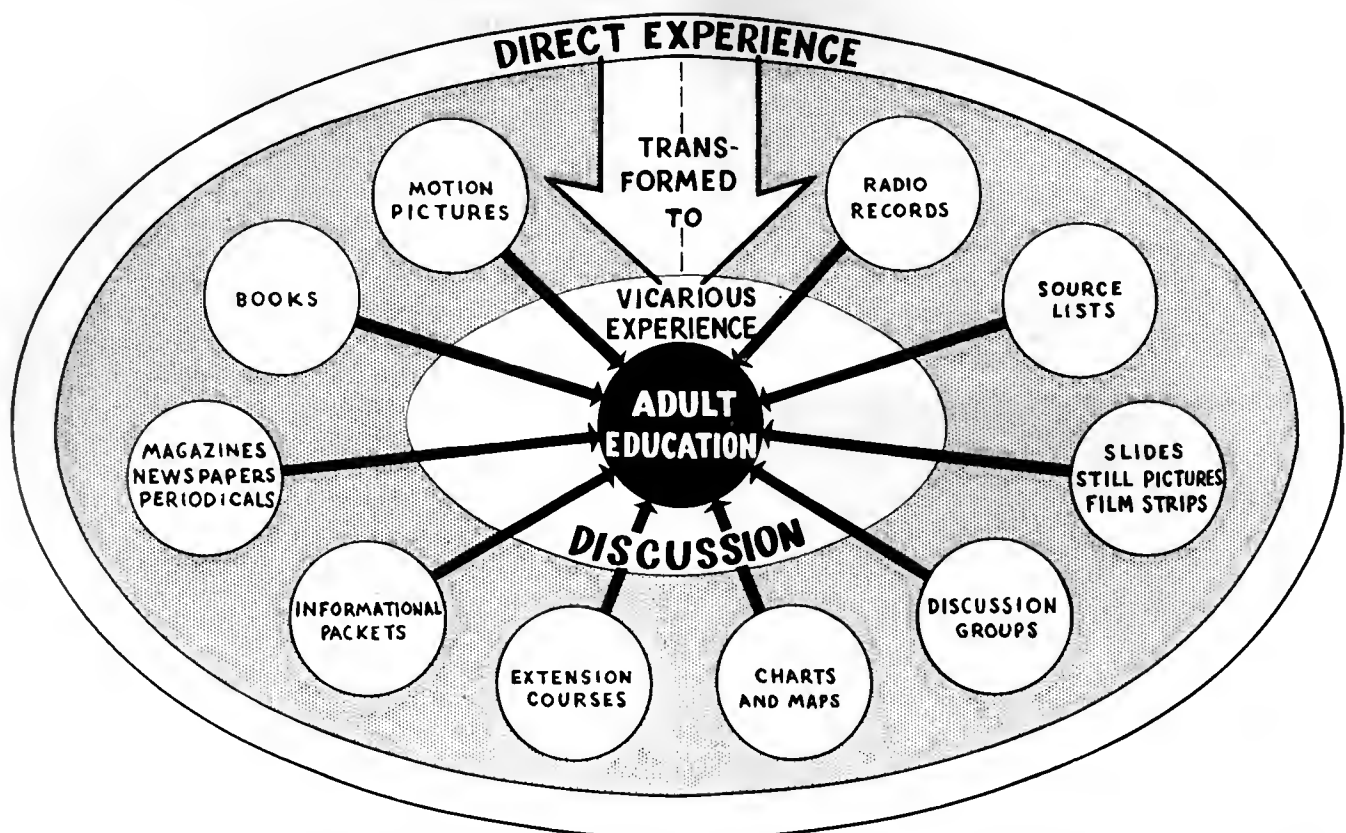
A large number of other practical suggestions for good use have been presented by recognized authorities in the field of educational materials through a publication of the Educational Film Library Associa-

tion, entitled "Making Films Work For Your Community." In it, Edgar Dale tells a little story of simple film use. He says that using an army film on dental health he "merely asked the members of the group the kinds of questions which they would like to see answered in a film. The ten questions raised were written on the blackboard. The film was then shown and we noted that answers to eight of the ten questions were secured. There followed some general discussion of the key points made in the film." Dale's point is, "The film must be tied up with the needs and purposes of the members of the audience. It needs to be followed up where practicable with the reading of articles, or pamphlets, or books."

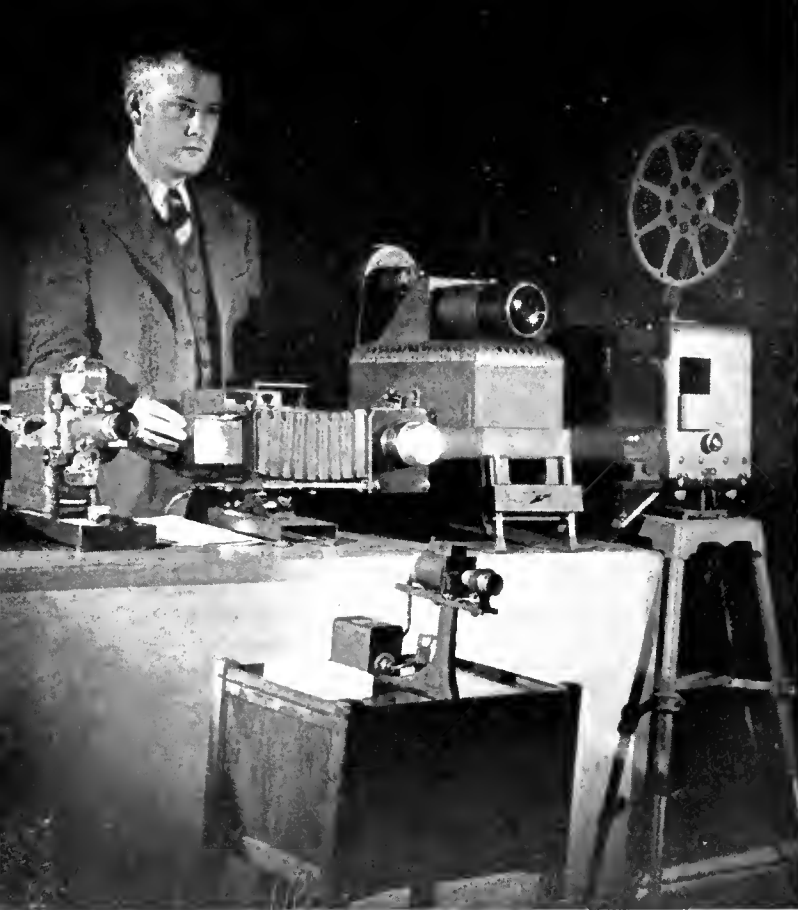
Adult leaders have learned how to use the variety of materials. They have also become aware of the increasing abundance of usable materials available for their work. The volume of films, filmstrips, and slides has reached staggering proportions. In the current edition of "1000 and One; The Blue Book of Non-Theatrical Films", published by the *Educational Screen*, over 6,500 titles of 16mm films are listed. Any one or all of them can be shown on the standard 16mm sound projectors now in use in the United States. Without attempting to list or comment on the suitability of this vast resource, it is worth mentioning that they include twenty-eight March of Time subjects, one-hundred-fifty U. S. Department of Agriculture Films, five-hundred U. S. Navy films released through the U. S. Department of Education, and six-hundred Hollywood educational subjects released through Teaching Films Custodians.

It is, of course, regrettably true that very few sound movies have been made for discussion purposes. For some, this is a damning weakness, but Mary U. Rothrock included a horizon painting paragraph in the introduction to McDonald's "Educational Motion Pictures and Libraries" (American Library Association; 1942), which says, "Films introduce a world we never saw, a life we never lived, and people we never knew; They show glimpses of beauty to be treasured and of ugliness which men must strive to obliterate. They can speak directly to many who are accustomed to obtaining ideas from the printed page . . . They furnish a speedy method of communication to large groups and provide them with a common experience . . . They can clarify job techniques for the worker, picture the living past for the historian, and extend the range of the eye for the scientist. They have in them the power to open study on vital problems, to plead the case for neglected humanity, to revitalize democracy, and to develop a more responsible citizenship."

Seventy per cent of the world's population are adults. Much of their learning that is ten or more years old is already obsolete; most of what they learn today will be obsolete ten years from now. Popular education throughout life to help adults manage all their experience is definitely in the scheme of things. To contrive learning situations out of reality or simulated reality is the task of adult leaders. For them, the materials of adult education—"the stuff of experience"—have assumed a major importance and their wise and effective management will do much to facilitate the resurgence of adult interest in organized education.



Materials are merely aids in the teaching process. An increasing abundance of usable materials has permitted adult leaders to move from the "teach-by-the-book" technique to better methods of transforming the direct experience of a few to the education of many.



A variety of projection equipment is available for student training in use and maintenance. Bruce E. Mahan is Director of the Extension Division, and Lee W. Cochran is Executive Assistant.

FOR more than a quarter of a century, the Bureau of Visual Instruction of the State University of Iowa Extension Division has made available to the teachers of Iowa some of their most effective classroom teaching aids in the form of lantern slides, film strips, recordings, exhibits, and motion pictures. A training program has been conducted by the Bureau to give teachers instruction in utilization of teaching aids and in the use of projection equipment. The Bureau has also produced a considerable number of films for scientific and teaching purposes.

Staff members of the Bureau of Visual Instruction test camera and sound recording equipment before beginning a production.



Iowa State Audio-Visual Laboratory

Circulation of audio-visual materials, teacher training, and production are the functions of the Bureau of Visual Instruction.

The Bureau has three main functions. It selects, maintains, and circulates audio-visual teaching aids. It trains teachers in the use of audio-visual aids. It produces audio-visual aids that are otherwise unobtainable.

Distribution

The largest single activity of the Bureau of Visual Instruction is the maintenance of the visual aids lending library, through which films are distributed to schools, churches, clubs, and other organizations. A *Catalog of Visual Aids for Classroom Use*, listing and describing all audio-visual materials available from the Bureau, is published annually, and copies are obtainable, without charge, on application to the Bureau. The Bureau furnishes films and equipment for all educational purposes on the University of Iowa campus, nearly 3,000 reels of film being shown during the school year ending June 30, 1946.

The demand for educational films from the Bureau has increased rapidly during the past five years. It is estimated that nearly five million people saw films distributed by the Bureau during the year ending June 30, 1946.

Teacher Training

Well aware of this increasing need for better integration of audio-visual aids into school curricula, the University of Iowa College of Education and the Extension Division Bureau of Visual Instruction established the Iowa Audio-Visual Laboratory in the Summer of 1946. This permanent laboratory was organized to provide the teachers of Iowa a source of reliable information concerning the most effective utilization of audio-visual materials.

For study and reference, the laboratory includes: all types of projection equipment; a complete library of audio-visual publications and other source materials; non-projected aids such as maps, charts, globes, and pictures; exhibits demonstrating a variety of stimulating school-made training aids; and audio equipment including a wire recorder and public address system.

The laboratory provides opportunity for individual study of specific problems by those enrolled in the audio-visual teaching aids courses, and it also made available to staff members of any college, public, or

parochial school in Iowa for research concerning problems related to the procurement, planning, or the use of audio-visual materials.

Motion Picture Production

One of the functions of the Bureau of Visual Instruction is to produce audio-visual aids fitting the needs of Iowa schools. Consequently, the Bureau has produced 16mm sound films for nearly a decade. Silent films also are produced when the purpose of the film warrants omission of sound.

Circumstances favor the production of teaching films on the University of Iowa campus. Specialists in many fields are available for technical guidance, and student actors play many of the parts in Bureau productions. Facilities for constructing special sets have been provided through the cooperation of the University Theatre Workshop.

One Objective

Although the Bureau has three basic functions, it has but one objective—to assist those engaged in teaching to make their work more effective through the thoughtful use of audio-visual aids. To meet the growing demand for its services within the state, the Bureau has launched a program of planned expansion.

In keeping with this plan, the lending library of the Bureau will offer an increasingly large selection of educational sound and silent motion pictures, sound and silent slidefilms, lantern slides, and recordings. Every effort will be made by the Bureau staff to raise the standard of quality and teaching utility of such aids, through contacts with other producers, and through critical evaluation of such aids before they are purchased for inclusion in the lending library.

The Bureau's program for increasing the effectiveness of audio-visual aid utilization in Iowa schools also will be accelerated. Facilities will be provided on the University campus for larger classes in this rapidly-growing branch of education. More teaching methods courses will include work in audio-visual aids utilization, and the number of off-campus conferences and meetings, for discussion of better audio-visual classroom methods, will be increased. Bulletins and circulars bearing on the problems of effective audio-visual aids utilization will be published and circulated among



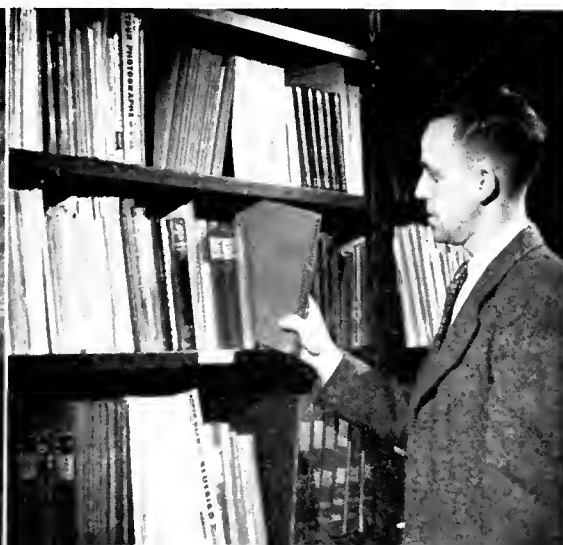
Teachers learn to operate wire recorders and sound slide-film equipment.

the administrators and teachers of Iowa schools.

Production of new audio-visual aids likewise is expected to increase tremendously in the years immediately ahead. These aids will include sound and silent motion pictures, sound and silent film strips, lantern slides, and recordings. Several University departments

(Concluded on page 517)

The laboratory serves as a center of audio-visual materials. LEFT: Map and globes are important visual materials; CENTER: An audio-visual materials library is maintained; RIGHT: Films in their cans are stored much like books.





City Hall, Atlanta, Georgia in which the Audio-Visual Education Department with its radio studio is located.

IN THE spring of 1922, the Atlanta Board of Education, following the recommendation of Superintendent, Willis A. Sutton, directed him to inaugurate a city-wide visual instruction program. Thus by the fall of 1922, the Department of Visual Instruction had opened its doors to serve the Atlanta Public Schools. The program was under the direction of Mr. Joe Coffman, who came to Atlanta from the Birmingham, Alabama, Public Schools.

A Pioneer in the Field

Even though the Atlanta Department was among the pioneers in visual education, the 1922 date was by no means the beginning of the use of visual aids in the Atlanta Schools. As early as about 1911 one school had purchased a hand-operated 35mm Powers Projector. As the years went by, a few other schools purchased motion picture projectors using them primarily for showing entertainment films.

At the close of World War I, Dr. Sutton, while still principal of the Atlanta Technological High School, purchased a surplus war projector and other types of visual education equipment, thereby inaugurating a visual instruction program within his school. This equipment was used solely for educational purposes. Meanwhile, many other schools acquired lantern-slide

ATLANTA Audio-Visual Anniversary

Atlanta looks over 25 years of audio-visual instruction, covering the span from 35mm silent to 16mm sound films and F-M.

WALTER S. BELL

Director Audio-Visual Education Dept.
Atlanta (Georgia) Public Schools

projectors and sets of both slides and stereographs. Thus, by the time Dr. Sutton became Superintendent of Schools in 1921, the Atlanta Schools were ready for a city-wide visual instruction program.

Few Suitable Films

The problems in the early days of the program were many and acute. In the first place very few films suitable for educational use were available. Thus, a major function of the department was to produce visual aids. A complete photographic laboratory for producing and processing motion pictures, lantern slides, and still pictures was set up. Of course, that was in the days before sound motion pictures, and the photographing, developing, titling, editing, and printing were somewhat simpler than today.

Danger of Fire

Another acute problem in the early days was the danger of fire. All the films were 35mm and many of the subjects were available only on nitrate stock. Fortunately no fires occurred, but there must be a number of grey heads still in the Atlanta School System that resulted from worrying over the possibility of a disastrous fire.



Miss Ira Jarrell, Superintendent, Atlanta, Public Schools.

Early in 1924, Mr. Coffman left the department to become a commercial producer of motion pictures, and Dr. E. R. Enlow was appointed director. Dr. Enlow had had considerable experience in the use of teaching aids, including motion pictures, as a teacher of physics in the Atlanta Technological High School and had also organized and taught courses in "wireless." This experience was later to be very valuable to him when the Atlanta School of the Air was started.

Dr. Enlow employed as his assistants Mr. C. D. Beeland, who later became an ace Paramount News Cameraman; Mr. Tom Wilson; and myself.

Up until Dr. Enlow became director, the emphasis of the department had largely been upon production of materials. A secondary objective had been to supply recreational programs to communities which were without community theaters. Because of the lack of materials, little could be done in the way of providing educational programs. However, by 1924 more materials were becoming available, and therefore Dr. Enlow began to shift the emphasis to the distribution and utilization of educational materials.

Nineteen-twenty six was a red letter year for the department. A \$26,000.00 appropriation in addition to regular funds was granted. Most of this money was used for providing sets of lantern slides and stereographs for individual schools. Some equipment, maps, and globes, and other items were also purchased. Twenty-six thousand dollars purchased a great deal in those days.

Early School of the Air

About this time, Dr. Sutton inaugurated one of the first schools of the air in cooperation with radio station *WSB*. This program was made possible by a gift from a patron of the school system of a railway carload of Atwater Kent Radios. Thus the Atlanta Schools became active in both audio and visual education.

Up until this time the department had been housed in a small five-room dwelling adjacent to one of our high schools. During the 1926-27 school year, it moved into an abandoned school which had been converted into an administration building. Adequate quarters were thus available for the first time.

End of Phase I

No one dreamed that the 1926-27 period was to be the early high-water mark of the expansion and service



Mr. Alvin Gaines, Supervisor of Radio Education inspects one of the original "School of the Air" radios used in 1926.



The staff. Left to Right: Ben Davis, technician; Dorothy Underwood, booker; Alvin Gaines, supervisor of radio education; Alva Burks, secretary; George McCurdy, Jr., chief technician; Robert Wolcott, Jr., technician; (seated) Walter Bell, Director.

of the department, but it was. Recession had already started. Some "authorities" were predicting that the motion picture projector and radio would soon replace the teacher. Thus, some teachers were becoming suspicious of radio and visual education. The public heard the cry that education was becoming sugar-coated and that made them suspicious. A new salary schedule for teachers created a shortage in funds. These forces acting together forced on the administration a program of economy. Of course the department was the first to feel the axe, since it was the newest. The staff was reduced from four to three persons. Presently the writer was transferred to the Business Department.

Depression

As the depression deepened Dr. Enlow was assigned —part time—to other duties. Finally the department was abolished and a new department created—"The



Mr. George McCurdy, Jr. demonstrates an early 35mm motion picture projector used by the Department.

Department of Statistics and Special Services," which included visual education activities. Dr. Enlow became head of this new department and the Special Services or Visual Education personnel of the department were reduced to a total of one person, myself. Even this was not the low point of the trend. The writer was later assigned a full-time teaching load and directed to carry on the visual education activities as an extra-curricular activity. By using student help, incidentally without remuneration, the activities were continued. But the cry to do away with the frills and furbelows continued from the press, the radio, the pub-



Sam Linch, former supervisor of radio education, now an educational advisor to AMG in Germany, directs a broadcast from the city hall.

lic and the patrons and was echoed in political circles. This antagonism to audio-visual education was combatted with the most potent weapon available—*service*, service not only to schools but to churches, civic, and service groups of all kinds. No opportunity for service was allowed to pass. This service together with the backing of Superintendent Sutton and the Board of Education made it possible to weather the depression.

Changeover from 35mm to 16mm

During the depression the changeover from 35mm to 16mm and from silent to sound motion pictures occurred almost painlessly because of the low ebb of activities. The depression forced a change from lantern slides to the more economical filmstrip. A WPA visual education project assisted in a production program. Therefore, in effect the depression resulted in a new birth of audio-visual education in Atlanta.

During the prewar years, the department originated and promoted with several other agencies the Southern Conferences on Audio-Visual Education. A large number of recordings were produced for the Committee on Sound Recordings for Georgia Schools. The library of materials was increased from year to year, and a daily service to teachers provided. The radio program was revived, and a radio teacher assigned to coordinate school programs with the various radio stations in Atlanta. Services offered by the department were increased to include classroom recording, loans of photographic, stage and projection booth equipment of various types, conducted educational excursions, and a complete sound system service. By

1940 the staff consisted of a supervisor of Audio-Visual Education, a radio teacher, a secretary, a technician, and a truck driver. Thus the staff had not only regained its former status as far as size was concerned but had even grown a little.

World War II

The national emergency just before the War and the civilian defense program during the early months of the War added new problems to the already busy staff. Atlanta had become convinced of the instructional potentialities of radio and visual education and did not hesitate to call upon the department to assist in preparing the public and industry both emotionally and physically for war. As the War progressed, the problems multiplied with the shortages of transportation, materials, and equipment. Then three of the five members of the staff entered military service, but in spite of such problems, the department carried on under the direction of Mr. George McCurdy, not only its regular service but also a war program as a War Film Service Library. This achievement was accomplished by many hours of free over-time and volunteer workers.

During the two years since the close of the War, the staff has been busy trying to overcome some of the shortages of materials and equipment that developed during the War. The impetus given to audio-visual education by the War has resulted in making the problem of supplying schools with an adequate audio-visual education program with limited funds more acute than ever.

In spite of the fact that the Atlanta Department is an old and established service, the War caused a great increase in the demands for service from the schools. For example, there was a 59 per cent increase in the utilization of materials distributed this past school year, as compared with the last year of the War. There were approximately 17,500 utilizations of items sent out during the school year 1946-47.

The Atlanta School System is fortunate in having a superintendent, Miss Ira Jarrell, who came up through the ranks and who has grown with audio-visual education. Miss Jarrell used audio and visual materials extensively as a classroom teacher. As a principal, she continued her interest even to the extent of studying in this field. She is now using her office to promote and expand the present program to meet the growing audio-visual needs of the Atlanta Schools. She has recently set in motion the machinery for obtaining, installing and operating an FM Radio Station. She plans for the department to be on the air by January 1st with daily educational programs. Mr. Alvin Gaines, of the department's staff, will be the station manager.

The future of Audio-Visual Education in Atlanta is very promising. Just what types of mechanical and electronic devices will be available to speed up and improve learning can not be predicted. But it can be predicted with a reasonable degree of certainty that the Atlanta program will continue to improve and expand.

Filmstrips for Freedom

The 160th anniversary of the signing of the Constitution has been declared a "Year of Rededication."

DAVID J. GOODMAN,
Editor-in-chief, Audio-Visual Division
Popular Science Publishing Company

THE American Heritage Program was inaugurated on May 22, 1947, at a White House conference sponsored by President Truman and Attorney General Tom C. Clark. Participating in the conference were representatives of more than sixty national organizations, the membership of which, comprising many millions of Americans, includes citizens of widely divergent occupations and ways of life, religious and political views and convictions, national and racial origins and backgrounds.

The goal of the Foundation's program, active citizenship, is announced stirringly in its slogan: "Freedom is Everybody's Job."

The Year of Rededication began on September 17, 1947, the 160th anniversary of the signing of the Constitution. The Foundation appeals to mayors, school superintendents, officers of labor, business, fraternal and other groups, in towns and cities throughout the land, to set up a series of Rededication Weeks in their local communities, with the objective of bringing every citizen into participation.

The most spectacular feature of the American Heritage Program in this Year of Rededication will be the Freedom Train. Under the sponsorship of the Department of Justice, a train of three exhibit cars has been

made up, in which will be displayed about one hundred of the most famous original documents in the history of the United States as a nation. Together they will present the most impressive and comprehensive exhibit of its kind ever assembled. Throughout the Year of Rededication the train will move from city to city, reaching in its itinerary most of the major centers of



Scene from a filmstrip in the American Heritage Kit.



TOP: The Freedom Train which is carrying 100 famous documents to the people. BOTTOM: Interior of the train showing the historical display.

population in the nation. Its arrival in each city will be timed as the climatic event of the local Rededication Week, thus serving as the rallying point for patriotic ceremonies throughout the land.

"Freedom is everybody's job." It is especially a teacher's job. The American Heritage Program is a vast national and local program of education. If that program is to be the success that we wish, the schools must play a great part in bringing it before the people. From the lips of teachers the average child first hears the word "freedom." All teachers, especially those of classes in Social Studies and English, are asked to give Freedom and the American Heritage a position of exceptional prominence in instruction.

Special teaching guides in English and in the Social Studies, recommended by the Department of Secondary Teachers of the National Education Association, have been prepared and distributed generally by the American Heritage Foundation.

School activities in the program naturally will center about Rededication Week, and will lead to the climatic visit to the Freedom Train. The work should not end then, for our heritage of freedom should be a recurrent theme in instruction throughout the year of Rededication.

(Continued on page 522)

TEACHER - COMMITTEE EVALUATION



L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Near Home

(British Information Services, 360 North Michigan Avenue, Chicago 1, Illinois) 25 minutes, 16 mm., sound, black and white. Produced by Basic Films for the British Ministry of Education. \$56.25.

Description of Contents:

NEAR HOME is a film showing the utilization of the community resources in a social studies unit in a school in England. G. Lester Anderson, Associate Professor of Education, University of Minnesota, in a prologue to the film, states that the information shown in the film employing such sound teaching principles as teacher-pupil planning, capitalization on the interests of pupils, effective study



British Information Services

Members of the community are invited to see the map of the local area which the children in "Near Home" make.

of the community, and mastery of subject-matter in functional situations is applicable to teaching in the United States.

The opening scene of the film shows the members of the class and their teacher on a hill near Bishop Auckland. When the pupils ask the teacher questions about their surroundings, he turns the questions back to the pupils and suggests that they investigate the community. The next scene shows the pupils and the teacher, sometime later, in the classroom as the pupils outline information which they want and places that they would like to visit in order to collect this information. The teacher helps them organize into committees.

The following scenes show groups visiting such places as mines, roads, aqueducts, the town hall, a forge, and the university library. Sometimes the pupils are alone, and sometimes they are accompanied by the teacher. In a later summarizing session, feeling the need for a map to relate places and reports, the pupils set about making necessary maps.

Committee Appraisal:

This film should be valuable to student teachers, teachers and supervisors, in showing teacher-pupil planning and execution of a unit of work with emphasis upon utilization of community resources. It might also be used with these same groups to show education in a superior and progressive teaching situation in England. The teacher in the film might well be analyzed for traits characteristic of good teaching.

Dining Together

(Children's Productions, Box 1313, Palo Alto, California) 10 minutes, 16 mm, sound, color. 1946. \$75.00.

Description of Contents:

This film shows the part that good table manners play in the enjoyment of holidays such as Thanksgiving. Two small boys help their mother prepare for a Thanksgiving dinner to which friends have been invited. They obviously enjoy the small tasks and keep in mind the Thanksgiving tradition of using the best of everything they have for their celebration. After admiring the simple yet beautiful centerpiece which their mother has arranged and the turkey in the oven, they change to their good clothes. They welcome their guests politely and cordially, since it is good to have friends who like to come to our homes, especially on holidays.

The fact that good manners make people happy is emphasized throughout the dinner sequence. During the meal the following points are emphasized, always positively: using a napkin, using a soup spoon, posture, using a fork, taking small mouthfuls, eating bread and butter, not talking with food in one's mouth, chewing with one's mouth closed, drinking, eating all of one's food, using a knife, and placing one's knife and fork correctly when finished.



Children's Productions

"Dining Together" suggests, in a positive manner, the desirability of good manners.

Committee Appraisal:

Catching the spirit of Thanksgiving, with all of its preparations and pleasures, this film presents under the most favorable conditions examples of good table manners for primary children. Attitudes of helpfulness in getting the holiday meal and responsibility for making guests feel welcome are also made attractive and worthwhile. A middle-class California home and a simple yet festive table arrangement provide the setting. A slowly paced narration suggests the desirability of the manners practiced by the family and their guests without actually describing what each one does. Piano music, which might well be more subdued at several points, furnishes a background for the action and the narration.

Duties of a Secretary

(National Educational Films, 165 West 46th Street, New York 19, N. Y.) 30 minutes, 16mm, sound, black and white, 1947. \$52.50. Produced for the Underwood Corporation. Study guide available.

Description of Contents:

Barbara Hayes, the new secretary in George Harman's real estate office, finds her work going smoothly after dreaming that she has violated all of the procedures so recently taught her in a secretarial course.



National Educational Films

Barbara finds that the "Duties of a Secretary" go smoothly after dreaming of all the possible mistakes.

After visiting the office to get some last-minute instructions from the previous secretary, she goes home to pour over her class notes. Falling asleep, she dreams that her first day in the office is a series of secretarial *faux pas* which would in actual life cause her to lose her job. She can not find material in the files; she interrupts dictation to ask about details; she forgets an important enclosure; she reveals important information to her employer's competitor; she lacks tact in handling office callers; she forgets important messages; she carelessly opens personal mail; she changes the form of a dictated letter; and she neglects to lock the office safe before leaving.

When she actually arrives at the office the next morning, she makes sure that the desks and all equipment are clean and in proper order to start the day's work without confusion. She is then shown doing correctly all of the things she did incorrectly in the dream. As a result her day goes well, and she is obviously proud of the work she has accomplished and her boss's approval when she leaves the office.

Committee Appraisal:

Using a dramatic technique, this film should impress upon prospective secretaries the wide variety of duties which they will be called upon to perform in the small office. At the same time, it should present vicariously experiences which any commercial instructor would hope his students might avoid in

person. These dream experiences are life-like enough to be used as a basis for class discussion of consequences of carelessness and inefficiency and to instill in the novice a desire to avoid them. The characters themselves present the commentary, with the off-screen voice of Barbara's teacher reminding her of the rule which applies in each situation. The film should be useful with secretarial classes on both the high school and business college levels.



Films of the Nations

"People's Charter" shows that the job of maintaining peace is for the people and stresses the role of the United Nations Organization.

People's Charter

(Films of the Nations, 55 West 45th St., New York City 19) 17 minutes, 16 mm, sound, black and white, 1947. Produced by the United Nations Department of Public Information. \$37.50, less 10%.

Description of Contents:

Beginning with scenes of guerrillas planning for unified action, and scenes showing men from many lands fighting together under one plan, the film proceeds through scenes of the Moscow Conference, the San Francisco Conference, and the General Assembly meeting in London, to show that cooperative effort following the war is extremely important. Scenes of the October, 1943, meeting in Moscow show the organization of the Security Council of the United Nations Organization. Following footage shows refugees emerging from bomb shelters and caves and facing the debris of war, which needs re-building. Scenes of the Spring, 1945, San Francisco Conference in which the Charter of the United Nations was agreed upon and signed are followed by shots showing evacuation of concentration camps, reuniting of families, and people re-building ravaged cities.

Committee Appraisal:

This film, constructed from documentary material in governmental and commercial film libraries throughout the world, should be forceful in depicting the inspiration, founding, and development of the United Nations Organization. Social studies classes and general assembly groups in junior and senior high school, as well as adults in churches, rural organizations, civic groups, and fraternal groups, should find this film useful for showing:

(1) the need for a United Nations Organization, (2) the cooperative effort emerging from the war effort, (3) the meetings and conferences which developed the Charter, and (4) the role of all peoples in the world in implementing the ideals of the organization.

Woman Speaks

A long-felt need for a true presentation of the activities of women is fulfilled in this film-news magazine.

THE achievements of women are presented in the film series, *Woman Speaks*, available in a 16mm and produced by the Film Studios of Chicago with H. A. Spanuth, Production Chief. *Woman Speaks* is literally a woman's magazine on film.

A Newsreel for and About Women

Feeling that there was a need for a woman's newsreel, Mr. Spanuth launched this series of films. He feels that the series has especial value to high schools and women's organizations everywhere. They show what women have accomplished and give inspiration to those seeing the films; they illuminate the intellectual achievements of women, show women at work, aid women to be attractive, add to cultural knowledge, present outstanding women of today, and help, in general, to make the world a little more pleasant place in which to live.

Women Typing Champions

Each release is built on the newsreel principle of diversification. Thus, one film will include shots of the first woman typist in 25 years to hold the World's Professional Championship for speed, future keyboard champions, women in television, women bowlers, and the Chicago water ballet.

University Women

University women of diverse faiths and nationalities express opinions on the importance of unity at a University Religious Conference. Mrs. Thomas Pender, president Junior California Federation of Women's

Clubs, talks on constructive work of 50,000 members in youth conservation, public welfare, and good citizenship.

TOP: Mrs. Nellie Taylor Ross, ex-woman governor of Wyoming, manages the U. S. Mint. **BOTTOM:** Mary C. Dondero, twice elected mayor of historic Portsmouth, New Hampshire is an example of an efficient and pleasant woman in public office.



Used by the War Department

Woman Speaks has been televised regularly and was selected by the Library of Congress for permanent preservation. Selected subjects from the series were chosen by the U. S. War Department for reorientation purposes in Germany, Austria, Japan, and Korea.

LEFT: Suzanne Steinen, leading gemmologist, exhibits a priceless collection of diamonds, rubies, emeralds, and opals. **CENTER:** A player on the Champion Women's baseball team. **RIGHT:** Lois Fisher, comic artist and author of "Chalk Talks on United Nations" illustrates her own works.





**Better
= Informed
Citizens**

**WHY
You Should Organize
A Film Council**

“WELL informed citizens keep democracy alive.” This you recognize as a true statement. Likewise, it is true that the film is a powerful informational and teaching medium. Hence, the film can and should certainly be used to the fullest extent possible at the community level. Unfortunately, few persons not regularly working in the audio-visual field, are familiar with available film materials. It is the function of a film council to keep the community leaders informed as to which films and materials are best for the purposes in mind. Local film councils are, thus, the fastest and most democratic way for adult leaders to become familiar with informational films. School councils give students an opportunity of becoming familiar with visual materials, their sources and uses. They provide a pleasant way of studying present-day life.

**WHAT
Is a Community
Film Council?**

A COMMUNITY film council is primarily a council for organizations, although many individuals participate. The purpose of the local council is to help leaders of community organizations to obtain and use films in their meetings. Such organizations include schools, churches, libraries, service clubs, veterans organizations, women's clubs, Scouts, youth groups, and community forums. Today, according to the latest Gallup poll, more adults than ever before are eager to learn about this complex world. Many of the crucial facts and ideas, confronting us, can best be understood by means of films. The local film council, backed by the Film Council of America, will stimulate and assist people everywhere to obtain and to effectively use film materials of all kinds—informational motion pictures, filmstrips, slides. One of the tasks of a film council will be to inform people as to sources of projectors, films, and other equipment, telling them what is available

(Concluded on page 504)

**WHO
Needs a Film Council**

- local program chairmen
- community leaders
- church educators
- school executives
- industrial management
- audio-visual specialists
- audio-visual dealers
- film enthusiasts
- farm leaders
- adult educators
- labor representatives
- home users
- veterans
- interested students
- industrial sales directors
- public relations directors
- youth leaders

Prospective Members of Local Film Councils

An aerial, black and white photograph of a city street, showing buildings, rooftops, and a large banner that spans across the top of the frame. The banner contains the title of the document.

HOW to Form a Film Council

Step 1

CALL together the local film enthusiasts, the librarian, the audio-visual coordinator for the schools, directors of the local film libraries, the local visual education dealers. Hold a preliminary planning session.

Step 2

DECIDE upon a time to hold a general meeting. **I**SSUE invitations to local users of films, mentioning that the purpose of the meeting is to organize a local film council. **S**ELECT a temporary chairman and assign committee work to persons who will be responsible for preparing and mailing the invitations, for making follow-up calls by phone and in person, for arranging the agenda and selecting films for the meeting.

Step 3

WRITE the Film Council of America, 6 West Ontario Street, Chicago 10, Illinois, telling of your plans. The Council will send promptly organizational helps, lists of other councils, sample constitutions, and the names of nearby experts who can help you.



Step 4

HOLD the organizational meeting. **EXPLAIN** the "What," "When," and "Why" of a film council, indicating clearly the values and functions of such an organization. **ELECT** a chairman, a vice-chairman, and a secretary-treasurer. **SELECT** committee chairman. **PREVIEW** films which may be of use to members. **DISCUSS** council problems and council activities. **CONSIDER** problems of film utilization in your community. **SCHEDULE** regular meetings. **ENCOURAGE** the use of films, helping other organizations solve problems incident to such use.



The March of Time
 "Nobody's Children" shows the dangers in lax adoption procedures and in black market babies.

how little water (The commentary says she filled the jar) the mother poured from her jar but I did not think the children would. They did, wondering why she did not bring more since she had so far to go. Again, I called the source of water for the village a "well," keeping in line with the recorded commentary, only to have one child say that it was no well at all but a "spring just like the one on grandfather's farm."

Proper Vocabulary Level

4. The vocabulary level of the commentary should be kept close to the child's level. How can this be done? Eventually, we may have films with graded commentaries. Until then we can either run sound films as silents and supply a graded commentary, or we can build an understanding of the new words. Both ideas will have their advocates: While every film gives information, the base of church utilization is much broader than instructional teaching, and the commentaries of films for children must be kept pretty well within the range of their understanding for maximum effectiveness.

Time for a "Good Look"

5. While children may tolerate high-velocity entertainment films in the movie houses, I believe that they appreciate the slower pace of educational films. These primary children expressed pleasure at the reduced speed—50% less, in fact. It gave them more time for seeing, and since the principal business of a film is *showing*, it certainly makes sense to slow films down and present the "good look" these children asked for. Children may be keen observers, but they do not like to be hurried.

Meaning Via Pictorial Means

6. The film (*The Home*) presented much (new) information to the children, and they were delighted to learn it. A detailed analysis of the major and minor sequences reveals that they carry the bulk of this information. In this sense, it is an excellent film. When a film is made, the burden of meaning must be gotten into the pictorial sequences. This is the real art of

cinema. A film shows; it does not tell, except incidentally. Films for children must concentrate upon showing. Lectures which have been recorded on soundtracks and illustrated on the screen are not for children. (Adults should not be plagued with them either!) Films for children, to be good films, should concentrate upon *showing*.

The Minds of Children

7. While children are not competent critics, they can, under sympathetic encouragement, reveal to us adults who will take the trouble to find out, just what they do and do not like in motion pictures. We may discover that films ought to be made to fit the child's mind, interests, abilities, and needs and not to fit adult notions of how subject matter ought to be organized. I shall from time to time seek to learn what my juvenile "helpers" have to teach me. May I prove an apt and open-minded pupil!

The Seeing Experience in Worship

By R. L. KREPPS*

A JUNIOR High camp had assembled on the top of a great hill for its vesper service. 'Around them were the hillsides and the valleys, lush and quiet in the mid-July gloaming. The sun was low and brilliant on the western horizon. One camper, catching the real significance of the hill-top sanctuary, quietly exclaimed, "I have never been so near God before in all my life." Seeing the glory of this evening hour, he responded to it as an invitation to worship. He was commanded by it to "Be still and know..."

The seeing experience has always had an important place in the experience of worship. Sunrises, sunsets, hillsides, the blue and restless ocean, great cathedrals, carved and painted symbols, all these and more, have been aids in man's never ending search for God. These aids broaden his experience and deepen his convictions. All the way through his history, man has been helped in worship through seeing. Today we have new "seeing" aids. We understand them and use them in a new light, and we appreciate the importance of the "focus of attention" for both the inner and outer eye in the experience of worship.

Visual aids, whether still or motion pictures, worship centers, objects, dramas, or some spot of beauty in nature, are and must remain *aids to worship*. They are not worship. Through them and beyond them God may be found.

Among the newly developed seeing aids in worship, the 2"x2" and the 3¼"x4" colored slides of the masterpieces of art are among the best. The leader of worship must make the masterpiece live, grip the heart and guide the mind. It must "speak" a message and enkindle the spirit of dedication. In use, the artist's life and intention can be mentioned, and the picture, interpreted in the light of your theme and in relation to the needs of the group.

*Director, Department of Audio-Visual Aids, Judson Press, Philadelphia.

Slides adapt easily to the setting of worship. They do not move rapidly. They are colorful, and hold the attention. They give the worshipper time for study, and they speak a personal message to each one. Rightly used they can be a powerful aid in worship.

The flat picture must not be forgotten. It is less compelling than the projected picture, but it has its uses. Large ones can be used for sizable groups, and small ones can be placed in the hands of each worshipper.

The motion picture is beginning to be used in worship. Good materials in film are very scarce, and the smooth integration of film in services of worship is beyond the skill of all but the experienced.

The secret of the effective use of all the visual aids in worship depends more upon *how* it is used than what is used. The equipment must not stand physically, emotionally, or psychologically in the road of the worshipper. Naturally, he will be aware in most cases that equipment is in operation, but this equipment must be so skillfully handled that the worshipper's attention is not drawn to it. This presupposes the careful preparation of the leader and the operator, and to this should be added at least one rehearsal. The room, or place, must be in readiness before the group arrives. A little "fussing around" will destroy the atmosphere needed for worship.

The use of visual aids does not guarantee the success of your plans. No method or technique can insure worship. It is an elusive experience, but it is the conviction of many that the experience of seeing the beautiful, the true, the good can make one more susceptible to worship.

Filmstrips Previewed

THERE are five filmstrips in "The Home Series," produced by the Long Filmstrip Service, 944 Regal Road, Berkeley, Calif. The titles are: *The Day Begins*, *Father Works For The Family*, *Mother Cares For The Family*, *The Children Have A Busy Day* and *Holiday*. The producers call this series "a picture story of a typical American family for class reading" and recommend it for grades 2, 3, and 4.

A group of directors of religious education, attending the National Workshop for Directors which was



Church Screen Productions

"The Shepherds Watch," a 35-frame filmstrip of help in building a Christmas worship service.

held in August, previewed this series to determine its usefulness in the church and found each one of the series "good." While primarily intended for the school, they are useful in the church school in presenting ideas and situations which could easily lead to a fruitful discussion of moral and religious patterns of living. Those, searching for easy-to-use material for extended sessions, should ask their dealers about this series.

The above group considered *Friends Who Help Us* and *Happy Times At Home*, both filmstrips by Church Screen Productions, satisfactory and useful with small children. These reading-filmstrips have excellent and accompanying utilization suggestions. More of this type of material is needed by church and school alike.

New Christmas Filmstrip

The Shepherd's Watch, a 35-frame filmstrip in full color by Church Screen Production (5622 Enright Ave., St. Louis 3), is based on the shepherd's story from the Gospel of Luke. Twenty-five frames visualize the story, the other ten being related to worship and enrichment material that a school, church, or Sunday School, can use in building a complete Christmas worship service. There is a manual containing additional worship and resource materials such as hymns, poems, scriptures, suggested simple pageantry, and recordings.

LEFT: "Happy Times at Home" is the story of three little sisters. **RIGHT:** "Friends Who Help Us" shows children the persons in the community who help them, such as the school nurse.

Church Screen Productions



The drawings are artistic and reverent, and they achieve considerable emotional appeal. The suggestions are realistic and helpful, because they are made by one familiar with the local church. The price is low enough to permit purchase by low-budget churches.

PFC's First Film— "Beyond Our Own"

THE high point of the Green Lake Workshop was Friday night. On this evening, three hundred leaders of the churches gathered in Morehouse Hall for the dedication and preview of the first film, *Beyond Our Own*, to be produced by the Protestant Film Commission (45 Astor Place, N. Y.). Those present represented 25 denominations and had come from 39 states, three provinces of Canada, and Puerto Rico. Everyone rejoiced that those in charge had decided to dedicate this film to the service of mankind and to the glory of God, and after this brief and impressive program, the film was shown.

The film moved swiftly, getting into the story with the smoothness of the best theatricals. It was obvious at once that this audience was not just paying the respectful attention of cultured persons, but that its interest was compelled and held by a film of superb technical and content qualities. After the benediction, the audience showed its approval in a magnificent way and broke up into scores of informal "seminars" to discuss the film from every possible angle. As one went from group to group and listened, the dominant note was always the same. "It is a great film!"

Beyond Our Own was financed by thirteen major denominations which decided to pool their resources and produce one outstanding film through their official agency, The Protestant Film Association, instead of spending their money individually on several less impressive denominational productions.

Made especially for use in churches, *Beyond Our Own* is keyed to the churches' mission study theme for 1947-'48, "World-Wide Evangelism." It will be available to the churches through denominational boards, local film libraries, and the Religious Film Association, immediately after its World Premiere on November 10th in 100 of the principal cities of the United States, Canada, Australia, and England. It runs for 40 minutes and will rent for ten dollars.

There is every reason to believe that church congregations will find *Beyond Our Own* a good film. Its technical quality equals most, and exceeds many, of the films that they see in the theater. Its story will hold their interest to the end, and the film will compel some needed thinking on the place and function of religion in life which all but the most hard-shelled pagans will be rather glad about as they reexamine their own lives.

The quality of this film should encourage the membership of the Protestant Film Commission to press forward with greater unity and boldness. The major film production of the cooperating denominations should be channeled through the Commission, and other great communions should see the wisdom of acting cooperatively in the field of production.

Beyond Our Own should be seen by every congregation, and every congregation which sees it will give thanks for a film which serves the high purposes of the church.

■ Due to the absence of Dr. Paul H. Vieth from the Yale Divinity School, the sale and rental of 2 x 2 slides will be continued through Miss Elizabeth S. Nettleton and William B. Whiston, under the business name of Educational Slide Service, Clapboard Hill, Guilford, Conn. Write for a complete catalogue and price list.



Religious Film Association
"Beyond Our Own" is keyed to the churches' mission-study theme for 1947-48. TOP: Bob tells Ann that he is going to China. CENTER: Bob introduces Peter to Wong. BOTTOM: Wong is found in the wreckage.



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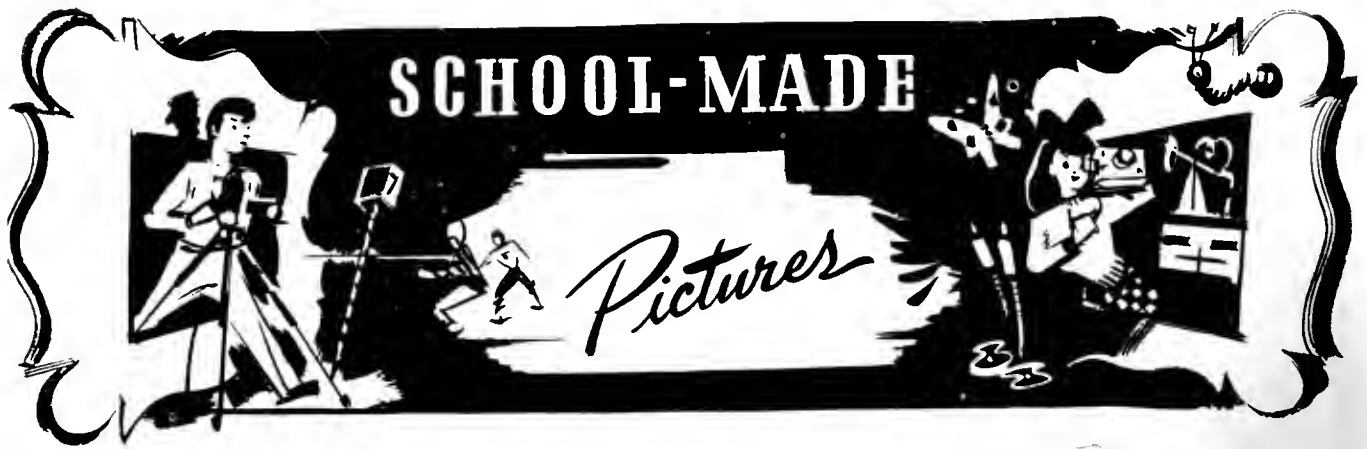
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Lights! Action! Camera!

By WILLIAM ALLEN
Supervisor, Audio-Visual Services
San Bernardino County Schools, California

LIGHTS! Action! Camera! Photoflood lamps light up a corner of the school room, two boys begin to dismantle an old radio, and the eleven year-old cameraman starts the film rolling through the 8mm camera.

The sixth grade class of Mission School, in San Bernardino County, is filming a motion picture.

Unit on Communications

This is the final activity of a unit on Communications, which had begun with the study of Radio. As the study of Communications drew to a conclusion, the teacher brought his 8mm movie camera to school to take some informal pictures of the class on the school grounds. The children showed great interest in the camera and expressed a desire to take some pictures.

The discussion was carried into the classroom and led to the decision to make a photographic record of the Study of Radio. Many of the children wished to begin filming immediately, but further discussion showed the need for much planning. This need was strengthened when the teacher obtained books on motion picture production for informational reading and research. The

previous experience with radio-script writing also showed the class the necessity of having a written script to follow.

As the study progressed the class named itself "Mission Films" and organized into departments which corresponded to a regular motion picture studio. They decided that the film would be titled, "On the Air."



Still from the 8mm production, "On the Air," made by the 6th grade class, studying a unit on "Communications."

The Script

The script department began immediately to write the script, evaluating it with the class as they progressed. The Property Department brought together the sets of "props" needed, such as sound effects, pictures, equipment and furnishings. The Location Department charted to scale both the interior and exterior locations, planning with the director and script writers where each scene would be photographed. The cameramen familiarized themselves with both the motion picture and still cameras, learning some of the basic principles of photography.

(Continued on page 512)



Pinhole cameras taught the fundamentals of photography to 6th graders. Photo taken with such a camera by David Collins, Mission School, San Bernardino County.



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as with two-inch slides and strip film) you can use the five-diopter *supplementary lens*, shown at left, which enlarges the projection two dimensions each way.



Place a Flashmeter on your Overhead Projector, and you have a

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—of thoroughly proven value for efficient training in spelling, reading, recognition and general visual skills.



By means of an inexpensive adapter, you can show

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—with the clear, inexpensive daylight projection made possible only by a 750 or 1000-watt lamp.



You can also buy an attachment for showing

Strip Film

—and here again, have the advantage of the Keystone Overhead Projector's powerful illumination.



An adapter is also available for
Microscopic Slides

--and with the microscopic slides (as well as with two-inch slides and strip film) you can use the five-diopter *supplementary lens*, shown at left, which enlarges the projection two dimensions each way.

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Shooting Schedule

When the script was completed and approved by the class, the "shooting" of the picture was started. This was to be the story of the class' Study of Radio and began with the arrival of the school bus. They soon realized that a motion picture could not be taken in exactly the order that it would be shown on the screen, but that many consecutive scenes were taken at different times and then pieced together in correct order. So a program schedule was made, showing when each scene would be filmed, the "props" needed, the set location, the actors, the cameraman, and its sequence in the finished production.



Many skills were developed in the course of making the 8 mm film, "On the Air." For example, new word lists were kept on radio, photographic, and other words discovered in supplementary reading.

The children made reflectors for the photoflood lamps and large reflector boards painted with aluminum paint to reflect the light into dark shadows. The assistant cameramen measured the distance of each scene carefully and read the exposure meter to determine the camera setting. The director rehearsed the actors until he was satisfied that it was perfect as possible.

Then the command from the assistant director, "Quiet, Everybody!" followed by the "Lights! Action! Camera!" of the director. The camera clicked steadily, as the class held its breath expectantly until the final "Cut!" Then the eyes turned to the director for his decision whether the scene would stand or whether it would have to be retaken.

Following the "shooting" of each scene, the still cameraman moved his camera and tripod into place, posed the actors, and took a still picture of the scene.

The children filmed the entire picture in this manner, sometimes arriving early in the morning and setting up their cameras in order to get a picture of the school bus arriving and unloading its passengers. After the completion of the picture, titles were typed and filmed on a small pocket titler.

The return of each roll of film from the processing laboratory was awaited with eagerness, at which time it was projected many times and evaluated by the class. Sometimes scenes were cut because of poor lighting or acting and other scenes were retaken if they were important to the continuity of the film.



The children constructed their own control booth for the film, "On the Air."

Costs

In its final form, the film, "On the Air," had a running time of about twelve minutes. The following is the total cost of materials:

2 rolls of Ansco Triple-S Pan film	
at 2.86	\$ 5.72
1 roll Super-X Pan,	
Eastman, film	\$ 2.25
2 G. E. Photofloods at \$1.03	\$ 2.06
	<hr/>
	\$10.03

This \$10.03 did not include the cost of the cameras, tripod, splicer, titler, and exposure meter, but this equipment can usually be obtained from some person interested in the study. The cost of materials amounted to approximately 33c per pupil.

(Continued on page 514)



Pinhole photo by Ernestine Gibson, 6th grade, Mission School.



"PACKAGED" TEACHING TOOLS

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1. Present series are based on these texts—Diehl's **TEXT-BOOK OF HEALTHFUL LIVING**; French's **ENGINEERING DRAWING**; Schorling's **STUDENT TEACHING**; French and Svensen's **MECHANICAL DRAWING**.
2. No attempt is made to reproduce the complete text in the motion pictures. Only selected portions of each book

have been supplemented by films—usually those chapters which educators felt presented the greatest difficulty for students. Animated drawings, animated photography, and careful exposition help interpret the text visually. Each film takes approximately fifteen minutes of running time.

3. Filmstrips which accompany each motion picture re-emphasize key points, present questions suitable for student testing and offer additional information. The average filmstrip contains 40 frames.
4. The films have been made in close collaboration with the authors of the books, and with groups of teachers who are specialists in their separate fields. They come to you pre-tested and approved, ready to help you make classroom teaching more meaningful.
5. McGraw-Hill Text-Films are available by direct purchase from the McGraw-Hill Book Company, or they may be rented from your local film library.

If you are interested in these teaching materials and would like more detailed information, fill out the coupon below.



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| <input type="checkbox"/> Mechanical Drawing | <input type="checkbox"/> Health and Hygiene |

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Skills and Attitudes Developed

This study was carried on during the social studies period as a unit of work correlated with the Study of Communications, but it was also integrated with the entire curriculum.

The language arts were developed through reports on such research projects as the animated cartoon, the principles of photography, the history of motion pictures, and the characteristics of a good motion picture. Such reports were meaningful to the children and helped them improve their use of language, enunciation, and selection and organization of material. Examples were selected from the scripts for drill in grammar and punctuation.

Words important in motion picture production and appreciation were selected by the children and the teacher for incorporation in the spelling lists. These spelling words supplemented the basic sixth grade word lists and the personal word lists kept by each child of words he needed to learn to spell.

The measurement of distances needed for accurate camera focusing, the mapping of set locations to scale, and the use of photographic arithmetical problems became a part of the arithmetic work.

Skill in reading was developed by the reading of books and articles about motion pictures, newsreel cameramen, and photography. This reading contributed to the improvement of reading comprehension and the enlargement of the reading vocabulary.

This activity, being very diversified, yet depending upon the cooperative participation of the children to

produce a finished production, helped develop cooperation within the group and self-discipline within the individual children.

Pinhole Camera Constructed

In order to understand better the principles of photography, pinhole cameras were constructed by the children. The pinhole camera kit made by the Eastman Kodak Company was used as a model, and the children cut the parts of the camera out of cardboard and assembled the light-tight cameras.

The first children to complete their cameras formed a dark-room committee which transformed a small wash room into a dark-room for the printing of pictures. This group also studied the instructions for printing pictures and reported the procedure to the remainder of the class.

The cameras were loaded with $3\frac{1}{4} \times 4\frac{1}{4}$ sheet film in total darkness, and the children took pictures of various views of the school grounds. Exposures of from 15 to 45 seconds were made, depending upon the condition of the light. After exposure, the films were removed from the cameras in darkness and taken to a camera shop for development. It was not practical to have the children develop their own film because of the necessity for total darkness and the difficulty of mastering the technique in the time available. However, every child printed his own picture from the negative and had the thrilling experience of seeing his picture materialize on the printing paper under the safe-light of the darkroom.

(Concluded on page 517)



AN ART CLASS FEATURE

Telling how the Incas, having the most advanced known prehistoric culture, lived before the arrival of their Spanish Conquerors, more than 400 years ago. A 2,500 mile long Empire stretching along the west coast of South America, operating under a single political unit—a marvel of All Time. Their architectural achievements have withstood the onslaught of people, storms, earthquakes and Time! Special colored drawings, to emphasize the grandeur of the Inca architecture, are shown to give students an idea of the beauty of their buildings, before the coming of the Spanish people. This art feature, combined with instructions in History, Sociology, Handicrafts, Architecture and Geography makes "THE INCAS" film a most valuable teaching instrument, and invaluable for study by all students.

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CHILEAN HACIENDA—A Traditional Farm Estate	TIN—From the Malayan Jungle
SOUTHERN CHILE—Tip of a Continent	DATES—Hand Pollination, Cultivation, Processing
PEOPLE OF PERU	OTHER FILMS SUITABLE FOR AUDITORIUM SHOWING
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ETTA SCHNEIDER RESS, Editor

BOOKS

- **The American Radio**—Llewellyn White—University of Chicago Press. 1947. 260pp.

Another volume in the series prepared by the Commission on Freedom of the Press, this one deals with the broadcasting industry in the U. S. and its relations to the people. The book brings together factual information not readily accessible elsewhere, and does so in an interesting and pointed manner. Lacking adequate documentation through books, the author and committee have based their findings and recommendations chiefly on interviews with key persons and on intensive study of existing radio programs.

Highlights in the development of American radio are summarized at the beginning of the book, and the growth of radio as a powerful industry points to the strength and limitations of programming as it exists today. In one chapter, "The Light That Failed," the author describes the many serious efforts of educators to use radio for education including those that failed, and those that have continued. With commercial stations so strong and wealthy, the only hope for satisfactory educational broadcasting would lie with universities that have wealth and power.

It is obvious from this volume that the radio as a public service has been perverted to a mass medium for advertising. The duly licensed station or network operators have surrendered to the advertising agencies in determining program content and viewpoint. This practice is at the basis of all criticism of the radio as a medium of public information.

The recommendations of the Commission are sound and reasonable to the commercial broadcasters. They strongly urge the separation of program planning from commercial advertising, and the closer cooperation of government agencies concerned with radio in the public interest.

- **The Informational Film Yearbook, 1947**—Film Focus Book, Albyn Press, 42 Frederick St., Edinburgh 2, Scotland. 175pp.

A useful guidebook to film workers abroad. The Yearbook lists a useful directory of British informational film producers, distributors, equipment manufacturers, specialized personnel, "films of the year" (with stills), organizations and societies in the field, etc.

The opening section is devoted to brief articles by outstanding leaders of the British Isles; Paul Rotha, John Grierson, Andrew Buchanan, Basil Wright, and others. A similar source book relating to the American non-theatrical film would certainly be appreciated.

TECHNIQUES

- **Forum Techniques**—*Adult Education Journal*, 6:139. July, 1947.

Report of a section meeting on forums and discussion techniques held during the 22nd Annual Meeting of the American Association for Adult Education. Louis E. Raths of Ohio State University was leader, and described an interesting study of forum discussion techniques started in 1940 in Ohio. Films as materials for discussion were included in the project, and a film forum served to illustrate the general objectives in the use of discussion techniques and methods.

ADMINISTRATION

- **Administering Visual Aids in the Program of the Local Church**—Ray Stewart, Englewood, Colo.—*Int'l. Journal of Religious Ed.*, 23:12 July-Aug., 1947.

A good resume of some of the basic principles to follow in organizing an intelligent program of religious education with visual aids.

TEACHER TRAINING

- **Suggested Plan for a Classroom Motion Picture Clinic**—Center for the Study of Audio-Visual Instructional Materials and Encyclopedia Britannica Films, Inc.—E. B. Films, 20 No. Wacker Drive, Chicago 6, Ill.

A clinic is defined as a one-day meeting designed primarily for teachers interested in classroom motion pictures and who wish to learn more about them.

General topics around which discussion will grow are: the place and role of the classroom film; selecting and evaluating films; organizing the classroom film program; and creative utilization. The pamphlet is brief and contains some good, general principles with a selected bibliography for further implementation.

- **Foundations for Teacher-Education in Audio-Visual Instruction**—Elizabeth Goudy Noel and J. Paul Leonard—American Council in Education, Washington, D. C. 60pp. June, 1947. 75c.

This pamphlet must be read in its entirety, and its contents carefully noted. It is based on the most recent principles and philosophy of curriculum specialists, and represents a synthesis of the author's own findings as well as those of a hand-picked committee of California educators assigned to the task of developing standards of teacher competency in Audio-Visual education.

The pamphlet includes, in outline or condensed form, a summary of information that would be needed in setting up a course for teachers in training: some of the knowledge, skills, abilities, psychological bases for the use of audio visual materials, some research findings, a listing of some materials available in specific areas, sources of equipment, setting up an audio-visual service, some current trends and practices, and a carefully selected bibliography. Send for your copy at once.

SOURCES OF INFORMATION

- **Bibliography on Audio-Visual Instructional Materials for Teachers in the Elementary School**—Constance Weinman—Bureau of Publications, Teachers College, Columbia Univ., N. Y. mimeo. 1947.

An excellent bibliography of books and magazine articles, because the references have been carefully chosen and well classified. Busy classroom teachers will also appreciate the fact that the number of readings has been kept to a basic minimum.

- **Selected Indexes and Sources of Photographic Visual Aids**—Eastman Kodak Co., Sales Service Division, Rochester 4, N. Y. 1947. 12pp. Free.

Lists major sources of motion pictures, slide films, and slides available for educational, industrial training, medical, and other purposes. Punched for insertion in the Kodak Photographic Notebook.

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In this film, the famous Institute of Art furnishes the setting for showing many phases of Italian art and handicraft: ceramics, drawing, sculpture, leather tooling, silver hammering, and jewelry designing. 20 minutes.

→ BREAD AND WINE

Dealing with Italian agriculture and the "mezzadria" system of farming, this film shows the harvesting of grapes, the cultivation of crops, the making of bread, the routine life of the farmers and their proprietor, an evening meal, and closes with scenes from a "Festa dell'uva"—the Feast of the Grapes. 16 minutes.

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- **Selected References on Audio-Visual Education and Training**—Eastman Kodak Co., Sales Service Division, Rochester 4, N. Y. 1947, 20 pp. Free.

Lists a number of the most significant articles and books, concerned with the production and utilization of audio-visual aids, stressing those written since 1940. Punched for insertion in the Kodak Photographic Notebook.

- **Some Sources of Educational 2 x 2-inch Slides**—Eastman Kodak Co., Sales Service Division, Rochester 4, N. Y. 1947, 4pp. Free.

Partial list of the largest domestic producers and suppliers of 2 x 2-inch slides. Punched for insertion in the Kodak Photographic Notebook.

- **Audio-Visual Aids**—F. Dean McClusky, U. of Calif., Los Angeles—*The Instructor*, monthly.

Each month the author prepares a statement on some aspect of using audio-visual aids, and then answers questions that have come to him. The information is authoritative and up-to-date.

- **Guide to U. S. Government Motion Pictures**—Motion Picture Division, Library of Congress—vol. 1, no. 1, June, 1947. 40c (Through Supt. of Documents, Washington 25, D. C.)

The best single compilation of films produced by the various government agencies, with complete information as to local and regional distributors. It is planned to issue this guide annually.

- **The Small Screen**—Arthur Rosenheimer, Jr.—*Theatre Arts*, monthly feature.

A compilation of titles (May, 1947 issue) on some of the exceptional abstract and experimental films in 16mm. and 35mm., and where they may be obtained.

- **Motion Pictures for Music**—Marion Costable, Morris County Music Helping Teacher—*N. J. Educational Review*, 20:243 April, 1947.

A listing of films on various aspects of music education that were found useful. There are neither annotations nor rental information.

- **Bibliography on Audio-Visual Instructional Materials for Teachers in the Elementary School**—Constance Weinman, Bureau of Publications, Teachers College, Columbia University, New York: 1947. 50c

This brief publication lists a number of general reference books on audio-visual education together with lists of handbooks, manuals, periodicals, special material lists covering radio, records, and still pictures. Suggested readings from the published literature is carefully classified, covering blackboards, bulletin boards, charts, graphs, maps, globes, excursions, exhibits, dioramas, habitat groups, museums, stereographs, opaque projection, filmstrips, slides, motion pictures, radio, and recordings. A further section lists reading material by subject areas and by grades.

- **Films for International Understanding**—Committee on Films in International Understanding, Educational Film Library Assn., Inc., Esther L. Berg chairman, Elizabeth H. Flory, editor.—Published by Curriculum Service Bureau for International Studies, Inc., 433 West 123rd St., N. Y. 27. 134 pp. 1947.

The selected, classified list of films for international understanding which appears in the second portion of this booklet was viewed in a broad setting, as represented by a symposium of articles by leaders in international understanding, and in audio-visual education. There are statements on the part that theatrical films play—and ought to play—in helping people of one nation to understand others abroad; there are brief summaries of the trends and forecasts in the 16mm. field by such leaders as Edgar Dale, Julien Bryan, C. R. Reagan, Esther L. Berg, Grace T. Stevenson, William S. Hockman, Evelyn Oelen and June Blythe. And finally, with a stimulating introduction by Thomas Baird, there appears a list of existing films that have been recommended by a national committee as having merit for use in programs of intercultural education. A useful and significant publication.

School-Made Pictures

(Continued from page 514)

The approximate cost per child for the materials to make the camera, film, printing paper, and chemicals was about 17c.

Culmination of the Study

The class culminated their Study of Communications by a presentation of "On the Air" to the upper grades of Mission School. Tickets were prepared, ushers selected, the film advertised by announcements in the various grades, and a darkened theater made out of the classroom.

Prior to the showing of the film, after the classes were assembled in the theater, the audience was told how the picture was planned and produced. A pupil gave a running commentary of the film as it was projected, and the sound effects were synchronized with the sound effects as they appeared on the screen.

Following the motion picture, the audience was invited to view the exhibit of the pinhole camera pictures, which were mounted and displayed in the room.

At the end of the school year the film was shown again to a P.T.A. and community group and was highly commended. It has been used with teachers preparing to teach a unit on Radio and Communications and will doubtless have many more showings to P.T.A. and community meetings, teachers institutes, and teacher in-service education groups.

Iowa State Audio-Visual Laboratory

(Continued from page 493)

are planning for production of educational films, many of which are graduate student thesis projects. It is anticipated that numerous teaching films eventually will be produced on this basis.

Communications Center

In order to make the expansion program possible, the Bureau of Visual Instruction will be housed in specially planned and adequate quarters in a new Communications Center to be built on the Iowa campus as soon as conditions permit. This building, planned to accommodate the School of Journalism, the Department of Publications, Radio Station WSUI, a new FM Radio Station KSUI, and Television, as well as Visual Instruction, will bring the University's interrelated program in communications together in one properly designed center. The Iowa State Legislature has already made an initial appropriation of \$525,000 for this building, and construction plans are rapidly being completed.

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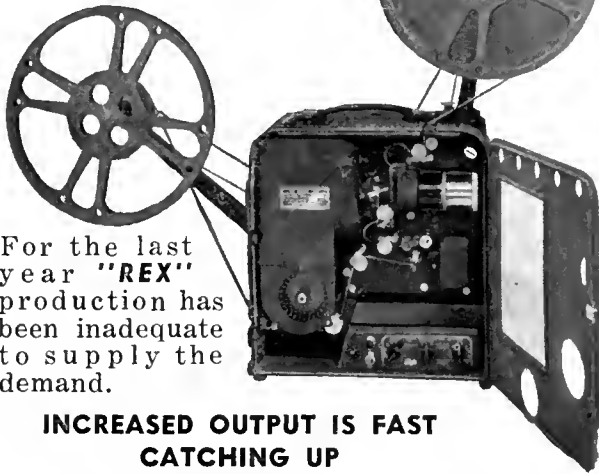
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News at

Twelve Opaque Projectors to Be Awarded to Schools

Dr. William Lewin, audio-visual chairman of the N.E.A. Department of Secondary Teachers, has announced that \$3000 worth of the newest and finest opaque projectors will be included in the Audio-Visual Awards to be presented to schools and colleges doing notable work during 1947-48. The twelve projectors have been donated by Herbert H. Myers, sales manager of the Charles Beseler Company of New York, as a contribution to the aims of Lewin's committee.

"This type of projector is one of the most urgently needed aids," said Lewin.

Town Hall Offers Course in Color Films

A mid-winter color motion picture filming course for amateur movie makers will be given at The Town Hall, Inc., 123 West 43rd Street, New York City.

The course will be directed by Canfield Cook, color film producer and consultant and is offered on six consecutive Monday evenings beginning in January. Each session will progressively cover the various phases of color filming from camera handling to preparation of processed film for projection. Good and bad examples of filming technique will be screened with appraisal of success or failure in achieving desired results.

Although membership applications will not be available until November interested amateurs are advised to write to Town Hall for particulars well in advance.

Professional Training in Motion Pictures

Establishment of a new studio offering full-time professional training in motion picture work was announced by Erwin Piscator, Director of the Dramatic Workshop of the New School for Social Research. Sidney Kaufman, film critic and director, will head the new Film Department, whose purpose Mr. Piscator declared is "to provide trained personnel for expanding motion picture production in New York and to create a center for study of the cinema as cultural and social force."

The workshop course, which starts October 6, will include production of complete sound films in a specially designed studio where students will write, direct, act and shoot the productions, with sound, music and other technical aspects of the work under professional guidance. The many film resources of the city, laboratories, sound stages, film libraries, trade unions, independent producers, and other branches of the local film industry will cooperate actively with the project.

"The Film Department is slanted to correspond with the major production work that prevails here," Mr. Piscator observed. "While feature production has expanded, it is not commonly known that all

otes

other types of production are carried on within the city on a scale that already surpasses every other production center in the world, including Hollywood." Further information may be obtained from the Dramatic Workshop, President Theater, 247 West 48th Street, New York.

French Film Society Announces December Program

The Chicago French Film Society will hold its next meeting on Wednesday, December 3, at 4:30 and at 7:30 in the Woodrow Wilson Room, 84 East Randolph Street, Chicago. The following films will be previewed: *En Bretagne* (economic); *Glace Vive* (hockey); *Dans les Alpes* (geologic and sports); *Chants Populaires*; *Canadian Landscape* (art film).

Miss Dorothy Cahill, North Shore Country Day School is now the secretary and Miss Virginia Donham, the treasurer, according to Miss Katherine Slaughter, chairman. Henceforth, programs will be given twice on the first Wednesday of each month. Already such films as the following have been previewed by the organization: *La-haut sur ces Montagnes La Garonne* (geographic film); *Chants Populaires* (singing cartoon); *En Normandie* (economic); *Aubusson Tapestries*; and *Vive le Ski* (sports). It is understood that Mr. Gerald N. Bench, Director, Bureau of Instruction, Chicago Public Schools is considering the purchase of some of these films previewed by the society.

Radio Center at Syracuse University

With the official opening of the newly constructed hundred thousand dollar Radio Center of Syracuse University, the campus radio curriculum has become one of the most progressive in the country. Practical experience is the keynote of instruction. Students man experimental FM station WJIV. They plan, write, produce, direct and act in their own programs, assigned as class projects. Student engineers manipulate the most modern of technical equipment to air the shows.

In addition to broadcasting directly over WJIV, three to four hours a day, the Radio Workshop uses the FM and AM facilities of local NBC station WSYR and CBS affiliate, WFBL. Expanded from a two-studio workshop in seven months time, the present set up at Syracuse now includes Radio house, a prefabricated building designed especially for radio instruction, in addition to its remodelled workshop studios in the main library building.

Columbia Broadcasting System's chief of studio design, Clarence Jacobs, patterned the studios, employing a new acoustical treatment called polycylindrical design, involving the use of pillar effects at various intervals around the walls. The workshop contains master Studio A with an adjoining observation room, studio B for broadcasts involving smaller groups, a master control room, and a recording room containing the FM transmitter for WJIV.

Radio House, instruction half of the Center, is located to the rear of the library. Here is studio C, a

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large production studio where students build and present dramatic and music programs. Two news and announcing booths with control rooms and observation rooms adjoining are available all day and evening for potential newscasters and announcers.

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The campus signs on with its own wake-up show from 8 to 9 A. M. called "Coffee And," and broadcasts two more hours during week days from 7 to 9 in the evening. Evening shows include "Radio Stage" productions by the dramatic writing classes, "Music to Study By," and "Classroom Classics," record shows, and news and notices features handled by the staff of the campus paper, *The Daily Orange*.

Sunday schedule of FM shows include four hours of afternoon programs of music, drama, and news feature variety. In addition to the regular WJIV airings, students broadcast on the local network station's FM several regular features including a variety show, "Dorsi's Cafe" using local singing talent; "Sorority Serenade" in which campus Greek groups participate; "Poetry Corner," "Radio Opera," and "The Daily Dozen," a news feature program highlighting and sidelighting the top 12 news items of the day.

Launch a Department of Theater Arts at University of California

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has launched its new department of Theater Arts this fall under the chairmanship of Kenneth Macgowan, former Paramount producer. An enrollment of some 325 theater majors is expected at the outset.

The curriculum will provide for specialization in two fields, stage and motion pictures, to which radio will be added in 1948. In their first two years of study, theater arts majors will take a broad educational program along with some basic courses in the department, including a course in "The Social Aspects of Mass Communication," stressing the widespread impact entertainment media have on society.

Sloan Foundation Reports On Motion Pictures and Radio

Included in the 10th annual report of the Alfred P. Sloan Foundation, Inc., were a section on "Motion Pictures" and one on "Radio." Since its organization the Foundation has shown interest in the creation of educational films. In fact an agency for the distribution of such films was established at New York University with the financial support of the Foundation (1941)—New York University Film Library.

The Sloan Foundation has discovered that the production of satisfactory educational films is difficult: "The problem is not only one of cost which, considering the probable audience for a typical educational film, is usually expensive; there is the further problem, especially important in an educational medium, of maintaining objectivity and freedom from bias. These latter requirements often complicate the efforts of script writer and director to produce a picture which has continuity and the promise of sustained interest on the part of an audience. Most producers of educational pictures have, moreover, failed to give adequate consideration to pedagogical needs and to the peculiar conditions under which films of this nature are to be exploited for instructional purposes.

"The FOUNDATION believes that these difficulties can be surmounted and it continues to regard motion pictures as an educational medium of high promise."

Among the many projects of the Foundation has been the support, since 1938, of the "Round Table of the Air"—University of Chicago. This is the oldest educational program continuously on the air with participants from the faculties of many universities taking

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Association Press

part as well as experts from many walks of life. Subjects chosen for discussion may relate to domestic economic questions, international political and economic issues, or to public affairs generally.

In 1946, the Foundation extended its support to the New Jersey State Teachers College located in Montclair, New Jersey to permit the College to experiment with an educational program in radio. Programs developed have been recorded and are sold for a nominal fee to individual broadcasting stations. The purpose of the experiment is to illustrate and dramatize the meaning of basic economic facts and principles. The programs bear the title, "Keeping up with the Wigglesworths."

Filmstrips for Freedom

(Continued from page 497)

At the invitation of the American Heritage Foundation, the Educational Department of *The Reader's Digest* has prepared a series of six filmstrips, specifically designed for use in the heritage program. These filmstrips illuminate the origin and growth of free institutions in this country. This American Heritage Kit, consisting of six Teach-O-Filmstrips and a 40 page Teaching Guide, can be used in Junior and Senior High Schools, in homes, colleges, churches, community organizations, stores, commercial, and manufacturing establishments of all kinds. It is available from the Audio-Visual Division, Popular Science Publishing Co., 353 Fourth Avenue, New York 10, N. Y., and also from the Educational Department, *The Reader's Digest*, 353 Fourth Avenue, New York 10.

Description of the Filmstrips

The Birth Of Our Freedom pictures the first groping toward democracy in the old world, and its development on our Atlantic seaboard in the 17th and 18th centuries.

Freedom's Foundation presents the struggles and compromises that led to the adoption of the Constitution and the Bill of Rights.

Freedom's Progress surveys the advance of democracy and freedom in America through the 19th and 20th centuries.

Freedom Today illustrates not only the significance of our free society for the world but the grave challenges it faces here at home—challenges that must be met if freedom is to survive and grow in the complex world of tomorrow.

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Memphis, Tenn.

The Vocabulary Of Freedom brings to life through vivid historical drawings the significance of such common expressions as freedom of speech, freedom of the press, life, liberty, and the pursuit of happiness. Presents the key words in the vocabulary of freedom and mentions the documents that guarantee them.

The Literature Of Freedom shows decisive moments in the long climb toward freedom as seen through the eyes of great writers and thinkers. The strip contains drawings visualizing the themes of famous literary works.

The American Heritage Kit was developed under the supervision of a distinguished advisory board. The Editor is Marquis James, noted historian.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

Of The Educational Screen, published monthly except July and August, at Pontiac, Illinois, for October 1, 1947. State of Illinois, County of Cook.

Before me, a notary public in and for the State and county aforesaid, personally appeared Josephine Hoffman, who, having been duly sworn according to law, deposes and says that she is the business manager of The Educational Screen, and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Marie C. Greene, 64 East Lake Street, Chicago, Ill.; Editor, Paul C. Reed, 116 Crossman Terrace, Rochester, N. Y.; Managing Editor, Edward T. Myers, 64 East Lake St., Chicago, Ill.; Business Manager, Josephine Hoffman, 64 East Lake St., Chicago, Ill.

2. That the owner is: The Educational Screen, Inc., 64 E. Lake St., Chicago, Ill.; Marie C. Greene, 5836 Stoney Island Ave., Chicago; Marguerite Orndorf, 7022 Warwick Rd., Indianapolis, Ind.; Marie Craik, White Plains, N. Y.; Mrs. J. J. Weber, Bay City, Tex.; Josephine Hoffman, 64 E. Lake St., Chicago; M. F. Sturdy, Swift & Co., Chicago; E. J. Baker, Beech Grove, Ind.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by her.

JOSEPHINE HOFFMAN, Business Manager.

Sworn to and subscribed before me this 1st day of October, 1947.

VIRGINIA DANIELS ALLEN,

Notary Public.

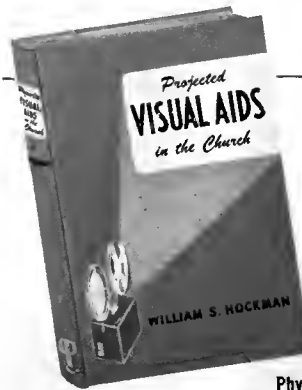
(My commission expires June 3, 1950.)

"Projected Visual Aids in the Church"

by William S. Hockman

An outstanding authority, for twenty years Director of Religious Education in the Lakewood (Ohio) Presbyterian Church, presents the results of his experiments in the use of projected visual aids in worship and preaching services, film forums and curriculum enrichment. It points the way to the more effective use of this vivid new teaching technique.

The scope and value of the book can be gained by glancing through a partial list of subjects treated in its pages, as shown below:



\$3.75

- Uniqueness of the Visual Aid
- Levels of Function
- Role of the Teacher and Principles for the Teacher
- Picture Focused Worship
- The Film Forum Technique
- Films for Discussion
- The Principles of Utilization
- How to Choose Films and Slides
- Physical Factors in Audio-Visual Programs
- Screen Size in Relation to Rooms and Audiences
- A Functional Analysis of Projection Equipment

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- GREECE MOT 2 reels
- PALESTINE MOT 2 reels
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AUDIO - VISUAL TRADE REVIEW



People

Phelan to Eastin

Martin D. Phelan, formerly an executive of Butler Brothers in Chicago, has been appointed manager of the home office of Eastin Pictures Company at Davenport, Iowa. The Eastin firm, which recently celebrated its twentieth



Martin D. Phelan

anniversary, also has offices and complete film libraries in Colorado Springs, Colo., and Chattanooga, Tenn., and carries on a nation-wide mail-order business in the rental and sale of 16mm. sound motion pictures for educational and recreational purposes.

Norma Barts Moves

The British Information Services announces the appointment of Norma Barts as assistant in the Film and Publications Section of its Chicago office. Miss Barts was formerly Director of the Film Division of the DeVry Corporation.

J. C. Gibson to V. E. Post at G. E.

Appointment of J. C. Gibson as manager, visual education division, is announced by J. S. Smith, manager of the advertising and sales promotion divisions of General Electric's apparatus department at Schenectady. In his new position, Gibson will be responsible for the planning and preparation of all Apparatus Department

motion picture and slide films, the development of special visual presentations, and the preparation of all types of models, displays and exhibits.

Sugarman to United World

The appointment of Harold Sugarman as vice president in charge of export for United World Films, Inc. has been announced by James M. Franey, president of this 16mm subsidiary company of Universal Pictures, Inc.

In 1940 Sugarman joined Universal Pictures Company, Inc., as head of Studio Foreign Department at Universal City. Transferred to New York last year to organize Universal-International 16mm Overseas Department, his promotion to the United World vice presidency reflects the integration of Universal-Rank 16mm activities into United World channels.

Borneman Heads UNESCO Film Section

Ernest Borneman, long-time producer for the National Film Board of Canada, and, during the last two years, head of the Board's International Distribution Section, has been appointed by the United Nations Educational, Scientific and Cultural Or-



Ernest Borneman

ganization to head its Film Section as Director of Information.

Before the war Borneman was with Douglas Fairbanks Junior's Criterion Film Productions in England. During the early war months he was with the British Broadcasting Corporation and the British Ministry of

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Information's Film Department. He has been a frequent contributor to British, American and Canadian periodicals. His most recent novel, *Tremolo*, will be published by Harper & Brothers in New York early next year.

Production Activity

Library Films Absorbs Gutlohn

Announcement is made of the organization of Library Films, Inc., 25 W. 45th Street, New York 19, N. Y. for the purpose of serving 16mm film rental libraries, educational and religious institutions. Library Films, Inc. has acquired the extensive library formerly owned by Walter O. Gutlohn, Inc., who pioneered in the 16mm field and had been actively operating for more than fifteen years.

Library Films Inc., has also announced the acquisition of all of the 16mm titles owned and distributed by Certified Film Distributors Inc., New York, N. Y.

Redfield Acquires DeVry Film Library

Robert H. Redfield announces the acquisition of the American Film Registry, 28 E. Jackson Blvd., Chicago 4, Illinois. This lending library was formerly the DeVry Corporation Film Division.

American Film Registry plans to serve the schools, industries, and churches on a nationwide scale as did DeVry Corporation.

Mr. Redfield, formerly vice president of A. J. Nystrom and Company, later field manager of Encyclopaedia Britannica Films, Inc., and recently in the radio production field, is applying his twenty years of school selling experience to the new organization.

Victor Plant Grows

Construction of a new \$1,500,000 modern factory and office building will start as soon as planning is completed and materials are procured according to announcement released recently by Samuel G. Rose, President of the Victor Animatograph Corporation, Davenport, Iowa, pioneer manufacturers of 16mm motion picture equipment.

The new project will be of the most modern type of construction throughout the 150,000 square feet of floor space. All installations and fixtures will be of the latest design and the ample floor space will permit the addition of a large amount of modern machinery to be used in the manufacture of Victor modern precision equipment. A large cafeteria, playground, ample parking lot and trackage facilities will all be important features of the project when completed.

This modern plant will house the entire Victor manufacturing facilities that are now located in several buildings. The factory portion of the building will be one story which will permit the most modern production-line methods. The office section will be two stories.

DeVry Service Bulletin Revised

To indicate the increasing number of good books, periodicals and manuals entering the Audio-Visual field the DeVry Corporation announces the revision of School Service Bulletin No. 1, written by C. R. Crakes, Educational Consultant.

This bulletin entitled "Suggested Bibliography on the Use of Motion Pictures in Education" was first brought out in the early months of 1945 and listed 25 books and periodicals. The revised edition mentions 33 such publications.

Copies of the Revised Bulletin No. 1 are available without cost upon request to the Educational Department, DeVry Corporation, 1111 Armitage Avenue, Chicago 14, Illinois.

Lever Brothers Use New Color Film

A series of minute movies for theatrical distribution to advertise Spry is the new project of Lever Brothers, handled by Ruthrauff and Ryan.

Now being produced by Willard Pictures, Inc., New York, a series of minute movies for Lever Brothers employs the newly developed 35mm Ansco Color motion picture film. This new film enables advertisers to tell their stories in full natural color in the nation's theatres. Previously, Technicolor was the only 35mm motion picture color film providing a full range of color. For some time, Technicolor has been unavailable to commercial producers, and the new Ansco film should fill an urgent need, though few motion pictures have been produced as yet using this new film, and the Lever Brothers minute movies represent one of the first successful uses of it by a film producer.

Equipment

New 16 and 8mm Splicer

A new, larger than average and easier-to-handle film splicer for both 16 and 8mm film has been announced by The Bosley Corporation of America. Utilizing stainless steel throughout the precision-manufactured splicer, Bosley has incorporated a number of unique features designed to make splicing easier and faster. Stainless steel, being corrosion resistant, does not chip and is not attacked by the cement as are most other metals. Therefore the cutting edges remain sharp and the splicer can be kept clean with ease. Patented grooves prevent cement from "creeping" away from the splice.

The cutting edge of the scraper, different from all other splicers, is actually a replica of a machine tool file which, it is claimed, does a better and easier scraping job because a multitude of tiny blades smoothly shave rather than tear the emulsion from the film.

Empire Sound King Projector

The Empire Sound King, a new 16mm sound-silent projector which features professional performance and the low price of \$297.50 complete, is now in full production, it was announced recently by Laurence D. Ely, President of the Empire Projector Corporation, 60 McLean Avenue, Yonkers, New York, manufacturers of the Sound King.

The Sound King embodies many interesting principles: entire projector weighs only 27 pounds and the speaker assembly 11 pounds; by elimination of almost half the moving parts heretofore necessary, achieves a simplicity in design and operation which makes it easy to operate, maintain,

and service; elimination of the many points of contact for the film and streamlining threading procedure makes the Sound King unusually easy on film; with its advanced engineering principles Sound King has been designed for high precision mass production. This reduces the labor necessary for careful production to a point that makes an extremely low cost possible in spite of the use of highest quality components and raw materials.

According to Mr. Ely, President of the Empire Projector Corporation, "We engineered the Sound King to open a great new market that's been eagerly awaiting a high-quality projector at a price to fit their budgets."

Test Films Available in 16mm

Test films in 16mm are available from the Motion Picture Research Council, Inc., 1421 North Western Avenue, Hollywood 27, California and from the Society of Motion Picture Engineers, Hotel Pennsylvania, New York 1. The test films are of use in testing the operation of projection equipment and in checking the over-all sound quality of the auditoriums in which such equipment is used.

Sound-projector Test Film (16mm) Z52.2 is 200 feet long and is used to check the adjustment of the 16mm sound picture projection equipment and to judge the acoustics of the room in which the equipment is operated. The current version of this film contains three dialog samples, a choral-music sample, a vocal (single-voice) music sample, and a sound-effects sample. A title is superimposed over the picture indicating the particular sound difficulty which that sample demonstrates.

The Empire Sound King is a new 16mm sound-silent projector in the low-price, light-weight field.



New Projector Ends Need for Blackout

This unretouched photograph—a short time exposure made without artificial light—illustrates how Kodak's new Master Model Kodaslide Projector ends the need for total darkness when projecting slides or transparencies. Although sufficient light came from the conference room windows to permit the audience to take notes, and to permit making this photograph, the screen image is said to stand out clearly.



Enough light for note taking

The Master Model's ability to produce clear screen images under such conditions is made possible through the use of a 1000-watt projection lamp and extremely "fast" lenses, coated with a microscopically thin layer of magnesium fluoride to increase light transmission.

Bell & Howell International Division

The Bell & Howell Company, Chicago, has announced the establishment of its International Division, which will handle overseas distribution and sales for other manufacturers of photographic equipment, in addition to Bell & Howell Filmo motion picture cameras, projectors, and accessories.

Mr. E. L. Schimmel, Export Man-



WITH YOUR CAMERA

Take color pictures with your present camera. Essenkay adapter kit consists of mask and film spool extensions for using Bontam (828) color film. Easy to install and remove. Enjoy the extra fun of color.

To Fit These Cameras

Argoflex - Rolleiflex - Rollei-cord - Super Ikonta B and BX - Ikontaflex - Korelle Reflex - Ciraflex - Wirgin Reflex - Super Sport Dolly - Speedex - Kodak Duo 620 Exacta and other 120 and 620 size cameras.

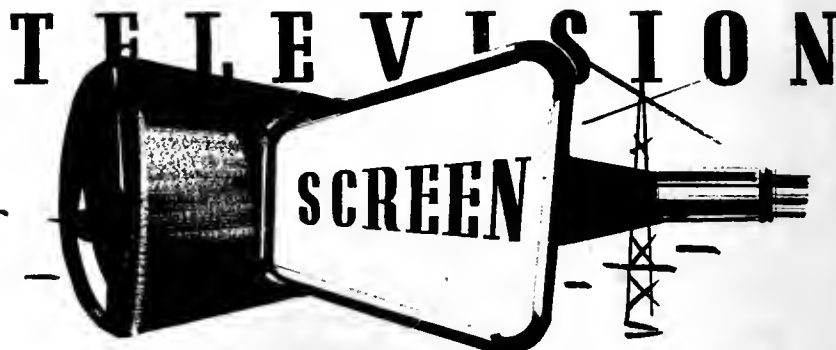
NOW \$475 SEE YOUR ONLY DEALER

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SINCE 1897

ager, who will head the new division, states that contracts for exclusive export rights have been signed with the Elwood Pattern Manufacturing Co., Indianapolis, manufacturers of photo enlargers and accessories; Busch Precision Camera Corp., Chicago,

manufactures of "press type" still cameras; Webster Industries, Inc., Rochester, manufacturers of 35mm still cameras; and with the Radiant Manufacturing Corp., Chicago, manufacturers of a complete line of motion picture screens.



American Television Society Makes Fifth Annual Awards

Don McClure, President of the American Television Society, at the opening meeting of the 1947-48 Season recently at the Barbizon Plaza Hotel, presented the Society's annual awards, to the Electric Association of Chicago (Mr. Felix Van Cleef, President), to the Dramatists Guild (Mr. Victor Wolfson, Secretary), to Mr. John R. Poppele, President of the Television Broadcasters Association, and to Mr. George Shupert, Eastern Representative of Paramount Television Stations KTLA, Los Angeles and WBKB, Chicago.

In presenting the award to Mr. George Shupert, former President of The American Television Society, McClure stated.

"The purpose of the American Television Society is to advance the development of television as a cultural, educational, entertainment and advertising medium. The success or failure of this goal lies in large part in the hands of the Society's Board of Directors and its President . . . it is impossible to list spirit and leadership in cold tabulated facts. If we must cite one—the Society's yearbook . . . it was his idea; he followed through; he devoted his time to this first and most distinguished compilation of facts and opinions about this young, fast growing industry."

ATS Committees

Don McClure, President of the American Television Society recently appointed ATS Committees and Chairmen who will serve with him for the Society's 1947-1948 period of activities.

In announcing the Committees, the President of the ATS said. "Television has a momentous year ahead. With the upsurge in the number of television homes in the country's largest metropolitan areas, television now

becomes a powerful social force and a medium of entertainment, education, advertising, and cultural understanding such as the American people have never before known.

"The American Television Society is dedicated to the advancement of television. Its strength and six years of steady growth have come from this unswerving policy. To effectively implement this policy during 1947-1948, I have asked key people in television and its kindred fields to serve as committee chairmen."

Educational Committee, Edward Stasheff, Station Manager, WNYE; Public Relations Committee, Halsey Barrett, Television Promotion Manager, Columbia Broadcasting System; Nations Expansion Committee, Fred Kugel, Publisher, Television Magazine, Inc.; Evening Meetings Committee, Ed Sobol, Producer, WNBT; ATS News, Allan H. Kalmus, Television Public Relations, National Broadcasting Company; ATS Directory, Archibald Braunfeld, Braunfeld, Platto & Wolman; Library Committee, Miriam Tulin, Video Associates.

Business Theatre for Documentaries

First "business theatre" in the West was announced recently by Irving M. Levin, district manager of San Francisco Theatres, Inc. It is the Vogue Business Theatre, to be operated on week-days from 8 A. M. to 5 P. M. for the showing of 16mm or 35mm industrial, advertising, promotional, educational, travel, foreign and religious films.

The 375 seat theatre, at Sacramento and Presidio Avenue, is completely equipped for showing of regular and 16mm productions. Regular Hollywood 35mm entertainment product is screened nightly and all day Saturday and Sunday, as in the past.

Slidefilms and Slides

■ **YOUNG AMERICA FILMS, INC.**, 18 East 41st Street, New York 17 has released 12 new titles in its primary grade story series. All are in color: *Chicken Little*, *Little Red Riding Hood*, *Drakestail*, *The Gingerbread Boy*, *Noak and the Ark*, and *Kofi*, *African Boy*, *The Boy and His Goats*, *Jack and the Beanstalk*, *Puss in the Boots*, *The Straw Ox*, *Dee Dee Chou and His Dog*, and *The Rabbits and the Frogs*.

■ **VISUAL SCIENCES**, 599, Suffern, N. Y. has announced the following filmstrip:

Safety in the Laboratory (53 frames)—a portrayal of the tragic results of carelessness and stupidity in the laboratory. Cartoons are employed.

■ **JAM HANDY ORGANIZATION**, 2821 East Grand Blvd., Detroit 11, Michigan has available for sale the following series of slidefilms:

Matter and Molecules (405 frames)—a kit of six discussional slidefilms. Each film is organized into lessons designed to coincide with the accepted science curriculum of secondary schools. A review and quiz follow each lesson.

■ **SOCIETY FOR VISUAL EDUCATION, INC.**, 100 East Ohio Street, Chicago has announced two late releases:

The World's Great Madonnas (7 strips)—based on Cynthia Pearl Maus' book, *The World's Great Madonnas*. Those covered include the Madonnas of Italy, France, Spain, Germany, the Low Countries, Russia, Poland, Scandinavian Countries, England, India, China, Japan,

Central, West and South Africa, Canada, United States, Alaska, Mexico, Argentina, Brazil, Ecuador, Colombia, Peru, and Venezuela.

Nature Study Illustrated (30 strips)—a revised version by Gayle Pickwell,

noted naturalist. Subjects covered include birds, reptiles, mammals, amphibians, insects, plants, weather, and the "little journeys." The series is of value for both elementary and high-school nature study.

Current Film News

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20, and branches are distributing the following films:

Cambridge (2 reels)—portrait of one of the oldest universities in the world. The film explores the lecture halls, libraries, chapels, and dining halls, also presenting views of the River Cam.

Historic St. Paul's (2 reels)—a picture of St. Paul's Cathedral as a rebuilt by Sir Christopher Wren after the Great Fire of London in the 17th Century. Among the historical scenes is that of the dome rising high above the 1940 blitz.

Shrine of a Nation—Westminster Abbey (2 reels)—the burial place of illustrious Englishmen—sovereigns, statesmen, poets, scientists, musicians. Parliament once met in the Abbey. For centuries, the Kings and Queens of England have been crowned there.

A Modern Guide to Health (1 reel)—cartoon film illustrating common

sense health rules. Although the treatment is humorous, the suggestions for combating slovenly posture, unsuitable clothing, and nervous tension are very sound.

Instruments of the Orchestra (2 reels)—a complete introduction to the comprehension of symphonic music. The instruments are first introduced one by one. A fugue was chosen for demonstrating the full orchestra, so that it would be fairly simple for children to note the entrance of each instrument. For further simplification, the various sections of the orchestra are clearly separated. The film presents the London Symphony Orchestra, conducted by Malcolm Sargent, playing *Variations and Fugue* on a theme by Purcell, composed by Benjamin Britten with Muir Mathieson as the permanent conductor. The film is distributed in 35mm by English Films, Inc., 1560 Broadway, New York City, and 16mm sales are handled by Eastin Pictures Co., Davenport, Iowa.



Powerfully impressive and inspiring, Ten Commandments—Visualized are dramatically illustrated in dignified cartoon style for popular appeal. Simple, forceful, effective, these filmstrips are an invaluable aid to every Church, Sunday School and Bible Class in teaching the meaning and function of God's Divine Law in life today.

Ten Commandments—Visualized are furnished in sets of 10 black-and-white filmstrips having approximately 250 individual frames. Total cost \$20 per set.

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Pictures

ASK YOUR DEALER
OR WRITE DIRECT FOR
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3312 Lindell Blvd. St. Louis 3, Mo.

A beautiful, new Christmas filmstrip in FULL COLOR!

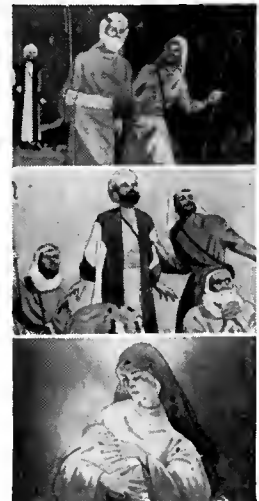


"The Shepherds Watch"

(35 frames in color, manual, \$6.50)

A new heart-warming Christmas story based on the shepherds' story from Luke, brought to life with beautiful full-color drawings. Appropriate for children or adults, classroom or church sanctuary. Related worship and enrichment material included in film and manual.

Order from your visual aids dealer.



STORY BY:
Glenn McRae

(From CHRISTMAS IN THE HOME, published by The Bethany Press, St. Louis.)

ILLUSTRATED BY:
Earl W. Kidd, Jr.

PRODUCED BY:
Paul R. Kidd

Church Screen Productions

5622 ENRIGHT AVE., ST. LOUIS 12, MO.

■ **ENCYCLOPAEDIA BRITANNICA FILMS, INC.**, 20 N. Wacker Drive, Chicago 6 announces two new releases:

The Hare and the Tortoise (1 reel)—the first of a series on Aesop fables. Real animal characters enact the age-old story of how the turtle and the rabbit had a race. The cast includes the wise old owl, a fox, a gossipy goose, a rooster, and a raccoon. Lynwood Chance, noted wild-life photographer, solved the problems of using real, live animals.

Brush Techniques (1 reel, color)—the use of brush, palette, and water colors in painting a landscape. Eliot O'Hara, a leading artist in water colors, demonstrates the process step by step.

■ **CURTIS PUBLISHING COMPANY**, Motion Picture & Speakers Bureau, Independence Square, Philadelphia 6, Penna. is distributing a



Double XX Press

new color film covering magazine publishing.

Magazine Magic (4 reels, color)—the production of a magazine from the making of paper through the editorial work to the printing and distribution.



Staff Conferences

A film such as this is especially valuable in journalism classes, since it shows the workings of a large publishing organization.

■ **UNITED WORLD FILMS, INC.**, Bell & Howell Filmosound Library, Rockefeller Center, New York 20, has announced the following film:

Life Cycle of a Fly (1 reel)—the complete cycle of the blowfly from the laying of the eggs to the emergence of the adult insect. The development of the fly inside the pupa, the emergence of the fly from the pupal case, and its burrowing to the surface of the earth are shown.

Communications and Our Town and **How to Use the Telephone**—two films on telephonic communications.



The Hurdles

The Hurdles (1 reel)—a new film produced in collaboration with the Amateur Athletic Union and the American Olympics Committee.

■ **OFFICIAL SPORTS FILM SERVICE**, 7 South Dearborn Street, Chicago 3 is distributing a new football film sponsored by General Mills, Minneapolis:

Football-by-the-Code (3 reels)—demonstrating play situations and showing fundamentals on which the codes are based. It is a companion film to *Football-up-to-date*.

■ **CORONET INSTRUCTIONAL FILMS**, Coronet Building, Chicago 1 offers the following new productions:

Seaports of the Pacific Coast (1 reel, color or black and white)—tour of the

NOW—Coronet Instructional Films Offer Country-Wide Rental Service

All Coronet Instructional Films—the world's largest library of new 16 m.m. educational films in sound, motion and black-and-white or color—are now available at nominal rental charges. The country's leading film outlets stand ready to service your rental requests.

- ARIZONA**
Extension Div., U. of Arizona; Tucson
- ARKANSAS**
Dep't. of Public Relations, State Teachers College; Conway
Div. of Vocational Education, State Dep't. of Education; Little Rock
- CALIFORNIA**
Ideal Pictures Corp.; Los Angeles, 5
Extension Div., U. of California; Berkeley
Extension Div., U. of California; Los Angeles
- COLORADO**
Ellison-Reed Visual Service; Denver, 2
Ideal Pictures Corp.; Denver, 2
Extension Div., U. of Colorado; Boulder
- CONNECTICUT**
Pix Film Service; Greenwich
- FLORIDA**
Ideal Pictures Corp.; Miami
Stevens Pictures, Inc.; Miami, 38
- GEORGIA**
Audio-Visual Education Service, State Dep't. of Education; Atlanta, 3
Ideal Pictures Corp.; Atlanta
Stevens Pictures, Inc.; Atlanta, 3
Extension Div., U. of Georgia; Atlanta
- ILLINOIS**
Ideal Pictures Corp.; Chicago
Visual Aids Service, U. of Illinois; Champaign
- INDIANA**
Film Center, Indiana U.; Bloomington
Ideal Picturea Corp.; Indianapolis
- IOWA**
Extension Div., U. of Iowa; Iowa City
- KANSAS**
Extension Div., U. of Kansas; Lawrence
- KENTUCKY**
Hadden Film Service; Louisville
Extension Div., U. of Kentucky; Lexington
- LOUISIANA**
Ideal Pictures Corp.; New Orleans, 12
Jasper Ewing & Sons; New Orleans, 12
- MASSACHUSETTS**
Ideal Pictures Corp.; Boston
Vesco Film Library; Boston, 16
Visual Aids Service, Boston U.; Boston
- MICHIGAN**
Locke Film Library; Kalamazoo, 8
Extension Div., U. of Michigan; Ann Arbor
- MINNESOTA**
Elliott Film Co.; Minneapolis, 2
Ideal Pictures Corp.; Minneapolis
Extension Div., U. of Minnesota; Minneapolis
- MISSISSIPPI**
Jasper Ewing & Sons; Jackson, 2
- MISSOURI**
Ideal Pictures Corp.; Kansas City
Swank Motion Pictures, Inc.; St. Louis, 5
Extension Div., U. of Missouri; Columbia

- MONTANA**
Dep't. of Visual Education, State Dep't. of Education; Helena
- NEBRASKA**
Extension Div., U. of Nebraska; Lincoln
- NEW JERSEY**
State Museum; Trenton
- NEW YORK**
Academy of Sciences; Buffalo
Educational Film Library, Syracuse U.; Syracuse, 10
Bertram Willoughby Pictures; N.Y., 19
- NORTH CAROLINA**
Extension Div., U. of North Carolina; Chapel Hill
- OHIO**
Film and Slide Exchange, State Dep't. of Education; Columbus
Sunray Filma, Inc.; Cleveland, 4
Twyman Filma, Inc.; Dayton
- OKLAHOMA**
Kirkpatrick, Inc.; Tulsa, 5
Extension Div., U. of Oklahoma; Norman
- OREGON**
Ideal Pictures Corp.; Portland, 5
Visual Instruction Service, State College; Corvallis
- PENNSYLVANIA**
Film Library, State Teachers College; Indiana
PCW Film Library, Penn. College for Women; Pittsburgh
Extension Div., Penn. State College; State College
- SOUTH CAROLINA**
Extension Div., U. of South Carolina; Columbia
- TENNESSEE**
Ideal Pictures Corp.; Memphis, 3
Extension Div., U. of Tennessee; Knoxville
- TEXAS**
Dep't. of Radio & Vis. Educ., State Dep't. of Education; Austin
Ideal Pictures Corp.; Dallas, 1
Visual Education, Inc.; Austin
Extension Div., U. of Texas; Austin
- UTAH**
Bureau of Audio-Visual Education, Brigham Young U.; Provo
Ideal Pictures Corp.; Salt Lake City, 1
- VIRGINIA**
Bureau of Teaching Materials, State Dep't. of Education; Richmond
Capitol Film & Radio Co.; Richmond, 20
Ideal Pictures Corp.; Richmond, 19
- WASHINGTON**
Extension Div. State College; Pullman
- WISCONSIN**
Photourt Visual Service; Milwaukee, 3
Extension Div., U. of Wisconsin; Madison
- PUERTO RICO**
Commissioner of Education; San Juan

Coronet INSTRUCTIONAL FILMS • CORONET BUILDING • CHICAGO 1, ILLINOIS

ports at San Diego, Los Angeles, Portland, and Puget Sound. Correlates with geography and economics courses from intermediate grades through senior high school.

■ **SIMMEL-MESERVEY, INC.**, 321 S. Beverly Drive, Beverly Hills, California has released a new film in their "Human Relations" series:

Teamwork (2 reels)—six means by which pupils and adults can achieve cooperation in the complex world of today. F. Dean McClusky was educational advisor.

"PUPPY TROUBLE"

The First of the series, TRAINING YOU TO TRAIN YOUR DOG. Three 16mm Sound Films in Color or Black-and-White.



Demonstrating the Puppy's First Lesson in House Manners.

Helen Hayes & Lowell Thomas, Narrators. Blanche Saunders: Director. Louise Branch: Producer & Photographer.

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STRANGE SEA SHELLS
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PEOPLE OF THE PONDS

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POST PICTURES CORP.
115 W. 45th St., New York 19, N. Y.

Entertainment Features

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Avenue, New York 19 announces the feature productions:

Stagecoach (10 reels)—a gripping story of pioneer courage, directed by John Ford with John Wayne, Claire Trevor, Thomas Mitchell, John Carridine, Andy Devine, Donald Meek, and George Bancroft in the cast. A strange group of passengers in a stagecoach are drawn ever closer to a waiting band of Apaches.

American Empire (8 reels) a stirring drama of post Civil War days when our western empire was building, starring Richard Dix, Leo Carrillo, and Preston Foster.

■ **UNITED WORLD FILMS, INC.**, Rockefeller Center, New York 20 announces the following new recreational films:

Strange Conquest (64 min.)—drama of a scientist seeking a remedy for a malignant jungle fever and finding love. (Jane Wyatt, Lowell Gilmore)

The Cat Creeps (6 reels)—mystery in which a reporter investigating a forgotten suicide finds himself on a deserted island with an eerie black cat. The cat is important in proving that the "suicide" was murder. (Lois Collier, Fred Brady)

She Wrote the Book (8 reels)—a comedy involving a mathematics instructor who impersonates a noted novelist. (Joan Davis, Jack Oakie, Mischa Auer)

Catalogs

■ **FILMS, INC.** 330 West 42nd St., New York 18 have released their new 1947-1948 guide to full-length 16mm film programs for schools, including Technicolor releases, short subjects, and educational films. Such films as *The House on 92nd Street* are included together with many films from the pages of literature. The films are carefully classified according to study fields such as the "Social Sciences."

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20 has published their 1948 *Films from Britain* catalog. Many new films appear in this list. The general arrangement is alphabetical with a classified index, showing such groups as "Art and Literature," "Child Welfare," "Colonial Development," "Education," "Food and Agriculture," "General Interest," "Geography," "Health and Medicine," "Labor and Industry," "The Pattern of Britain," "Scientific and Technical," "Social Planning," and "World Problems."

■ **IDEAL PICTURES CORP.**, 28 East 8th Street, Chicago 5, Illinois has issued an excellent educational catalog totaling 116 pages with carefully classified sections. Classroom, auditorium, entertainment, and religious films are included in the list. Descriptions of the films are reason-

A NEW FILM RENTAL SERVICE

Best educational results from teaching films are obtained when the teacher prepares the lesson after previewing the film. Also all important film lessons should be shown at least twice with time intervening.

To enable your school to meet these educational objectives, Ideal Pictures Corporation offers a new rental arrangement. Films will be sent from the nearest office having an available print on Monday of the week for use. Shipment will be by parcel post, special delivery. You then have the use of the film until Friday. At this time the film must be returned by parcel post, special delivery.

We give you this new service at the regular catalogue rates.

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We Ship on Monday—

You Return by Friday

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IDEAL PICTURES CORPORATION

World's Largest 16mm. Film Library
28 East 8th St. Chicago 5, Ill.
Offices in Principal Cities



Some **SOUND** Advice for TEACHER or PARENT

YOUR CHILDREN AND YOU

3 reels \$ 3.00 Rental
31 minutes \$60.00 Sale price

Here are practical suggestions for average imperfect parents who could adopt them all without growing wings. The subject concerns the care of young children from the first months to the age of four or five. It offers advice on sound physical training and how to prevent unnecessary fears, boredom and maladjustment by application of sound psychology.

YOUR CHILDREN'S EARS

2 reels \$.75 Rental
15 minutes \$24.00 Sale price

Few people are born deaf and all too frequently loss of hearing in later life is due to carelessness or ignorance. This film explains the structure of the ear, the close relation of the nose and throat, and the danger which illnesses as the common cold as well as childish diseases can bring to the ears.

YOUR CHILDREN'S EYES

2 reels \$.75 Rental
20 minutes \$24.00 Sale price

This film deals with the structure, function and care of the eyes and shows the diseases of the eyes and their cure. It discusses the proper care of the eyes in daily life, the danger of reading in bed, the causes and prevention of eyestrain, the need for good food and rest, the prevention and treatment of crosseyes and the causes of long and short sight.

YOUR CHILDREN'S TEETH

2 reels \$.75 Rental
14 minutes \$24.00 Sale price

Good teeth don't just happen. They need right diet and constant care. This film stresses the importance of training small children to look after their teeth; the dangers to the body brought on by tooth decay; and by animated drawings it explains the structure of the first and second teeth and their position in the jaws.

BRITISH INFORMATION SERVICES

Offices

30 Rockefeller Plaza, New York 20, N. Y. 360 North Michigan Ave., Chicago, Ill.
391 Sutter St., San Francisco 8, Calif. 907 15th Street, N.W., Washington 5, D.C.

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Information Office: 10 Albert St., Ottawa, Canada



ably complete. A section includes tables on screen sizes versus projection distances and product information.

■ **EASTMAN KODAK STORES, INC.**, 356 Madison Ave., New York 17 have a new rental folder listing films for schools. This organization handles United World Films, March of Time films, as well as many others.

■ **BUREAU OF COMMUNICATIONS RESEARCH, INC.**, 12 East 44th Street, New York 17 has available a list of free films entitled, "Fire Prevention Motion Picture Films."

■ **POST PICTURES CORPORATION**, 115 West 45th Street, New York 19 announces their 10th Edition catalog supplement which lists the many new additions to their film library.

■ **NATIONAL SAFETY COUNCIL, INC.**, 20 North Wacker Drive, Chicago 6 has available a list of sound slidefilms on safety, including industrial and public safety phases.

■ **SOCIETY FOR VISUAL EDUCATION, INC.**, 100 East Ohio St., Chicago offers a new complete catalog of 35mm educational filmstrips, listing S.V.E. Picturols. The catalog is organized into six main divisions: social studies, sciences, health, literature, language arts, and fine arts. The newly produced textfilms which correlate with the programs of leading textbook publishers are included.

■ **NATIONAL SOCIETY FOR CRIPPLED CHILDREN AND ADULTS, INC.**, 11 South La Salle Street, Chicago 3, Illinois has available a leaflet listing films describing training programs and treatment of the physically handicapped.

Transcriptions and Recordings

■ **RCA VICTOR**, Camden, N. J. announces a new album (M-1138) of *Debussy Preludes, Book II*, recorded by E. Robert Schmitz, pianist. Debussy, always more interested in impressionistic art and poetic words, created the second book of Preludes as a sort of invocation of mists, of dead leaves, of an ancient funeral urn, a woodland study, a water nymph. In *La Puerta del Vino*, there is the atmosphere and rhythm of the habanera. *General Laxine-ecentric* is a study of a famous puppet of the Folie Bergere. *Homage a S. Pickwick, Esq., P.P.M.P.C.* is a comic fantasy on *God Save the King*. Mr. Schmitz recorded Book I several months ago (album M-1031), and as an associate and fellow countryman of Debussy, he gives an interpretation of beauty and authenticity.

A Trade Directory for the Visual Field

FILMS

W. J. Ahern, Film Bookings
126 Lexington Ave., New York 16.
716 Federal St., Troy, N. Y.

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Association Press
347 Madison Ave., New York 17
(See advertisement on page 522)

Award Films
115 W. 44th St., New York

Brandon Films, Inc.
1600 Broadway, New York 19
(See advertisement on page 474)

Bray Studios, Inc.
729 Seventh Ave., New York 19

British Information Services
30 Rockefeller Plaza, New York 20
(See advertisement on page 530)

**Castle Films, Div. of United World
Films, Inc.**
30 Rockefeller Plaza, New York 20

Catholle Movies
220 W. 42nd St., New York 18, N. Y.

Childrens Productions
P.O. Box 1313, Palo Alto, Cal.
(See advertisement on page 519)

Church Film Service
2595 Manderson St., Omaha 11, Neb.

Geo. W. Colburn Laboratory, Inc.
164 Wacker Drive, Chicago 6, Ill.
(See advertisement on page 523)

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Coronet Instructional Films
919 N. Michigan Ave., Chicago 11, Ill.
(See advertisement on page 528)

Cosmopolitan Films
3248 Gratiot Ave., Detroit 7, Mich.
(See advertisement on page 523)

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 521)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Encyclopedia Britannica Films, Inc.
20 N. Wacker Drive, Chicago 6, Ill.
(See advertisement on page 483)

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago 1, Ill.
611 N. Tillamook St., Portland 12, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
8479 Melrose Ave., Los Angeles 46, Cal.
68 Post St., San Francisco 4, Cal.

Film Studios of Chicago
135 S. LaSalle St., Chicago 3, Ill.
(See advertisement on page 520)

Frynn Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee 3, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

General Pictures Productions
621 Sixth Ave., Des Moines 9, Ia.

Hoefler Productions, Paul
612½ Ridgeley Drive, Los Angeles
36, Calif.
(See advertisement on page 420)

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

Hollywood Film Enterprises, Inc.
6060 Sunset Blvd., Hollywood 28, Cal.
(See advertisement on page 514)

Ideal Pictures Corporation
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 529)

THE BOOK YOU NEED

The new 23rd edition

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(1948)

The Blue Book of Non-Theatrical Films

The largest, most complete edition of this annual film reference yet published—160 pages of essential information on some 6500 available films and their sources, classified under 177 subject-headings, also listed alphabetically by title—indispensable to Supervisors, Teachers, Program Chairmen, Church Leaders, Directors of Industrial Training, and many others.

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Address

City

Zone

State

A Trade Directory for The Visual Field—

(Continued from page 471)

- Institutional Cinema Service, Inc.**
1560 Broadway, New York 19
(See advertisement on page 522)
- International Film Bureau**
84 East Randolph St., Chicago 1, Ill.
- International Film Foundation, Inc.**
1600 Broadway, New York 19, N. Y.
(See advertisement on page 516)
- Karel Sound Film Library**
410 Third Ave., Pittsburgh, Pa.
(See advertisement on page 517)
- Knowledge Builders**
625 Madison Ave., New York 22, N. Y.
(See advertisement on page 522)
- Kunz Motion Picture Service**
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.
- Lewis Film Service**
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 520)
- McGraw-Hill Book Co.**
330 W. 42nd St., New York 18
(See advertisement on page 513)
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- O'Conlon Films**
822 Penfield Bldg., Philadelphia 7, Pa.
- Official Films, Inc.**
25 W. 45th St., New York 19, N. Y.
- Pictorial Films, Inc.**
625 Madison Ave., New York 22
(See advertisement on page 480)
- Post Pictures Corporation**
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 529)
- The Princeton Film Center**
55 Mountain Ave., Princeton, N. J.
- Religious Film Association**
45 Astor Place, New York 3
(See advertisements on pages 518 and 521)
- Religious Film Service**
5121 W. Devon Ave., Chicago 30, Ill.
- Simmel-Meservey, Inc.**
321 S. Beverly Dr., Beverly Hills, Cal.
(See advertisement on page 482)
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 522)
- Swift & Company**
Public Relations, Chicago 9, Ill.
(See advertisement on page 520)
- Teaching Films, Inc.**
2 West 20th St., New York
- United Specialists, Inc.**
Pawling, N. Y.
(See advertisement on page 529)
- United World Films, Inc.**
445 Park Ave., New York 22
(See advertisement on page 473)
- Vocational Guidance Films, Inc.**
2718 Beaver Ave., Des Moines, Ia.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Art Zeiller Visual Education Service**
157 Washington, Newark 2, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

- The Ampro Corporation**
2839 N. Western Ave., Chicago 18
(See advertisement on page 479)
- Bell & Howell Co.**
1815 Larchmont Ave., Chicago 13
(See advertisement on inside back cover)
- Calhoun Company**
101 Marietta St., N.W., Atlanta, 3, Ga.
1110½ Taylor St., Columbia, S. C.
- Carroll W. Rice Co.**
Audio Visual Center
424 40th St., Oakland 9, Cal.
- Collins Motion Picture Service**
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

- Comprehensive Service Company**
245 W. 55th St., New York 19, N. Y.
- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 484)
- Eastman Kodak Stores, Inc.**
356 Madison Ave., New York 17, N. Y.
- Gallagher Film Service**
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.
- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- General Pictures Productions**
621 Sixth Ave., Des Moines 9, Ia.
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Holmes Projector Co.**
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 518)
- Kunz Motion Picture Service**
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- Radio Corporation of America**
Educational Dept., Camden, N. J.
(See advertisement on page 475)
- Ralke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.
- S. O. S. Cinema Supply Corp.**
449 W. 42nd St., New York 18, N. Y.
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 522)
- Swank's Motion Pictures**
620 N. Skinner Blvd., St. Louis, Mo.
(See advertisement on page 520)
- Victor Animatograph Corp.**
Davenport, Iowa
(See advertisement on inside front cover)
- Visual Education Incorporated**
12th at Lamar, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.
- Art Zeiller Audio-Visual Aids**
157 Washington, Newark 2, N. J.

RECORDERS—RECORDINGS

- Soundcriber Corporation**
New Haven 4, Conn.
(See advertisement on page 478)
- Wilcox-Gay Corporation**
Charlotte, Michigan
(See advertisement on page 477)
- Fryna Film Service**
Film Building, Cleveland, Ohio
- General Pictures Productions**
621 Sixth Ave., Des Moines 9, Ia.
- Hirsch & Kaye**
239 Sixth Ave., San Francisco 8, Cal.
- Mogull's Inc.**
68 W. 48th St., New York 19, N. Y.
- Radiant Manufacturing Corp.**
1215 S. Talman Ave., Chicago 8
(See advertisement on page 517)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 522)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SCREENS

- SLIDEFILMS**
- Church Screen Productions**
5622 Enright Ave., St. Louis 12, Mo.
(See advertisement on page 527)
- Pilgrim Press**
14 Beacon St., Boston, Mass.
(See advertisement on page 523)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Stillfilm, Inc.**
8443 Melrose Ave., Hollywood 46, Cal.
(See advertisement on page 523)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
- Visual Sciences**
Suffern, New York
(See advertisement on page 521)
- Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

- Church-Craft Pictures**
St. Louis 3, Mo.
(See advertisement on page 527)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Klein & Goodman**
18 S. 10th St., Philadelphia, Pa.
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.

SLIDES (Standard 3¼ x 4)

- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 511)
- Radio-Mat Slide Co., Inc.**
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 521)
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

- American Optical Co.**
Buffalo 15, N. Y.
(See advertisement on page 481)
- Bausch & Lomb Optical Co.**
Rochester 2, N. Y.
(See advertisement on page 509)
- Burke & James**
321 S. Wabash Ave., Chicago 4, Ill.
(See advertisement on page 526)
- Comprehensive Service Co.**
245 W. 55th St., New York 19, N. Y.
- DeVry Corporation**
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 484)
- General Films, Ltd.**
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.
- GoldE Manufacturing Co.**
1220 W. Madison St., Chicago 7
(See advertisement on page 519)
- Hirsch & Kaye**
239 Grant Ave., San Francisco 8, Cal.
- Keystone View Co.**
Meadville, Pa.
(See advertisement on page 511)
- Society for Visual Education, Inc.**
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)
- Ralke Company**
829 S. Flower St., Los Angeles 14, Cal.
- Ryan Visual Aids Service**
409 Harrison St., Davenport, Iowa
- Southern Visual Films**
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 522)
- Visual Research Company**
30 N. Dearborn St., Chicago 2, Ill.
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DEC 1947

Educational **SCREEN**

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION



DECEMBER, 1947
Volume XXVI
Number Ten

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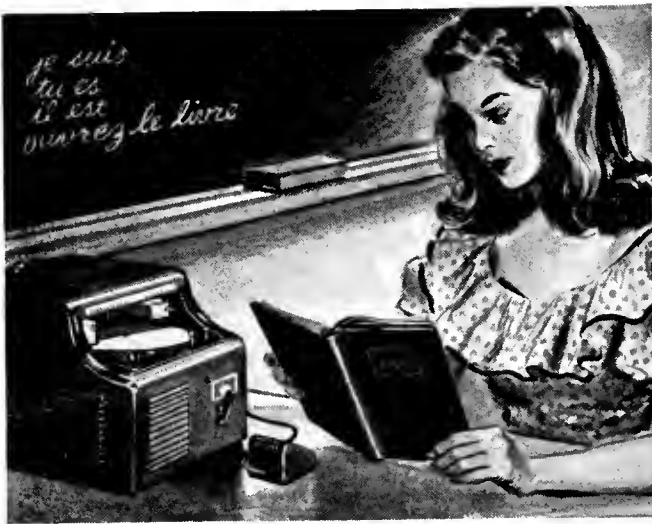


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ANFA Speakers Point to the Responsibilities of 16mm

"A GREAT ethical responsibility rests on all those connected with the 16mm film industry,—a responsibility which creates among them an underlying unity of purpose and a high degree of inspiration which make this industry a privileged occupation" in the opinion of Rev. Benjamin Gregory, secretary of RELIGIOUS FILMS, Ltd., a division of the J. Arthur Rank Organization, England.

Dr. Gregory spoke before a recent membership meeting of the Allied Non-Theatrical Film Association attended by over 60 representatives from 26 organizations. The meeting was chaired by ANFA President William F. Kruse, vice-president of United World Films.

International Responsibilities

The international aspect of the 16mm industry was further considered by Mr. Anthony M.A. VanTetering, president of the Netherlands Substandard Film Association. He proposed strengthening the international connections in this industry as a contribution to the "better understanding of people the world over. The 16mm field would inherit the gratitude of everyone for this important contribution to better understanding and to a more peaceful future for mankind," he said.

Social Responsibilities

In his talk, Dr. Gregory emphasized his interest in education and entertainment films—both 16 and 35mm—as well as religious subjects which are his primary



Left to right: Mr. Van Tetering, William F. Kruse, and Rev. Benjamin Gregory.

concern. He declared there is a strong sense of unity existing among all who work on non-theatrical films, though it is a highly competitive field. He made a plea that a sense of social responsibility never be lost sight of, especially in these times when the film industry is, in a very real sense, the "builder of a better age. Many different kinds of people are engaged in many phases of this great industry, and they all feel themselves to belong to one great, happy family," he said.

(Concluded on page 558)

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Hear it!



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FIRST IN SOUND... FINEST IN PROJECTION

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Appoint Visual Leaders to Community Council Committee

FIFTY-TWO well known audio-visual leaders have been appointed to the Community Council Committee of the Film Council of America. Representing all sections of the country, they have indicated their availability to assist in the organization of community councils. All of them have received packets of informational material, and most of them have attended regional conferences at which they received special instructions on local council activities.

It is suggested that they be contacted by anyone desiring personal assistance in the formation or functioning of a community film council. It is expected that additional appointments will be made to the Committee in the near future. Acceptances to date are as follows:

National Community Council Committee

ALABAMA—James Caldwell, Dir. Audio-Visual Education, U. of Alabama (University); E. E. Sechrist, Prin. Ensley High School (Birmingham).
 ARIZONA—Venice M. Lindsay, Mgr. Visual Aids Bureau (Tucson).
 ARKANSAS—Garland Beavers, Sup. Audio-Visual Instruction, State Dept. of Ed. (Little Rock).
 CALIFORNIA—Francis Noel, State Dept. of Education (Sacramento); Boyd B. Rakestraw, Assoc. Dir. University Extension, U. of Cal. (Berkeley).
 COLORADO—Miss Margaret E. Hoke, Exec. Sec. Adult Education Council of Denver; Harry M. Kauffman, Dir. Audio-Visual Service, University of Denver; Miss Lelia Trolinger, University of Colorado (Boulder).
 CONNECTICUT—Dwight Grant, Dir. Audio-Visual Ed., Hartford Public Schools (Hartford).
 FLORIDA—B. C. Riley, Dean Extension Div., University of Florida (Gainesville).
 GEORGIA—Walter S. Bell, Dir. Audio-Visual Ed., Board of Education (Atlanta).
 IDAHO—O. D. Cole, Ass't Supt. of Schools (Boise).
 ILLINOIS—Lewis V. Peterson, Dir. Visual Aids Serv., U. of Illinois (Champaign).
 INDIANA—Ernest Tiemann, Audio-Visual Center, U. of Indiana (Bloomington).
 IOWA—Lee W. Cochran, Exec. Ass't, Extension Div., U. of Iowa (Iowa City).
 KANSAS—Fred Montgomery, Dir. Audio-Visual Aids, U. of Kansas (Lawrence); Eric Tebow, Institute of Citizenship, Kansas State College (Manhattan).
 KENTUCKY—Gordon C. Godbey, Ass't. U. Extension, U. of Kentucky (Lexington).
 LOUISIANA—Robert H. Momt, Dir. Dept. Visual Ed., Louisiana Polytechnic Inst. (Ruston).
 MAINE—Joseph I. Hall, School of Education, U. of Maine (Orono).
 MICHIGAN—Ford Lemler, Bureau of Visual Education, U. of Michigan (Ann Arbor).
 MINNESOTA—Paul Wendt, Dir. Audio-Visual Ed., U. of Minnesota (Minneapolis).
 MISSISSIPPI—H. D. Worthy, Prof. of Education, U. of Mississippi (University).
 MISSOURI—L. A. Pinkney, Dir. Dept. of Visual Instruction, Kansas City Schools; Nelle Jenkinson, St. Louis Board of Education (St. Louis).
 MONTANA—Richard P. Mitchell, Eastern State Normal School (Billings).
 NEBRASKA—James Taylor, Bureau of Audio-Visual Aids, U. of Nebraska (Lincoln).
 NEW HAMPSHIRE—Austin L. Olney, Audio Visual Center, U. of N. H. (Durham).
 NEW JERSEY—Miss Marguerite Kirk, Dir. Dept. Libraries, Visual Aids and Radio, Board of Education (Newark).

Next DAVI Conference At Atlantic City

THE next conference of the Department of Audio-Visual Instruction, NEA, will be held in Atlantic City February 23, 24, and 25. The Conference will be held concurrently with the Convention of the American Association of School Administrators. The Chairman of the Atlantic City Conference Committee for DAVI is James W. Brown of Syracuse University.

Kansas City

The National Executive Committee of DAVI met in Kansas City October 26 and 27. The following officers and national delegates were present: Stephen M. Corey, University of Chicago, Chicago, Illinois, president; F. Dean McClusky, University of California, Los Angeles, California, first vice president; Vernon G. Dameron, National Education Association, Washington, D. C., executive secretary; Roger Albright, Motion Picture Association of America, Washington, D. C.; E. Winifred Crawford, Montclair Public Schools, Montclair, New Jersey; Helen Rachford, Los Angeles County Schools, Los Angeles, California; Grace Fisher Ramsey, American Museum of Natural History, New York, N. Y.; C. R. Reagan, Visual Education, Inc., Austin, Texas; Thurman White, Film Council of America, Chicago, Illinois.

NEW MEXICO—J. T. Reid, Dir. Extension Div., U. of New Mexico (Albuquerque).
 NEW YORK—James W. Brown, Assoc. Dir. and Coordinator for Audio-Visual Services, Syracuse University (Syracuse).
 NORTH CAROLINA—Hoyt R. Galvin, Dir. Public Library (Charlotte). Charles F. Milner, Head Bureau of Visual Ed., U. of N. C. (Chapel Hill).
 NORTH DAKOTA—T. W. Thordarson, State Dir., Div. of Supervised Study, North Dakota Agricultural College (Fargo).
 OHIO—R. Russel Munn, Librarian Akron Public Library (Akron); Virginia M. Beard, Head Film Bureau, Cleveland Public Library; William S. Hockman, (Lakewood).
 OKLAHOMA—William R. Fulton, Audio-Visual Aids Specialist, U. of Okla. (Norman).
 OREGON—Amo DeBernardis, Supt. Dept. of Audio-Visual Ed., Portland Public Schools; Curtis Reid, Head Dept. of Visual Instr., Oregon State System of Higher Education (Corvallis).
 PENNSYLVANIA—I. C. Boerlin, Dir. Audio-Visual Aids Library, Pa. State College.
 RHODE ISLAND—Henry E. Childs, Sup. Visual Ed. Dept. of Public Schools (Providence).
 TENNESSEE—James Arnold, University of Tennessee (Knoxville).
 TEXAS—Don W. McCavick, Dir. of Visual Instr. Bureau, U. of Texas (Austin).
 VERMONT—H. B. Eldred, Dir. Robert Hull Fleming Museum, U. of Vermont (Burlington).
 VIRGINIA—Mrs. Aubry Lee Graham (Falls Church); Mrs. Margaret W. Hudson, Sup. Audio-Visual Ed. Dept., Richmond Public Schools; Jess Ogden, Extension Division, U. of Virginia (University).
 WASHINGTON—A. J. Foy Cross, Dir. Visual Education and Extension Service, Central Washington College of Education (Ellensburg); Mrs. Grace Stevenson, Head Adult Education Department, Seattle Public Library.
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"Salute to 16" Evidences Improved Relations

STRIKING evidence of the improvement of relations between the 16mm and 35mm branches of the motion picture industry and its publics was given when the Association Motion Picture Advertisers, 30-year old professional organization of film advertising and publicity men, launched its 1947 fall program at New York's *Town Hall Club* in the form of a "Salute to 16mm." A packed house heard guest-speaker William F. Kruse, president of the Allied Non-Theatrical Film Association and vice president of United World Films, discuss the relationship of the two "widths" in the widely varied film-use fields as enumerated by Eric Johnston in his initial annual report to the industry: "Theatres, schools, factories, churches, labor unions, community forums, public agencies . . . All these are within the area of our attention." "It so happens that 'all these' fields, so well enumerated by Mr. Johnston, also form the 'area of attention' of the 16mm field, and with one exception they are served primarily by the 16mm film," Mr. Kruse pointed out.

16mm Reaches a New Group of Potential Movie-Goers

"Today the 16mm film enables us to carry 'the motion picture,' in the sense that Mr. Johnston used the word, to millions of people daily who have heretofore been apathetic or even hostile to the film. Somebody has figured out that there are only about 50 million more or less regular movie theatre goers in this country. We should be drawing in at least twice that many, but there are a lot of people who have never been sold on the idea that movies are important in their lives. You will find those potential audiences in clubs and churches, in trade union and political gatherings, or perhaps just staying home. The 16mm film goes right to those groups, winning new friends daily because of the new services our industry is now able to render.

35mm and 16mm Work Together

"In the broad public movements in which the motion picture has been playing a constantly growing part, you will find that the 35mm and the 16mm forces have been working together without even the slightest sign of friction or conflict. Each has been doing its own job in its own way, always toward a common end that was good for our whole industry and good for the widely varied audience we both serve.

"Actually the 16:35 division is not even one that separates the theatrical from the non-theatrical field. Before the war that may have been largely true—but not today. Without exception, all of the majors are turning to the 16mm film at least for purposes of quasi-theatrical exploitation of hitherto undeveloped foreign markets. Many newsreel houses and some regular theatres, too, have 16mm projectors for running local news beats, and not a few 16mm color productions have been blown up for theatrical use in 35. Conversely, the non-theatrical field uses lots of 35mm film, in the form of negative in production, and in the form of acetate positive for filmstrips.

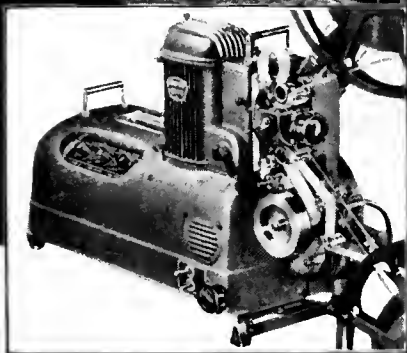
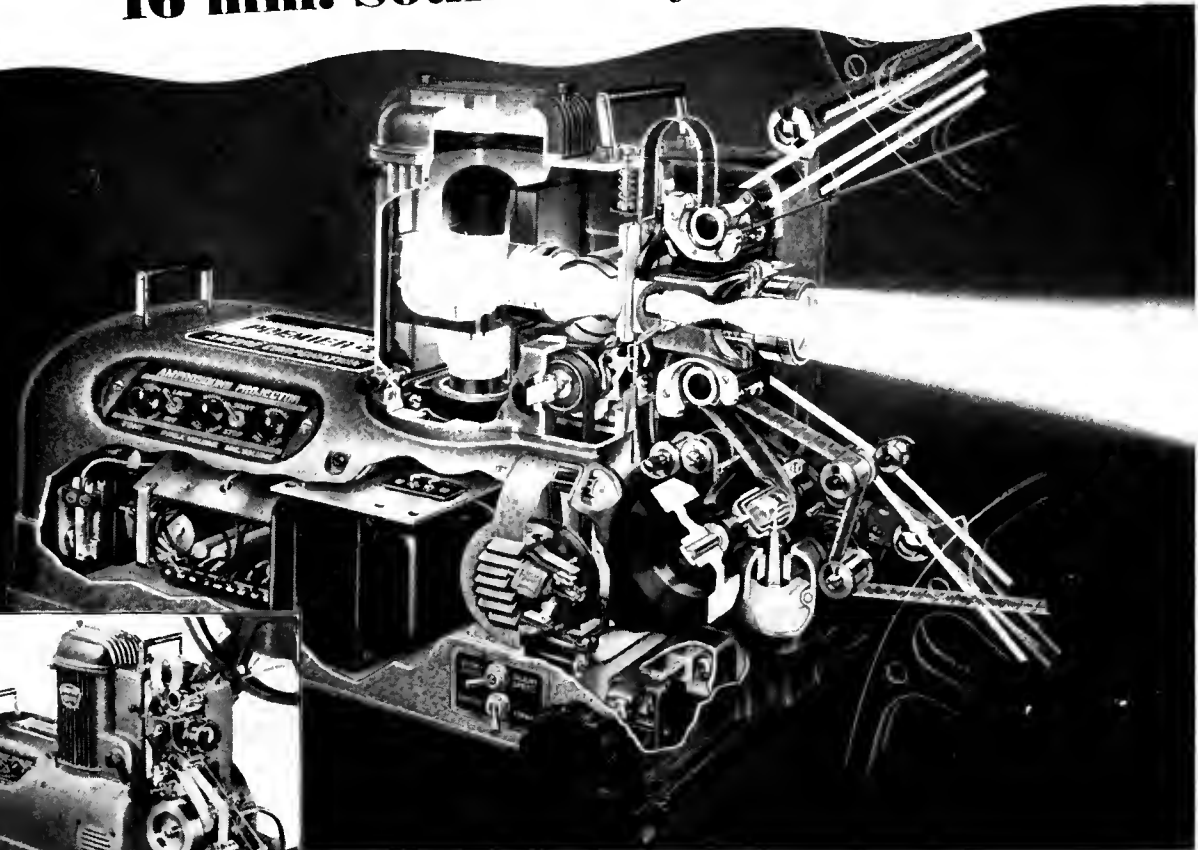
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(Concluded on page 558)

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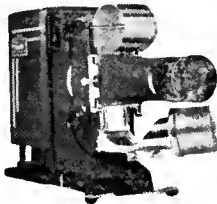
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Myers Resigns from Staff

Edward T. Myers announces his resignation as Managing Editor of EDUCATIONAL SCREEN. His resignation becomes effective following the December issue. He has carried out the duties of managing editor since the death of Nelson L. Greene, founder of the magazine.

Mr. Myers came to EDUCATIONAL SCREEN at the end of 1946 from Automatic Electric Company where he served as Technical Editor of Instructional Materials. Since his association with the SCREEN, he has taken an active part in the Film Council movement. Recently, he directed the documentary film, *Housing America's Students*, which was selected by a jury of experts for showing at the "Films of the World Festival."

SEFPS Makes a Community Health Film

Alarmed over health conditions in its home state, the North Carolina State Board of Health determined that a film should be made showing citizens how they can do their part in helping the community to stay well.

Working together with the Southern Educational Film Production Service, Athens, Ga., the North Carolina public health specialists worked out a film showing what community health work has done, what it is doing now, how it cooperates with private physicians, and what kind of citizen participation it needs to be more effective. The film, entitled *Mr. Williams Wakes up*, is available from the Film Section, North Carolina State Board of Health, Raleigh, N. C. in both 16 and 35mm.

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Educational SCREEN

THE MAGAZINE DEVOTED TO AUDIO-VISUAL AIDS IN EDUCATION

Founded in 1922 by Nelson L. Greene

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COVER: This photograph was taken from slide number 17 in Church-Craft Pictures' 2" x 2" slide set, entitled "Christmas Blessings." The commentary reads, "Because there was no room for them in the inn . . ." "Christmas Blessings" consists of 37 scenes and three Hymnslides together with an accompanying program guide, constituting a full-length worship service.

Volume XXVI

Number 10, Whole Number 257

As Viewed From Here

Best Materials Are Utilization-Centered

This is a history making issue of the SCREEN. Most of its pages are devoted to a single subject—the interests of textbook publishers in producing audio-visual materials directly correlated with the textbooks they publish. Here is recorded new evidence that points up important generalizations about the concept, production, and use of audio-visual teaching materials.

Exactly two years ago, in the December 1945 issue of the SCREEN, Charles F. Hoban, Jr. foresaw the coming of this day. Writing about "Films and Textbooks" he said, "Investigations currently being made by textbook publishers, both individually and collectively, indicate that the correlation of textbook and film is approaching the stage where something will be done about it." And something has been done about it—in an important way.

No Longer a Notion

No longer is it merely a notion that audio-visual materials could be produced to correlate directly with specific textbooks. They have been produced and by some of the best known and most respected textbook publishers, and more are in the making. Although each company has attacked this problem from a slightly different point of view, their solutions add up to solid conviction that textbooks correlated with films are many times more powerful as a teaching medium than either one alone.

To get the most authoritative statements of what is being done in the production of text-correlated visual materials we have gone to the publishers themselves. The articles have been written by the publishers' own "visual specialists"—four of them employed directly by publishers, and one the author of a series of texts. They have expressed the points of view that underlie their planning and production and report the progress of their companies to date.

The first text-film productions show that creative, constructive, and original thinking has been done, and a surprisingly wide range of subject matter has been touched upon in these exploratory productions. Already there has been text-film correlation as widely varied as primary grade pre-reading and advanced college biology levels—as geography and engineering drawing. There are materials here to give supplementary information, to motivate interests, and to aid in the training of skills. There are valuable new materials here to be used in a great variety of classroom learning situations.

In deciding upon the special emphasis of this issue of the SCREEN we were not unmindful of the fact that the established producers of audio-visual

materials for the classroom have always been concerned with the content of textbooks. We know, too, that in recent months there has been a closer cooperation and a freer exchange of information among film producers and book publishers. This kind of coordinated planning is all a part of the same trend toward the advent of more useful classroom teaching materials. They will be more useful because they are "utilization-centered."

"Utilization-Centered"

When materials of instruction are "utilization-centered" they are planned and produced without ever losing sight of the specific ways in which they will be used. Too many motion pictures and filmstrips have been planned in the past as productions complete in themselves—as "movies," or as merely a sequence of pictures ON a subject, rather than as concrete materials related TO a subject that could be used for better understanding.

Now there is evidence in the recent releases of motion picture and filmstrip producers that more realistic attention is being given to the use that will be made of them. More of their productions appear to be "utilization-centered." They are not expecting that the picture will do the whole job, but that it will be used along with other materials—even textbooks (!)—to provide learning experiences. And the textbook publishers are recognizing more frankly and boldly than ever before that textbooks cannot provide all the learning experiences that are needed in classroom instruction. Those publishers who are producing correlated visual materials are proceeding obviously from the basic assumption that films and textbooks will be used together. Necessarily their visual productions are utilization-centered.

Each of the articles in this issue recording the interest of a specific textbook publisher in the production of audio-visual materials is an important contribution by itself. But the combination of all presented together brings their activities into new perspective. Added up, these articles re-emphasize some important generalizations about the production and use of audio-visual materials:

1. Instructional motion pictures and filmstrips are materials for providing learning experiences.
2. Good teaching involves the use of a wide variety of experiences, both visual and verbal.
3. Best instructional materials result when they are produced with constant regard for the way in which they will be used—when they are utilization-centered. —Paul C. Reed.

A SYMPOSIUM:

The Correlation of Films With Textbooks

WHILE THE integration of films with the curriculum has been discussed in educational circles since the early 1920's, the actual correlation of films with given textbooks by the publishers is a comparatively recent event. That this is a natural step in the visualizing of the curriculum is obvious when it is remembered that illustrations in textbooks have increased rapidly since their introduction by Comenius in the 17th Century. In fact many recent books have gone so far as to subordinate the printed word to the illustrations. If any further pictorialization were to occur, projected pictures would seem the logical step.

Historically, it would appear that the first step in the correlation of films and texts was the listing of materials which could be used together. The Society for Visual Education, Inc. did just this in the 1930's. Early in this same period, the University of Chicago, in conjunction with Erpi (now Encyclopaedia Britannica Films), produced a group of films correlated with courses of study. Audio materials, namely records, were correlated with *The Sounds of French* by Otto F. Bond, published jointly as the Heath-Chicago French series. In 1943, the Society for Visual Education began issuing a filmstrip each month in conjunction with *Coronet Magazine*.

This year at least five publishers have entered the field with films directly correlated with their texts. All five are using the filmstrip, and one employs both the filmstrip and the motion picture.

—Edward T. Myers.

Text-Films---New Teaching Tools

AS OTHER publishers are doing, McGraw-Hill has entered the field of educational motion pictures. This trend in the production of audio-visual materials is not an unconsidered move on the part of textbook publishers; it has come about largely as the result of an increasingly heavy accent on audio-visual programs in school curricula all over the country. Naturally, with its already considerable interest in the school field, McGraw-Hill was among the first to investigate the potential of a motion picture program. The flood of training films released during the war tipped the balance of opinion so heavily in favor of the effectiveness of visual education that we could not discount it, even if we would.

ALBERT J. ROSENBERG, Manager
Text-Film Department,
McGraw-Hill Book Company

Before we started to make definite plans, we investigated the progress of those who had already produced films, balancing their successes against their failures, so that we might know where to place the weight of our own efforts. Among the many things we wanted to know were: the actual and potential use of educational motion pictures, production costs and film selling prices, the relative value of black and white versus color—to name only a few. Only with answers to such questions could we know in what direction our own plans would go.

Preliminary spadework turned up some rather surprising information. First we discovered that the weight of opinion indicated that motion pictures of themselves were not capable of carrying the entire teaching burden, although this had been the contention of some of the more over-enthusiastic backers of the training film during the war period. We felt that some other medium was needed if a thorough job of education with adequate carryover was to be accomplished. In our investigations into the films made by the government and the Office of Education, we discovered that better learning resulted when a pocket manual was supplied to accompany the motion picture and reproduce the subject matter of the film for further study. This was one way of securing retention of material, but again, we felt that something more than mere repetition of the film script in booklet form was needed for effective learning.

Another interesting item to come to light showed teachers to be overwhelmingly in favor of motion pictures developed in series form, as opposed to isolated films which touched one aspect of a subject only. Educators naturally favored those motion pictures which could be adapted to their programs over the entire semester thus sparing them the necessity for searching among dissociated films for those which they could only hope would supplement the various aspects of the term's work.

In another direction we ran into a problem that had been only partially solved—and that none too successfully. When other producers had turned to textbooks for authori-

tative information on which to base their films, they met with contradictory statements on almost any given subject. Seldom did even two texts in a field agree on procedure or terminology. When individual authors were consulted, the story was much the same. The compromises necessary to meet the claims of a variety of textbooks invariably resulted in weakening the effectiveness of the motion pictures.

With these findings placed squarely before us, we began to draw up our plan of action. Our investigations had convinced us that some kind of film program would have to be included in our future plans, but just what form it was to take was still not evident. Many ideas were suggested, and almost as many rejected, before the Text-Film program as we now know it was evolved.

Finally our plans crystallized. In essence, this was to be our procedure: a series of motion pictures which would follow the general scope of certain selected McGraw-Hill textbooks and adhere closely to the terminology and general plan employed in them. In this way, we hoped to avoid the pitfall of a muddled presentation, unavoidable if we continued the general practice of trying to resolve opposing approaches of several textbooks in one series of films. These motion pictures would dramatize

situations and present factual information in terms of realistic, lasting visual images. The average film would run about 15 minutes, and contain only as much material as could be readily absorbed in the ordinary class period. Follow-up filmstrips would then take over the instruction begun in the films and encourage group participation. Each frame of the filmstrip would contain a question designed to get the student to describe, discuss or evaluate what he had seen in the motion picture, thereby clarifying the material and fixing it more firmly in his mind.

This combination of series of motion pictures and filmstrips as teaching units had been decided on after long deliberation. Our investigations of the performance records of both media had confirmed our belief that neither one by itself could do as good a teaching job as when coordinated for use together. We felt that only by using the peculiar "teaching potential" exclusive with each, and correlating both with a specific textbook could we give the teacher the best possible package of teaching tools for the job he must do. We planned a teacher's manual, containing specific recommendations on film use. In this way, we hoped

(Concluded on page 564)

"Broader Concept of Method" is a text-film on teacher education.

The text-film "Orthographic Projection" helps the worker understand blueprints.

McGraw-Hill Book Company



McGraw-Hill Book Company

Thinking in three dimensions is facilitated by the film, "Orthographic Projection."



Filmstrips in a Geography Program

CLARENCE WOODROW SORENSEN
Traveler and Geography Lecturer
Silver Burdett Company

CURRENTLY a filmstrip program in geography is being planned cooperatively by Silver Burdett Company and the Society for Visual Education. Silver Burdett Company is the publisher of *Man in His World*, a new series of geography textbooks; of which series, the writer is one of the authors as well as the author of the filmstrips which are designed to accompany the basic texts. The filmstrips will be offered for sale both by the publishers and by the Society for Visual Education.

Pictures are basic materials in geography. The field of study is the world—its vast and varied lands—its two billion people. No one can visit every part of this world and learn about it all first-hand. But pictures can bring the world's landscapes into the classroom. Pupils need to learn to read pictures as well as maps and text.

The picture reading program may be much extended, and the geography program greatly enriched, by the use of filmstrips correlated with the basic texts. The additional pictures help to widen a pupil's experience in any given area. Filmstrips provide an opportunity for pupils to apply previously acquired knowledge and skills in new but comparable situations. There may be a genuine thrill of discovery as a class explores for itself the new landscapes on the screen, reading significant ideas out of the various pictures. In many instances the use of filmstrips has been an important step in leading pupils to think independently about the problems of real people, living in real places—a worthy goal in any social studies program.

Every teacher knows, of course, that the filmstrip does not accomplish these things alone. It is only one of many educational tools. And its effectiveness depends in large measure upon the successful use of some of the other tools, including the textbook. Some ideas demand the kind of basic, explanatory treatment which only the textbook provides. Other ideas are peculiarly appropriate for emphasis in a filmstrip. The two together, filmstrip and textbook, make an excellent team.

The very need of teamwork and of integration suggests that filmstrips should be planned in conjunction with the basic texts. After pupils in the fourth grade, for example, have completed a chapter on Norway, they need more than simply some additional pictures of Norway. A miscellany of such pictures may dull instead of sharpen the concepts already developed in the text, even though the pictures individually are of high geographic quality. The critical need is for pictures so selected and arranged that they

reinforce and extend the basic ideas already established. The additional visual material should provide an opportunity for geographic thinking. But the steps which the child takes in this direction must be measured in advance. They could be too short as well as impossibly long. Thus the filmstrip must be designed after careful consideration of the material in the textbook. Correlation is not achieved by accident.

The planning of filmstrips in connection with particular textbooks assures the user of correct grade placement of the visual material. It is true that pictures are a kind of universal language. An individual photograph may appear both in a fourth grade book and in a college text. There is nothing of universal value, however, in a particular selection and arrangement of the pictures covering a specific region. Each grade level demands its own organization of picture material considering the fundamental purposes of that year's work.

No single group of pictures of the Congo, for example, would be adequate for both the fourth grade and the sixth grade. Commonly, in geography, the fourth grader

(Concluded on page 559)

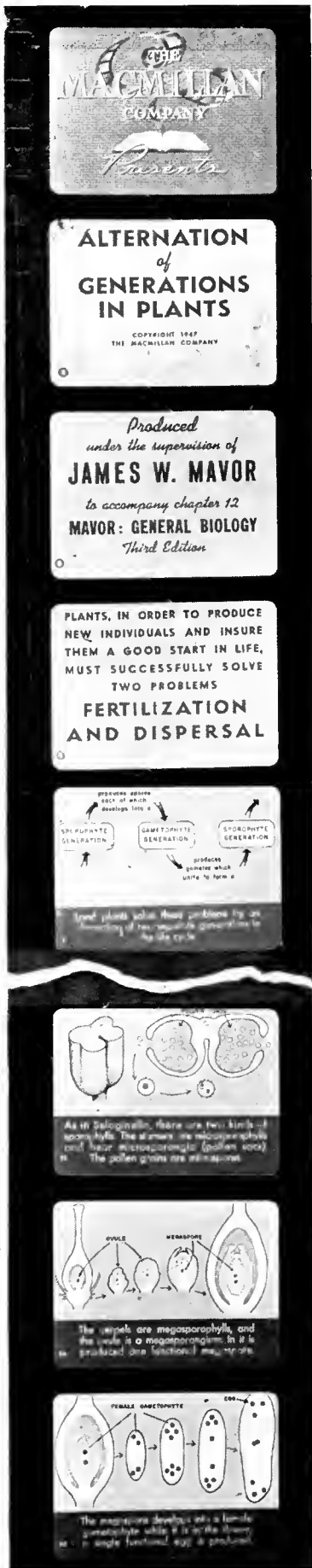
Old women packing loads of sticks and weeds to market after a whole day of scouring the barren hills—Southwest China.

Ben Winnert, Silver Burdett Co.



Visualizing The College Curriculum

C. J. HYLANDER
Visual Aids Editor
The Macmillan Company



Macmillan Company
Frames taken from the filmstrip
used with Mavor: GENERAL
BIOLOGY

THE PRIMARY function of a college publisher is the production of textbooks and reference works. In many subjects an important aspect of such books is the character of the illustrations which are actually the oldest form of visual aids. The intelligent use of photographs, drawings, maps and charts, and their integration with the text matter are "musts" for a textbook which is to be educationally useful and capable of forming the basis of a course in the college curriculum.

An illustration is far more than a mere picture. An illustration is a functional drawing or photograph, possessing a specific teaching purpose. It thus is an educational tool, added to the printed word in order to further comprehension of the subject. To fulfill this function of being a teaching tool, the illustration should be geared directly to the content of the text; it should be designed for a particular learning level; and above all it should be simple and clear. As much attention should be given to these visual aids in textbooks as to the editing of the text matter. Particularly in these days of overcrowded classrooms and overworked professors, better visual aids in the texts will accelerate both the learning and the teaching processes.

There are, however, obvious limits to the inclusion of visual materials in textbooks, governed as they are by physical restrictions. Thus the visual potentialities of some texts can not be realized entirely within the two covers of the book; they extend into the realm of classroom presentation. It is therefore logical to incorporate this additional teaching material, which has its inception in the text, into such screen form as is educationally advisable and economically feasible.

A visual aid may be defined as a teaching tool which conveys information and stimulates thinking more effectively than the printed or spoken word. Many kinds of visual aids are no strangers to the college classroom: the blackboard, the wall map or chart, photographs, and models. The demonstration experiment and the laboratory exercise are forms of visual aids which give the student a realistic experience. It is often difficult or impractical to bring students to the actual material or to bring the material into the classroom for group examination and discussion. To meet this situation, lantern slides and opaque projection came into being—precursors of a flood of many types of screen visual aids. A recent arrival on the scene is the slidefilm, which combines the physical basis of the motion picture film with the teaching advantages of still photography and projection.

At the outset it should be realized that screen visual aids are not a panacea for all teaching ills. They are not a substitute for the textbook, they do not replace the instructor, nor do they lessen the responsibility of the student in the learning process. They are not an amusing digression wherewith the class is diverted from

(Concluded on page 563)

The Correlating of Projected Picture Aids With Textbooks

By MADELINE BITTMANN
Educational Aids Editor
D. C. Heath and Company

IN CONSIDERING the correlation of projected aids with textbooks, the viewpoint of D. C. Heath and Company is one primarily concerned with the principles of teaching procedure and educational practice that have created the need for these teaching materials. When the effectiveness of pictures as teaching tools was first realized, maps, graphs, diagrams, picture illustrations were adapted to the instructional materials then in use.

Student workbooks and practice sheets and large-sized wall displays for the classroom have since been widely employed as teaching tools or aids. Teaching with these aids in the classroom was based on a planned relationship with textbooks by which the aids were geared to the text and used interchangeably with it. The materials which have been found to be least effective and least educationally sound have been weeded out.

The adaptation of projected pictures for educational use has increased the potential values of using illustrative materials for instructional purposes. The diversity among the kinds of projected aids—motion pictures, filmstrips, slides, and so on—offers a wide range of possibilities for expanding the teaching program. With these teaching aids, teachers can provide means for enriching learning experiences in the classroom and can develop a variety of teaching procedures. The planning of these procedures and the placement of projected aids in the teaching program with relation to other instructional materials is important to successful and efficient utilization of the aids. The particular teaching qualities of the different projected aids makes selection of kind an important factor in utilization. These qualities or characteristics that are unique to each kind help to determine the application of the aids to given teaching purposes. Teaching experience is indicating that there is a growing demand for adapting aids to use for these various teaching purposes or needs. In practice there is an overlapping in the application of the different kinds of aids to various teaching needs. These can be isolated only in generalization. However, by means of the generalization, we can view the needs within the teaching pattern as a whole. One of the teaching needs is for projected aids that are specifically tied into, or correlated with, the subject matter in the teaching program.

In devising a plan to fulfill this need, the textbook has proved to be adaptable for this type of correlative agent. Text-correlated aids are based on the continuity and organization of subject matter in the text which makes it possible to adapt the aids for use with specific subject matter in relation to a given or organized teaching procedure. Also, the different kinds of projected aids can be correlated with the text. Thus there is a basis for selecting the kind or kinds for correlation according to the teaching purposes to which each is best suited. Although the correlation of projected aids does not enter into the making of the textbooks and are not essential to using the text, publishers of the books are considered to be the most logical suppliers of this type of correlated aids.

D. C. Heath and Company in complying with this need plans to cooperate in supplying text-correlated aids. Since the number of possibilities for developing the aids is as great as the number of kinds of aids, several factors are to be considered in selecting the one or more media that are most suitable for this purpose. Admittedly the economics of producing and marketing the aids, along with the expressed educational needs for them, influence the choice of kind. However, it is not without the initial recommendations of educators—recognition that there is a particular need and place for text-correlated aids in the teaching program—that the selection is made. To this publisher, these requisites are found to be most completely fulfilled in the filmstrip which has been chosen for the first

of the Heath-Film Correlations now in the making. The present plan for filmstrip production is a modest program of correlated text-aids based on the most widely felt needs as determined by current educational studies. These filmstrips are being designed in accordance with the educational principles that are developed in the textbooks. Much attention is given to analyzing the purpose and technique for using filmstrips in the classroom so that these aids will provide the satisfying correlated or extended learning experiences for which they are intended. In relation to the expressed needs for text-correlations in the various fields of subject matter in which Heath publishes textbooks, the program for filmstrip production will be extended.

The needs for projected pictures other than text-correlated aids are delegated to technical specialists and the makers of projected teaching materials. To these specialists is designated the task of research and experiment in further developing the possibilities offered in projected aids as effective instructional tools. In connection with these types of aids, means are provided for correlating them with Heath textbooks and the suggested teaching procedures and activities connected with them. The suggestions given in Teachers Guides that accompany our textbooks are intended to be adaptable to the wide variety of teaching situations that range from the requirements of comprehensive teaching programs to the limitations of lesser extensive programs. Therefore it is necessary to provide for selections from many kinds of teaching materials that are applicable to the subject matter and the kind of teaching situation involved. The correlation of these aids in relation to a planned procedure with a given text helps the teacher select the

needed teaching aids and to use them effectively. Insofar as these suggestions are of value to teachers, Heath as well as other publishers cooperates in providing such correlations and making them practical for use in the classroom.

Thus, from several approaches it is apparent that the current trend toward combining a variety of instructional materials in the teaching program is considered good educational procedure. This trend seems to indicate generally that the principle of correlation is fundamental to current practice in the utilization of teaching aids. A continuing trend in this direction will require corresponding degrees of emphasis on the supplying of correlated teaching aids. Likewise, in proportion to the particular needs for text-correlated aids, publishers will provide them according to the specifications of educators and the rate of utilization in the educational program.

Whoa, Dern Ye!

ERIC BENDER
Visual Aids Editor
Row, Peterson & Co.

THEY USED to tell a story about a farmer who bought his first automobile, was given a few driving lessons, and then took the car out alone. When he failed to take the first curve properly, and headed for the ditch, all he could think to do was to haul back on the steering wheel and howl, "Whoa, dern ye! Whoa!"

Well, that's what a lifetime of reflex-conditioning will do for you! What happened was that the farmer had changed his methods without changing his thinking to match.

People who make a good and profitable adjustment to new things always stop dead still, study and absorb fundamentals rather than externals, then go ahead in the new direction, or at the new speed. Has this always been done by people called upon to deal with visual education? Hardly! Too many have continued with their old thinking, adding projectors and films "on the fly" much as they would order janitor supplies or lubricating oil for the school bus—just new parts for a going business.

What happens is that the new visual tools are used without full understanding. If there were an all-wise dictator, governing these matters, he would probably require that every school person and every producer of teaching materials read, study, and digest Edgar Dale's book, *Audio-Visual Methods in Teaching*. That would be getting down to fundamentals and would provide the kind of thinking necessary for the purchase of equipment and the operation of an audio-visual program.

As things stand now, old thinking is interfering with development and wise use of materials. There's a good deal of "Whoa, dern ye!" in visual education. As a producer of a new type of visual instructional material, we would be much happier if certain attitudes and understandings were firmly implanted among users of film. For example:

1. Ownership of audio-visual equipment does not imply possession of an audio-visual program. One does not become a surgeon by owning a case of surgical instruments.

2. What the director of visual education says and does about visual education is not so important as what the classroom teacher says and does when she is on her own. Success of the program depends upon whether she is trained to handle it properly, and is willing to do so.

3. Audio-visual tools are specific tools. Motion pictures are not the universal answer to every teaching problem, nor are filmstrips, or slides, or records, or trips to the zoo.

4. Audio-visual methods will not supplant the teacher and the book, nor are they so intended.

5. A filmstrip is not a boiled-down motion picture; a motion picture is not an expanded filmstrip.

6. A visual tool is neither a time-saver nor a time-waster. If better understanding is the end-result desired, the use of film will sometimes take more time and sometimes less than at present.

And now, with the advent of the textbook-correlated film, we should very much like to have these two things understood:

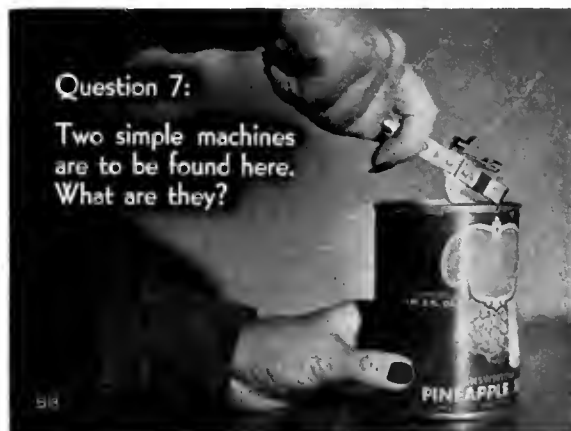
7. A non-correlated film cannot be compared with a book-correlated film covering the same subject matter. That would be like comparing a Chevrolet coupe with one of the engines from a four-engined airplane. One is complete in itself, the other isn't.

8. A correlated film cannot be judged by previewing the film alone. It can be evaluated only as a part of a larger program.

A number of textbook publishers have announced their intentions of producing films correlated with their own textbook programs. Reluctance on the part of the user to apply new thinking may be one obstacle to the use of such films.

Let's examine the kind of thinking that goes into the production of a coordinated film—at least the type we are publishing. A textbook publisher knows quite well what the limitations of the word and the book can be. When we publish a book we know what parts of it the teacher and the children will find easy, less easy, least easy. But we have done, in the book, as much as *can* be done in a book. No schoolbook is uniform in difficulty—not even a little preprimer with a total of perhaps twenty words—the simplest of all textbooks.

(Concluded on page 565)



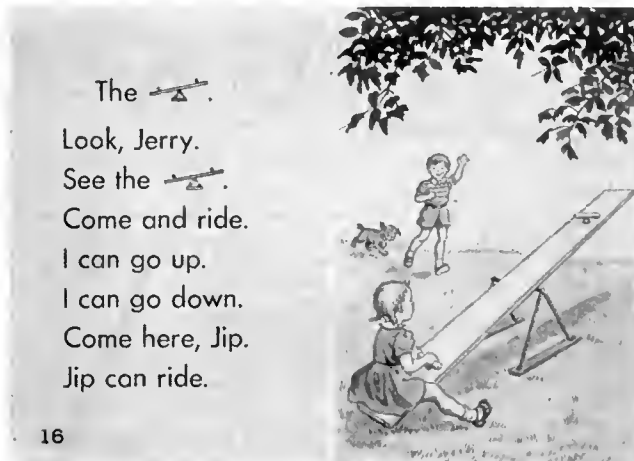
Society for Visual Education, Inc.

Frame from a testing sequence at the close of the filmstrip, "Simple Machines."



Society for Visual Education, Inc.

Frame from a filmstrip correlated with the preprimer, "Skip Along." This is used following the reading of a story. Objects shown here begin with the sound of "b."



Society for Visual Education, Inc.

Second frame of a two-frame unit, covering the story just read in the preprimer. The new story uses the vocabulary just learned.

TEACHER - COMMITTEE EVALUATION



L. C. LARSON, Editor
Director, Audio-Visual Center
Indiana University, Bloomington

CAROLYN GUSS, Instructor, School of Education
BETTY STOOPS, Film Librarian, Audio-Visual Center
Indiana University, Bloomington

Behind the Scenes at the Airport

(Teaching Films, Inc., 2 W. 20th Street, New York City 11, N. Y.) 9 min. 16mm. sound, black and white. 1947. \$50.00.

Description of Contents:

The film shows a small boy looking down from an airplane to the field below, where he lands for a short stop before boarding another plane for Boston. The friendly pilot of the plane which Ray has just left greets him with the salutation, "Hi there, young fellow." Ray tells the pilot that he is waiting for a plane to Boston and that travelling by air is simply a problem of landing in one plane and taking off in another.

The pilot suggests to Ray that there is much more to flying than that and invites him to follow him on a tour of inspection as they visit the scenes behind the airport. The film then shows mechanics at work in the overhaul of engines, the reservation force, the pilot and chief pilot checking weather maps and routing a plane, the dispatcher, the radio operator, the food crew, and the gas and oil attendants. As the 4:30 plane for Boston is called at Gate 4 and Ray boards the plane, the commentary concludes by indicating that the services of about sixty people are required to assure the flight of the plane.

Committee Appraisal:

In units of work on the primary and intermediate levels dealing with air transportation, this film should be useful in showing the contribution of those crew members and employees of the air line, other than the pilot and stewardess, who make possible the flight. The committee felt that the film was well-organized and pitched at the children's interest level. The report is factual and sincere. It contains little of the false glamour and drama usually found in a film on air transportation.

What Is Money?

(Coronet Productions, 64 East South Water Street, Chicago 1, Illinois) 10 minutes, 16 mm, sound, color. 1947. \$75.00. Also available in black and white. \$45.00.

Description of Contents:

The travels of a five-dollar bill illustrate the various purposes of money, the advantages of money as a medium of exchange, and the requirements for satisfactory money.

Tom takes a five-dollar bill to the hardware store to buy a gallon of paint, which is an example of the exchange of money for goods. The store owner then pays an electrician, which is an exchange of money for services.

The primitive system of barter and its many disadvantages, especially for modern civilization, are illustrated at this point. The characteristics of satisfactory money—obvious and uniform value, portability, divisibility, durability, and difficulty of counterfeiting—and the work of the U. S. government in regulating its monetary system are discussed and shown.

The use of a bank check as a substitute for money is illustrated when a woman cashes a check at a service station and then buys a pair of book-ends in a gift shop. The clerk there, after receiving the five-dollar bill in her

"What Is Money." describes the historical phase and the requirements for money from Tom's point of view. Primitive barter is contrasted with money as a medium of exchange.



Coronet Productions

pay envelope, takes it to a radio shop as a payment on her new radio, which illustrates the use of money as a measure of future value. Tom, in turn, is paid by the radio shop owner for his work there. When he deposits the five-dollar bill in the bank, he uses it as a storehouse of future value.

Following a review of the purposes which the five-dollar bill has served, the role of money in international business, trade, and travel is mentioned briefly.

Committee Appraisal:

This film is usually well organized, with everyday incidents illustrating important facts about the use of money. Moreover, the historical phase, describing the development of money and the requirements which money must meet, is presented from Tom's point of view, thus tying the whole subject together. Good photography and sound contribute also to make this a very useful film for elementary and junior high school social studies.

Artisans of Florence

(International Film Foundation Inc., Suite 1000, 1600 Broadway, New York 19, N. Y.) 20 minutes, 16mm. sound, black and white. 1947. \$100.00 less 10% educational discount.

Description of Contents:

This is a picture of the activities of Florentine artisans at work, at home, and with their friends.

Opening scenes show the beauty of Florence which survived the Nazi destruction. Artistry is in the very air of Florence, and talented Florentines begin training at an early age in schools such as the Institute of Art, founded by Benvenuto Cellini. Students in ceramics, life drawing, and sculpturing classes typify artisans who study as they work—one as a leather worker, another as a dirt farmer, belying the idea that artists must live apart from the world.

At noon the students go home by street car or bicycle. The film follows Graziella, an art instructor, to her home, where her father, a highly skilled artisan and his apprentices make silver boxes decorated with intricate enamelled designs. The traditions of the artisan are discussed and some of the work is shown.

When an order of compacts is completed, Graziella and her mother take them to a jewelry shop on the famed Ponte Vecchio, a very old bridge crowded with shops. She also visits a watch maker, a ring maker, and Torchio's leather shop, where the workers are tooling leather objects and applying gold leaf.

The scene next shifts to a farm where one of the art students lives and works. The system of land owners and peasant workers is described briefly as members of the family are shown cultivating olive trees and harvesting grapes by primitive methods. After work, the young artist becomes absorbed in his current sculpturing project until Graziella and Torchio, chaperoned by her parents, arrive for the grape festival, which is the outstanding event of the harvest season.

Committee Appraisal:

Emphasizing the vital role of beauty in the everyday life of the average Florentine, whether he is an artisan or a mere sun-basker at the foot of a famed statue, this film pictures the untroubled absorption of a recently war-ravaged city in a creative art. The spirit of Florence is vividly portrayed by means of excellent photography and natural characters. Appropriate background music and simple narration round out the impression of an unaffected and authentic picturization of a way of life. The emphasis on the importance of beauty and widespread participation in artistic endeavor should be of interest to art classes, hobby groups, and general interest groups from junior high school through the adult level.

Sitting Right

(Grant, Florey, and Williams, 441 Lexington Avenue, New York 17, N. Y.) 9 minutes, 16 mm, sound, color. 1946. \$90.00. Also available in black and white. \$50.00.

Description of Contents:

A group of girls demonstrate the importance of good posture for good looks. Opening with a series of brief incidents in which girls are rebuked by their elders for poor posture, the film goes ahead to point out that one's mental attitude is very important and that good posture is fun. It suggests observing movie stars and local girls who seem to be well poised.

In a committee meeting, various girls illustrate right and wrong positions for each part of the body while sitting,



Grant, Florey and Williams

Good posture, in sitting as well as in standing, is important for appearance and health.

according to the girl's build and the style of chair. One girl also shows how to sit down and stand up smoothly and how to cross one's legs gracefully.

Again the commentator emphasizes the importance of a good mental approach. Each girl must be willing to work on herself day after day, exercising and practicing not only at school but also at home in her room before a mirror. After her good posture has become automatic, a girl can forget about it and concentrate on having a good time.

Committee Appraisal:

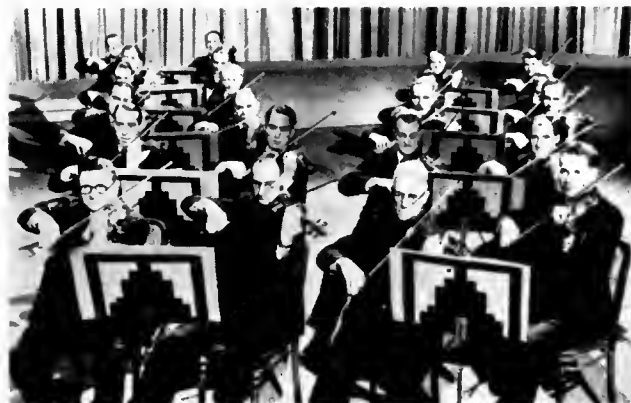
A completely non-academic approach to the subject of posture which should nevertheless be welcomed by teachers of physical education, guidance, dramatics, and home economics, as well as by sponsors of girls' clubs, is the chief value of this film. Taking advantage of the average girl's desire for something at least approaching Hollywood glamour, it presents effectively a few rules for good posture which are generally shrugged off as just more adult nonsense. Good photography, a sufficient variety of girl models for at least some self-identification, and a pleasantly presented commentary add their appeal for girls from junior high school to college age.

Instruments of the Orchestra

(British Information Services, Suite 5124, 30 Rockefeller Plaza, New York 20, N. Y.) 20 minutes, 16mm, sound, black and white, \$37.50. Produced by the Crown Film Unit, Great Britain.

Description of Contents:

After a brief musical introduction, Dr. Malcolm Sargent explains the characteristics of the various instruments of a symphony orchestra as they are played by members of the London Symphony Orchestra. Speaking from the podium, he



British Information Services

"Instruments of the Orchestra" treats the four sections of the Orchestra as well as the individual instruments.

points out that all of the instruments are scraped, blown, or banged. Using themes from *The Variations and Fugue on a Theme of Purcell*, by Benjamin Britten, members of the woodwind section, the brass section, the string section, and the percussion section demonstrate in turn each instrument as its characteristic tones become prominent in the number.

Before combining the instruments again, Dr. Sargent explains the structure of the fugue in simple terms. He then conducts the entire orchestra with vigor and authority as they complete the Purcell "Variation and Fugue."

Committee Appraisal:

An informal atmosphere, outstanding musicianship, engaging music, and excellent sound recording combine to make this a very useful addition to music appreciation materials now available. Dr. Sargent's approach to the demonstration should inspire interest and self-confidence in the uninitiated and a sense of renewing a pleasant acquaintance in those more familiar with the orchestra. The unorthodox arrangement of the instruments for easier identification by the audience would need to be explained by the teacher, since it is not mentioned in the film, but, in general, fairly accurate basic information is skillfully presented for all age levels from the intermediate grades to adult, with emphasis on the school situation.

THE LITERATURE IN



VISUAL INSTRUCTION

ETTA SCHNEIDER RESS, Editor

BOOK REVIEW

- **Grierson on Documentary**—Forsyth Hardy, editor with American notes by Richard Griffith and Mary Losey. Harcourt, Brace and Company, 383 Madison Ave. New York. 1947. 324pp. \$3.75.

Forsyth Hardy has compiled a collection of the film writings of John Grierson, the noted British producer of documentary motion pictures for mass educational purposes. The word, "documentary," was derived from *documentaire*, a term applied by the French to their travel films but later associated with films of social analysis—with films dramatizing the complex issues of modern living. Grierson developed this form of the nonfiction film in England and created a large body of experts who have carried on the leadership in this field. The development of the documentary was especially favored in England where government support was readily forthcoming, especially through the Empire Marketing Board.

Grierson felt, after producing *Drifters* (1929), a trial film, that "in film he had found the most useful medium of his purposes as a sociologist." He wrote:

"The documentary film movement was from the beginning an adventure in public observation . . . The basic force behind it was social, not aesthetic. It was a desire to make drama from the ordinary to set against the prevailing drama of the extraordinary; a desire to bring the citizen's mind in from the ends of the earth to the story, his own story, of what was happening under his nose. From this came our insistence on the drama of the doorstep . . ."

Chapters included in the book bear such titles as "Propaganda and Education," "The Library in an International World," "The Challenge of Peace," "The Cinema of Ideas," "First Principles of Documentary," "Films and the Community," and "The Course of Realism."

- **ANFA Year Book and Audio-Visual Directory—1947-48 Edition**—Allied Non-Theatrical Film Association, 303 Lexington Avenue, New York 16. \$2.

The new edition of this annual directory includes the names, addresses, and connections of over 2,000 leaders in the production and use of non-theatrical motion pictures. Besides the "Audio-Visual Who's Who" section, there are lists of 16mm producers, film libraries, manufacturers, film sponsors, and photographic publications. It is interesting to note that listings of non-theatrical film producers have increased from 55 to 200 in the past year. Articles by prominent individuals in the field have been chosen by the editor, Dr. William Lewin, to clarify the current status of 16mm.

- **Composing for the Films**—Hanns Eisler—Oxford University Press, New York. 1947. 165p.

An excellent book, providing authoritative information on the relationship between the musical score and the visual portion of motion pictures. The author bases his statements on his experiences as director of the Film Music Project of the New School for Social Research in New York and on his later experience as composer of film music for Hollywood films. "The guiding point of view," he writes in the Preface, "is that of the composer who

tries to become conscious of the requirements, conditions, and intrinsic obstacles of his work."

Hanns Eisler is well-known to users of documentary films for his interesting score in *A Child Went Forth* and *The New Earth*, among others. It is his strong belief, with which other creative film workers would not differ, that the musical portion of a film must be planned together with the visual, in order that a coordinated whole will emerge. This is far from the practice in Hollywood.

Music In Films

The book is amply documented by examples of good and bad uses of music, as depicted in Hollywood and foreign film productions. The criticism of current practice is extremely constructive, since most of the book is devoted to specific principles and suggestions regarding the part that music should play in the films. From his work in Hollywood, Mr. Eisler has tried to distinguish why the system is so steeped in cliché's, and why originality is discouraged even among those composers who have been engaged because of their talent.

The attitude of Hollywood producers is startlingly illustrated in this quotation from a typical Hollywood contract:

All material composed, submitted, added, or in-shall automatically become the property of the interpolated by the Writer pursuant to this agreement Corporation, which, for this purpose, shall be deemed the author thereof, the Writer acting entirely as the Corporation's employee . . . the Writer grants to the Corporation the right to use, adapt and change the same or any part thereof and to combine the same with other works of the writer or of any other person to the extent that the Corporation may see fit, including the right to add to, subtract from, arrange, rearrange, verser and adapt such material in any picture in any manner . . .

Although the special ability of its author would make this a required reference book for those who are engaged in film music, it is also recommended for those who are interested in the art of the motion picture for the unique and invaluable information it contains.

ADMINISTRATION

- **Planning School Buildings for Tomorrow's Educational Program: Proceedings**—*Bulletin of the School of Education*, Indiana University, Bloomington, vol. 23, no. 5, September, 1947. \$1.

A topic of great importance today is the planning of school buildings for tomorrow's education. This bulletin reports the proceedings of a conference held last summer for school administrators, school board members, architects, and others interested in the construction, maintenance, and operation of school buildings. Speakers included prominent educators, architects, and engineers. Range of the talks may be better understood by a glance at a few of the chapter headings: "The Current School Building Problem," "A Guide for Planning School Plants," "Modern School Lighting," "The Relation of the Architect to the Educational Authorities," "School Building Planning in England," and a summary.



WILLIAM S. HOCKMAN, Editor, 1616 Marlowe Avenue, Lakewood 7, Ohio

South India Holds First Visual Aids Institute

By BLAISE LEVAI, M.A. B.D.*

I WRITE this on the eve of India's Independence. There is excitement all about us. It can be felt among every class of people; beggars, sweepers, shopkeepers, teachers, and students. Through trial and pain the long-sought day appears, bringing to the peoples of India reassurance and hope. Many see the vital significance of the day in the light of vision and perspective. They discern the kind of character that the future of the new India demands. Many students recognize the seriousness of the day. The largest work is just beginning.

In May we held a Photographic and Audio-Visual Aids Institute. It was the first of this type ever held in South India, and was under the auspices of the National Christian Council. We met at Kodaikanal. The Rev. H. R. Feger of Fatehgarh, United Provinces, and the Rev. R. G. Korteling of Punganur, South India, were in charge.

Altogether seven sessions were held during this three-day institute, and both sound and silent films were shown. Mr. Feger lectured on the selection and use of equipment, the elements of good composition, the care of equipment in the tropics, and on the use of educational films.

Utilization of Materials

Mr. Korteling, acting as convener, had general charge of all sessions and gave talks on the principles of photography, picture types, types of lens and their use, and on the educational use of slides and filmstrips. Mr. C. Heins gave talks on flat pictures, and on the use of kodachrome slides in devotional services. Several films on how to take good movies were shown. It fell to my lot to conduct the opening devotional service, and I used some of the Elsie Anna Wood slides on the Life of Christ.

The Available Material

One of the most interesting of the sessions was that in which we discussed the actual use of visual materials in our program. Most of those present were encouraged, if not enthused, at the evidence of ground-work in the building up of film and filmstrip libraries in both North and South India. A brief survey of equipment in use by the 38 persons present at this session showed 16 projectors for slides and filmstrips, 10 projectors

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for silent film, 2 for sound film, while 7 persons reported complete touring outfits with electric power units for village work. This represents, of course, only a small part of the total of such equipment available in South India among mission and church groups.

Findings of the Institute

What were the "findings" of the Institute? I shall give them in the original terms of their formulation:

1. We are impressed by the increasing possibilities of audio-visual education in all fields of work: evangelism, education, village health service, etc. and of the rapid increase of individual interest in this type of service.

2. We are impressed with the need for more training in the wider use of equipment, not only for missionary personnel alert to the power of visual aids, but for the Indian worker. There is need, also, to develop film and filmstrip libraries. We need depots where equipment and replacement parts can be secured.

3. The great essential is the sharing and the pooling of experience. We propose, therefore, that there be



Children's Productions
The motion picture, "A Little Child," was adapted from the book, written by Jessie and Elizabeth Orton Jones by special permission of the authors and the Viking Press.

formed among us an Audio-Visual Education Club for South India with Mr. Korteling acting as chairman.

4. We request the Y.M.C.A. of Calcutta to enlarge its sphere of service in the audio-visual field to the extent of stocking equipment and supplies, and in the building up of a rental film library.

5. We suggest that a center be developed where filmstrips can be made to order from pictures and charts, which will be supplied by individual customers.

6. We recommend to the National Christian Council in our area that it make further representations to the Government on the need for special consideration being shown by Customs in the matter of importing, for non-profit purposes, 16mm films for school and village use.

7. We suggest that the four Christian Councils in our area (Madras, Andhras, Hyderabad State, and Karnatic) form committees on visual education and plan visual aid institutes for their separate areas.

8. We wish to impress, also, upon church bodies the importance of keeping pictorial records of important historical events such as the coming union of the churches of South India.

Slide Project

Here at Voorhees we are doing a good deal of work with slide projectors in our classroom work. My special project right now is the making of a series of kodachromes in a series I call *Life at Voorhees College*. It is great fun. Incidentally, the week that I spent at Lake Geneva (Second International Workshop in Visual Education, summer of 1945) was very profitable for me, and the copies of EDUCATIONAL SCREEN, which were later sent me, were greatly appreciated. They were read and re-read and even now are still in circulation.

New Stewardship Materials

Two Dollars

Two Dollars is a filmstrip in color with both printed and recorded (78 rpm) script on the basic problem of how to handle money. It is based on the experiences of the famous Brown and Gay families, and its lively cartoons, music, and sound effects will compel the attention and nudge the mind into doing some thinking in the area of stewardship. It deserves to be widely known. It will be useful in the local church, in the conference program, in the official board meeting, and in the youth conference. It was produced by Alexander C. Ferguson and Everett C. Parker and is distributed by Pilgrim Press, Boston 8, and ought to be stocked by all alert dealers.

A Christian and His Money

Another filmstrip, *A Christian and His Money*, has been released by Church Screen Productions (St. Louis 12). Pictorially, it is a sequence of 39 frames of photography and cartoons. It is accompanied by a printed script. The ratio of words to pictures is low, averaging not more than twenty. Since there are titles on the frames, leaders who do not want to be confined to the script may use them as an outline for their own remarks. The discussion questions, nine of them, are provocative. Here is one: "If a Christian spends and shares his money in a Christian manner, is it all right if he is not



Church Screen Productions

Joe Smith rushes into his Sunday school class with a filmstrip which he has failed to preview. This frame is from "Using Filmstrips in the Church."

Christian about the way he earns it?" While *Two Dollars* is beamed at adults primarily, this filmstrip would be useful with the Juniors and up.

And Now I See

Those desiring a film on stewardship ought to investigate *And Now I See* (United Lutheran) which should soon be available for all churches. It was made by Cathedral and runs approximately 40 minutes.

The Ten Commandments Visualized

Several years ago a project for the visualizing of Luther's Catechism originated in the American Lutheran Church. The Wartburg Film Service (Waverly, Iowa) joined in the undertaking. Other Lutheran groups were invited and became enthusiastic partners. The first phase of this work, the visualization of the Ten Commandments, has been completed, and the ten filmstrips of the series will be known as *The Ten Commandments Visualized*.

The series is keyed to the eleven-to-fourteen age bracket. Dramatic illustration, in black and white, apply the Commandments to actual life. The ten filmstrips approximate 250 frames, or about 25 to the filmstrip. Each frame carries a caption, and there is no script nor utilization suggestions with the series (as yet).

A dignified cartoon-style (by Owen Fitzgerald) is maintained throughout, and in many places, the visualization of some idea is very neat and forceful. Not so in other places. In the First Commandment, a neat little teen-ager is primping up a bit, and this frame (No. 22) is supposed to visualize the worship of self. However, presenting the First Commandment as the key-stone of an arch (frame 26) is excellent. In many spots the scenario for the Fifth (Shall Not Kill) wanders pretty far afield. Boys helping the aged across the street, and the benevolence of a Sunday school class, do not sharply visualize the central meaning of this Commandment. Showing a school girl getting off a bus without paying her fare (No. 16 of the Seventh) does fit. Thus, weak and far-fetched visualizations are mixed with strong ones.

On the technical side, the prayers and the scripture quotations on certain frames are in type too small for easy legibility, an inexcusable fault. The rectangles of black, which carry captions in certain frames, (as in No. 23 of the Seventh) occupy too large a proportion of the frame and spoil the artistic balance. Other frames, such as No. 23 of the Second and No. 22 of the First, unburdened by this clumsy device, are neat and artistic.

Many users and prospective users outside the Lutheran communions, and perhaps some within, will be troubled by the accent which falls, time and time again, on fear as a motive in religious living. The visualizations do not amply qualify the meaning of fear. Those in other communions will be bothered by the adherence to Luther's arbitrary numbering of the Commandments.

The church, taken as a whole, eagerly awaits the visualization of biblical materials. It will use this present series while a more adequate, universal, and technically excellent visualization of the Commandments is developed. In the meantime, our thanks, to the Lutherans for pioneering.

Filmstrips on Visual Methods

THE newest materials on visual materials and methodology are two filmstrips: *Using Filmstrips In The Church*, produced by Church Screen Productions (5622 Enright Ave., St. Louis 12), and *The Use of the Visual Method In the Church*, a production of Congregational Missions Council (287 Fourth Ave., N.Y.).

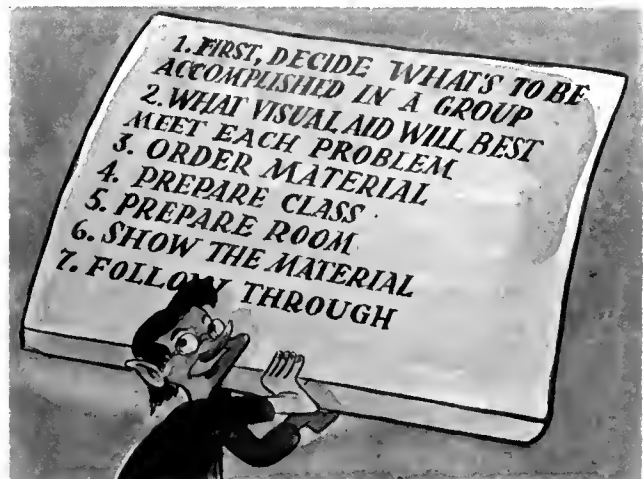
Basic Material for Better Utilization

The script and the photography in *Using Filmstrips In The Church* was done by Paul R. Kidd, and the cartoon sequences by Bill Jackson. There are 60 frames, with a title on each frame to guide and assist those who wish to develop their own commentary for this material. The first 11 frames tell what a filmstrip is, and the next 12, the untrained teacher's clumsy and unhappy results in "showing" a filmstrip to his class. The following 24 frames show the general principles of filmstrip use, and the last ten call attention to present useful materials in this media. The word-picture ratio is good, being approximately 28 per picture. Several makes of projectors are shown, and all the basic points are touched upon. There are no suggested questions

for discussion but the average audience will be ready to talk about filmstrips and their use after seeing this filmstrip. Here is basic material for all who are interested in prompting a better utilization of filmstrip materials, and it should be found in the kit of all who conduct courses, speak in institutes, and meet with the leaders of local churches.

What Visual Aids Can Do

The Use of the Visual Method In The Church was produced by E. C. Parker and A. B. Ferguson for the Missions Council of the Congregational Missions Council. It has both printed and recorded (78 rpm) script. The narration is by Edgar Stehli and Alexander Scourby, the cartoons by John Sewell and the background music by William Meeder. The entire 91 frames were photographed in "Americolor."



Missions Council of the Congregational Christian Churches Johnny Visual says, "Here is my platform." A still from the filmstrip "The Use of Visual Method in the Church."

The narrator and Johnny Visual Materials divide the script, with JVM doing most of the talking. He is set going by overhearing certain church school teachers misrepresenting the effectiveness of visual aids. After a few sprightly comments on what visual aids can and cannot do, he settles down to tell a group of church school teachers what the various aids are, what each is good for, and to give the general principles for their use. JVM does a pretty good job of it, too. The picture sequence carries a lot of the burden of teaching,



Johnny Visual asks, "would you take your class back in time or forward in space?"



Johnny Visual points to the various forms of audio-visual education. "Choose the best . . . (for) the problem at hand."



Missions Council of the Congregational Christian Churches Train a group as projectionists so that there will always be somebody to operate the machines.

but not enough. More time was put on the script, very likely, than on the development of the picture sequence. The excellent quality of the script can be suggested by several quotations: (JVM talking)

Would you take your class back in time or forward in space from here and now to there and then?

And don't forget. I have many sides—a lot of capacities. Don't use me in one form all the time. My personality is split a dozen ways—records, slides, films, filmstrips. Each is a teaching tool with a special talent.

(JVM telling about a good teacher) Then she briefly recalled Billy's questions and told the children to watch for the answers as they saw the pictures.

Approximately the last half of the filmstrip gives a case history of a school making effective use of visual materials, documenting it by giving a half dozen illustrations of the way certain teachers utilized materials.

Cartoons are used throughout. Several frames are repeated, not too good a practice. The word ratio is held down to approximately 19½ per frame. In the recorded script, the word velocity is, roundly, 106 words per minute. There are some pauses, but not enough. The music comes up too quickly in many places, tending to attract attention to itself. The mind should be given more time to accomplish comprehension and integration, activities basic to learning.

Here is a filmstrip for the workers' conference, for the visual aids institute and seminar, the summer school, and the college course. Wherever visual materials need to be better understood, and their sound utilization more keenly appreciated, this filmstrip will be useful.

A slightly older filmstrip (1946), *The Slidefilm In Teaching*, produced by Young America Films (18 E. 41st St., N.Y. 17) should be bracketed with the above. It is a sequence of 48 frames of cartoons showing what a filmstrip is, what it can be used for in the teaching process, and showing the proper use of this media. Each frame carries carefully worded captions. There is no script. It should have great value in teaching visual methodology.

Correspondence

After reading the article on *The Home* last month, Mrs. Dorothy Carl of Lincoln, Nebraska, writes that she, too, has been wondering about running some sound films as silents. By accident, the operator could



Church-Craft Pictures

"Christmas Blessings" is a full-length service on the meaning of Christmas, 37 slides, 3 hymn-slides.

not get the sound going. Thus of necessity, she found that films could be used silent. Her children helped her ad lib a commentary as they used the film, *Care of Pets*, twice in a vacation school unit. Have others had similar experiences?

Professor Paul E. Garber of the Department of Bible of Agnes Scott College (Decatur, Ga.) wants us to suggest some good films, both sound and silent, and some good slides and filmstrips "which would be authoritative, pictorially qualitative, and usable at the college level for the teaching of the Bible." Does anything qualify? He might look over the two new Cathedral films, *Amos* and *Queen Esther*. The five films of the "2000 Years Ago Series" (United World Films) might prove helpful. Such films as *The Kindled Flame* and *The First Easter*, both British-made, should be useful. However, his inquiry calls attention to the critical lack of quality films on the Bible and closely related subjects. This is the core of the church's need.

Since it really is one world that we have, some of the visual equipment concerns and the producers of materials will be interested in the article by Mr. Levai of India. Indians leaders will need a lot of projectors and materials when the literacy movement gathers a little more momentum. The village will be the center for education, and there are no less than 700,000 of them.

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Let's Utilize United Nations

ALL of us hope that the nations of the world will use the United Nations to settle their differences instead of resorting to war. But how many of us realize that we also have a responsibility to use the resources of the United Nations to help achieve that purpose?

Visual educators are challenged by the United Nations to take part in one of the most unique educational programs of all time. A world-wide program of education for peace is being sponsored and brought into being by this world organization of nations. This is the first time in political and educational history that such a thing has happened.

UN Using Visual Education

It also is modern because it is using visual education as an integral part of its program. This visual program is a well-rounded one, not limited to one device but using the coordinated power of various devices, such as posters, charts, filmstrips, and motion pictures.

These resources are not just in the planning stage. A number of them already are available. It is our responsibility to use them.

The most effective visual education program usually is one that utilizes various coordinated resources. It also is one which requires planning to decide what objectives of information or attitude are most desirable at a particular point and which particular device or devices will best serve the purposes at hand.

Visual materials being issued by the United Nations already are varied enough in type and objective to fit into such a program. Additional materials will make the possibilities even broader.

Posters

A number of posters are available from the Department of Public Information of the United Nations, Lake Success, N. Y. Some of these posters are very well organized information charts. Others definitely seek to create certain attitudes. Some combine the two purposes. Teachers must choose wisely with definite objectives in mind. Sometimes a sequence of objectives will be served by a well chosen sequence of posters.

Art Competition

In order to encourage the artists of the world to contribute their talents toward helping to express the aims and purposes of the world organization, the United Nations conducts a "Poster of the Year" Competition. The 1947 contest was won by a Canadian, Henry Eveleigh, whose design shows a pair of hands planting a

JOHN E. DUGAN, Editor
Head, Department of Education
Beaver College, Jenkintown, Pa.

young tree whose leaves are the flags of the member nations. This poster will be produced in a number of languages this fall and given world-wide distribution.

Posters can be used to set the stage for slide films and motion pictures or as "follow-ups" subsequent to the showing of such films.

Slidefilms

Two slidefilms currently are available from the Films and Visual Information Division, Department of Public Information, United Nations, Lake Success, N. Y. Both of the slidefilms are 35mm single frame in type.

The United Nations at Work—The Secretariat is a slidefilm which describes the organization of the United Nations. It is 90 frames in length and uses photographs, illustrations and charts to show how the organization works. It deals primarily with the eight departments of the Secretariat and their relationship to the major organs. Commentator's notes accompany the film. The film is available in English, French, Spanish, or Russian.

The Economic and Social Council (Foundation for Peace) is another slidefilm which now is available from the same source. It describes the organization of the



Films of the Nations

"People's Charter" shows that the job of maintaining peace is for the people and stresses the role of the United Nations Organization.

Economic and Social Council and its role in building the peace. It deals with the commissions, sub-commissions and specialized agencies and their relationship to the Economic and Social Council. Commentator's notes and a discussion guide are available for use with the film. English, French, Spanish, and Russian versions are available.

Both of these slidefilms may be obtained free of charge by schools, clubs, churches, community organizations, etc., on application to the above source.

Motion Picture

The first educational motion picture to be produced by the United Nations Film Board is called *The People's Charter*. It was released in September of this year, and it is being distributed in the United States by Films of the Nations, Inc., 55 West 45th Street, New York 19, N. Y. The film is two reels in length, with a running time of 17 minutes. It may be obtained from the above distributor for a loan service charge or by outright purchase.

The Peoples' Charter is made entirely of authentic documentary material which shows how, in the midst of war, the idea of the United Nations was born and later brought to actual realization. Over a quarter of a million feet of authentic film from seventeen nations was screened by the United Nations film unit in selecting shots for the picture. Both the photography and the sound track are good. They are coordinated very well so that each reinforces the effectiveness of the other.

Development of the United Nations

This film first shows the need which existed for a world organization for peace. It shows how step by

"Salute to 16"

(Concluded from page 538)

"(The great social contribution of the 16mm film has been that it has *liberated* the motion picture from the dread menace of fire hazard. It may not have seemed such a big thing when, by manufacturers' convention, it was established once and for all that no nitrate stock would ever be made less than 35mm wide, but that one enlightened step of self-restraint and common purpose enabled the motion picture to merge from the fire-proof booth and go forth as the emissary—the missionary—of our industry into every school, church, hospital, institution, club, factory, and home throughout the whole world. Starting out as a means of amusement, it has grown into a most potent and indispensable medium of mass communication.)

Expansion of the Medium Is Good

"There are those in our theatrical industry who view these vastly expanded channels of their medium with some misgiving. (It is so pleasant to sit in mellow and nostalgic worship of the great god of things as they used to be.) Terry Ramsaye tells us that even the great Edison held back a long time from the very idea of building a screen-image movie projector, for fear that such a mass audience device might cut down his take from existing coin-operated peepshows. Fifty years ago the theatre screen was crying to be born. It WAS born, and with it a great industry, our industry. . ."



Films of the Nations, Inc.

The effectiveness of the United Nations depends upon the people.

step the idea and the practical plan for such an organization came through the stages of development and fruition. The importance of the role of the peoples of the world in the effectiveness of the United Nations is strongly stressed. As the title implies, the United Nations is presented throughout the film as an organization of the peoples of the world for the peoples' peace of the world.

The film is not recommended for elementary grades; but it can be used very effectively in junior and senior high school and in college and adult groups. It can be used to convey information, to create an attitude, or to initiate a discussion about the United Nations. It is a film made in such a way that it will lend itself to any one of these purposes or to any combination of them. Much, of course, depends upon the resourcefulness of the teacher or group leader.

The Peoples' Charter is the first of fourteen United Nations short films to be produced for the United Nations Film Board in eleven different countries. The second film, *Maps We Live By*, dealing with the international job of mapping the world, is being produced by the National Film Board of Canada and is expected to be released very shortly.

ANFA Speakers Point to the Responsibilities of 16mm.

(Concluded from page 534)

The Netherlands Sub-Standard Film Association, as described by Mr. Van Tetering, has 400 members, including 27 film importers and libraries, 15 producers and laboratories, 200 exhibitors, and 100 member organizations not concerned with the business aspects of the industry. This latter group, it was pointed out, corresponds more closely to the Film Councils in this country, with which ANFA is cooperating closely.

ANFA members Harry Post and Tom Brandon contributed to the discussion from their observations on trips to Europe. Both agreed there was an enormous potential market there for American film products, Mr. Brandon adding that he wasn't sure but what we may have "missed the boat" with respect to this opportunity.

**FOUR
of
ELEVEN**

Of the eleven subjects (in the classification of Peoples and Lands of the World) recognized at the 1947 Chicago Films of the World Festival as 'the best documentary, informational, and factual films produced throughout the world', **FOUR WERE FILMS PRODUCED BY THE INTERNATIONAL FILM FOUNDATION.**

The titles, **BREAD AND WINE** and **CHILDREN OF RUSSIA** were selected as **TWO** of the **SIX** subjects chosen for the public showing October 25. Two other subjects, **MARY VISITS POLAND** and **ARTISANS OF FLORENCE** were among the five titles designated by the judges for honorable mention.

Another International Film Foundation production, **BOUNDARY LINES**, was one of the six films selected by the Chicago judges in the international interdependence classification.

Julien Bryan and his International Film Foundation staff have accepted this tribute from Chicago as a **CHALLENGE TO CONTINUE TO PRODUCE HIGH QUALITY FILMS** "to promote better understanding between peoples of different nations, races, and religions".

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Film Strips in a Geography Program

(Concluded from page 545)

learns about the Congo as a certain kind of place, a hot, rainy, forest-covered land near the equator. The appropriate pictures in this study should emphasize ways of living which reflect this habitat. The sixth grader, on the other hand, sees the same region as the *Belgian Congo*. It is a political unit, an extension of European influences into an undeveloped tropical land, peopled by members of a different race. Appropriate pictures at this level include the kind which were important to the fourth grader, *plus* pictures which illustrate political and social problems much beyond the understanding of the younger pupils.

Enthusiasm for the filmstrip is entirely justifiable, but it must not blind us to the fact that even the best filmstrip is not used in a vacuum. It is used with other educational tools. If, therefore, the filmstrip is planned without regard to other important instruments such as the textbook, there is likely to be contradiction, duplication, or confusion. Conversely, the building of the two together is an assurance of a well-balanced, thoroughly-integrated learning program in geography.

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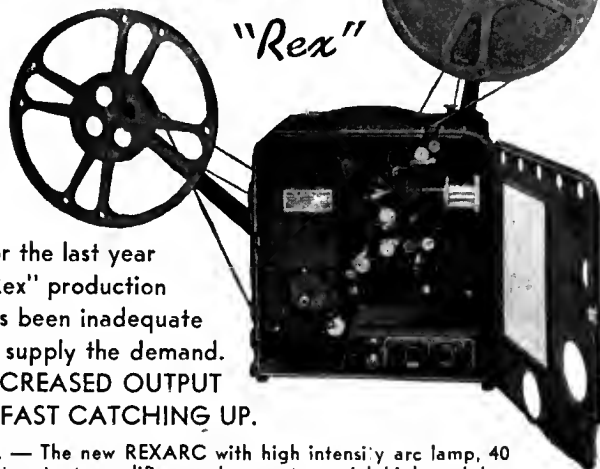
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News at

Michigan A-V Conference—Jan. 28-30

The third annual Michigan Audio-Visual Conference will be held January 28, 29, and 30 at the Horace Rackham Educational Memorial, Detroit, Michigan. The 1948 Conference is again planned for representatives of education, industry, film and equipment producers, governmental agencies, and public groups to consider problems of audio-visual education.

Sessions especially planned for directors of industrial training programs, public librarians, directors of state visual education programs, and public relations specialists will be added to the varied program of the past.

Some of the issues to be considered will be the following: Who is responsible for energizing a state's audio-visual program? What is the place of sponsored films in the schools? Who should direct the school's audio-visual program? To whom should the community look for films and stimulations for their use?

E. A. Lowe Becomes Director

The Board of Regents of the University System of Georgia announces the appointment of E. A. Lowe as director of the Division of General Extension of the University of Georgia. A native Georgian, Mr. Lowe comes to the Division from the University of Alabama Medical Center.

Film Forums at Cleveland Library

A series of five film forums has been presented recently at the Cleveland Public Library in cooperation with the Cleveland Council on World Affairs. Topics and films were as follows: (1) "Stricken Children" with the film *Seeds of Destiny*; (2) "Between Two Worlds" with the films, *Spotlight on the Balkans* and *Greece* (March of Time); (3) "Problem and Promise" with *Palestine* (March of Time); (4) "India Today" with *India* (March of Time); and (5) "China Looks Forward" with *China* (March of Time). A discussion leader was selected for each meeting, and related reading materials were brought to the forum's attention.

Indiana Directors of A-V Education Organize

The organization of a state association of directors of audio-visual education has been proposed by the officers of the Indianapolis Visual Education Section of the Indiana State Teacher's Association. AVID (Audio-Visual Instruction Directors' Association) has been proposed as the name.

The purposes of AVID will be (1) to develop and coordinate programs at the five State Teachers' Association sectional meetings; (2) to provide an opportunity for state leaders to meet periodically for a discussion of mutual problems; (3) to develop needed projects; (4) to coordinate and extend the state program for audio-visual education; and (5) to increase the effectiveness of audio-visual programs in the schools of the state.

Notes

"Florida, Wealth or Waste?"

With this provocative title, the Southern Educational Film Production Service filmed a 22 minute sound motion picture in color for the purpose of telling the dramatic story of Florida's fight for permanent prosperity despite such odds as winds, freezes, fires, unstable markets, and its dependence upon the tourist business. Ninth graders in Florida schools, who study a text with this same provocative title are the film's immediate audience.

Hold Fourth Annual Institute at Museum

The American Museum of Natural History will hold its Fourth Annual Audio-Visual Aids Institute in the main auditorium on January 9th and 10th, 1948. On Friday afternoon, January 9th, the program will consist of previews of several new, short teaching films, and the evening will be devoted to the previewing of a special feature film. The Saturday morning session will be divided into two sections, the underlying theme being "AUDIO-VISUAL AIDS IN ACTION." The first part of the program will include demonstration classes beginning with the lower primary and ending with the senior high school levels. In the second half of the program the five films selected for receiving the Museum "Oscar" will be projected and the "Oscar", second and third prizes and two honorable mentions will be presented to the winning schools.

Following a special luncheon served in the Museum Cafeteria, the General Session in the afternoon Saturday will be concerned with a presentation of "The Radio And Mass Media of Communication In Education" by Professor Charles Siepmann, Department of Communications, New York University and a discussion of the present problems in Visual Education, by Dr. Byron D. Stuart, Chairman of Visual Education Committee of the New Jersey State Museum, Trenton, N. J.

First International Festival of Documentaries

The first international festival of documentary films opened in Edinburgh late last summer. John Grierson, director of Mass Communication and Public Information Sections of UNESCO spoke at the opening meeting. A booklet containing his address and a review of all films shown has been published by the Albyn Press, Edinburgh.

Corey Speaks at Calif. Conference

The State Conference of the Audio-Visual Education Association of California and the Curriculum-Audio-Visual Education Workshop of the California State Department of Education met at Sacramento College last month.

Dr. Stephen M. Corey, Professor of Educational Psychology and Director of the Audio-Visual Instructional Materials Center at the University of Chicago spoke on "The Unique Contribution of Audio-Visual Education to the Curriculum."

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Section meetings at the Conference emphasized four topics: perceptual learning, development of attitudes, rethinking the curriculum in the light of audio-visual materials available, and the evaluation of results. Mr. Jamison Handy, president of the Jam Handy Organization talked about "Communication's Challenge to Education."

Other sessions of the Conference included material on specific grade levels, subject matter areas, developing teaching competency, field trips, democratic living, using the camera and recorder in developing a sequence of learning, and administrative programs. The spring conference will be held in San Diego, April 24-25.

American Museum Previews Science Films

Science teachers and visual instruction specialists witnessed a preview of four science pictures at the American Museum of Natural History in New York recently. Headliner was a Technicolor subject entitled, *Latitude and Longitude*, produced in England by G. B. Instructional Films in collaboration with the Royal Geographic Society. At the Society's London premises, this film was the subject of an extensive exhibit; it was also chosen for showing by the jury of the "Films of the World Festival," held in Chicago last month. At the Brussels "World Films Festival," it was declared the best educational film of the year.

Other films on the program were in the field of biology and included, *The Development of the Chick*, *Earthworms*; and *Life Cycle of a Fly*. American distribution is being handled by United World Films, Inc.

Navy Research A-V Project at Pennsylvania

Principles which should govern the scientific development and effective use of sound motion pictures will be sought under a research project started for the Navy Department at the Pennsylvania State College at State College, Pa.

Types and characteristics of instructional films which have already been produced will be analyzed and evaluated. The appropriateness of various types and characteristics of sound films in relation to subject matters will be investigated in the hope of determining what subject matters and themes can be most effectively presented to trainees by means of sound films. Both perceptual and attentional processes involved in observing and learning from sound films also will be investigated. Chairman of the advisory board is Dr. M. R. Trabue, dean of the School of Education at Penn State.

After the research program has progressed sufficiently, researchers will attempt to establish the requirements for producing "ideal" sound films which would be adequate for "complete" instruction in the shortest possible time. Work will be done in close cooperation with that at the Human Engineering Section of the Special Devices Center, Port Washington, L.I., N. Y. and the Communications Laboratories of the University of North Carolina, Chapel Hill, N. C. Dr. C. R. Carpenter, professor of psychology at Penn State, is secretary of the board and project-director.

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Visualizing the College Curriculum

(Concluded from page 546)

the more serious business of education. They do, however, bring the realism of pictorial reproduction to group discussion in the classroom.

A screen visual aid should be judged by the same standards as those used in judging visual aids in textbooks: technical accuracy, pedagogic technique, correlation with course material, and physical appearance. The accuracy of the illustration content of a textbook is vouched for by the known authorship; slidefilms and motion pictures should be evaluated on the same basis for accuracy of content. The pedagogic technique used in "putting across" the visual idea is as important in a film as in a text. Therefore, it is not sufficient to have a subject area specialist vouch for the illustrative content; the relation of the kind of illustrations used to the intellectual level of the audience can best be determined by one who has taught the subject. The most successful texts are usually written by competent subject area specialists who have also had the practical experience of teaching the subject. It follows that slidefilms and motion pictures should be produced under the direction of a competent teacher of the subject involved.

The value of illustrations in a textbook depends not only upon their accuracy and pedagogic approach, but also upon the degree with which they are integrated with prevailing course curricula. It is awkward for the teacher, and confusing to the student, to use a visual aid which does not fit into the established course framework. Screen visual aids should therefore be geared to

the classroom procedure so that they can be utilized without disrupting the program.

The physical appearance of a textbook includes both text matter and illustrations, which contribute considerably to the success of its use. For this the publisher is mainly responsible. In the production of screen visual aids, the producer should know all of the rules of screen presentation: the size of the lettering in the legends, the amount of material that can be included in a single frame, the choice of photographs and drawings for educational content. All contribute to the success of the film as a teaching instrument.

Perhaps the goal should be a combination of text and slidefilm which will ensure smooth transition from the one form to another. With such a film geared to the terminology and difficulty-level of the text, and continuing the philosophy of presentation which the author had in mind while writing it, the teacher can shift from one medium of instruction to the other without confusion or loss of time.

The College Department of the Macmillan Company has been interested in visual aids capable of inclusion within the covers of their texts for many years. It, therefore, follows that we should be among the first to experiment with the correlation of a screen visual aid with a textbook. Our first experiment in this area will result this fall in the production of a set of three slidefilms (*Alternation of Generations*, *Plant Physiology*, and *Life Through the Ages*), under the supervision of the author, to accompany the third edition of Mavor: *General Biology*.

TWO SOUND FILMSTRIPS

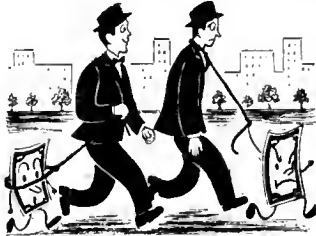
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Text-Films—New Teaching Tools

(Concluded from page 544)

to save the teacher's time, increase his teaching efficiency, and help the comprehension of the student.

With the philosophy behind the program established, the next step was the choice of textbooks to be complemented with a film program. Our final choice fell on four leading McGraw-Hill textbooks—pedagogically sound and widely circulated. These are the texts which formed the core of the initial McGraw-Hill Text-Film program: Schorling's *Student Teaching* for pre-service and in-service teacher education; French's *Engineering Drawing* for college engineering courses, technical institutes, and trade schools; French and Svensen's *Mechanical Drawing* for high schools, trade schools, and vocational schools; and Diehl's *Textbook of Healthful Living* for college health, hygiene, and physical education classes.

To discover which parts of these books most needed visual reinforcement, we polled the teachers who were using these texts in their classrooms. We felt that they better than anyone else could give the answers we needed. Among our questions we asked them to tell which parts of the texts were most extensively used, which parts were seldom used, which sections their students found most difficult to understand, and for which parts of the courses, the instructors desired long-term retention of material. We were amazed at the promptness with which teachers came through and gave the answers. When they were tabulated, these findings showed a surprising unanimity—so much so that we accepted these recommendations as final and proceeded with the business of film making.

In the preparation of all our motion picture series, we have worked closely with the authors of the books selected. They have acted as technical specialists all the way from rough script to finished film. In all cases, they were teachers themselves, and with their help we could be more certain that our pictures would reflect teaching techniques calculated to secure a maximum in teaching efficiency when correlated with the textbooks.

With all the preliminaries over, we were ready to go into production. For this first venture in film production we chose three competent producers from the New York area. We had no desire to become involved with the intricacies of film production.

With these productions completed, our efforts will now be directed primarily to distribution. For this, we have a singularly advantageous setup. Our numerous outlets for textbooks all become potential outlets for films. Contrary to the predictions of those who hold that educational films will deprive us of a portion of our market for textbooks, we feel certain that with the addition of two valuable teaching tools designed to make the textbook more usable, we can confidently expect to increase the demand for both books and films.

Our Text-Film program is not to be limited to these four series. We have already earmarked several additional curriculum areas for visual enrichment as the next steps in our program. For the moment, however, we shall concentrate on launching our present series; their reception will tell us whether we have been moving in the right direction—and where our next move will take us.

Whoa, Dern Ye!

(Concluded from page 549)

Parts of the preprimer will present a challenge to the class as a whole. Such parts would be those which require a child to remember something he has learned earlier and apply that remembered knowledge to a new situation. But the book will vary in difficulty from one individual to another. Aside from differences in IQ and maturity, individuals will have more difficulty, or less difficulty, with a certain page depending upon the amount and kind of personal life-experience they bring to bear on the words on that page. This is just saying that a word is meaningful in proportion to the reader's understanding of the reality for which the word is a symbol.

Again, individuals will find difficulties according to their emotional and mental makeup. Children of preprimer age vary quite widely in such elements as ability to draw a generalized conclusion from a mass of facts; ability to apply a learned conclusion to new facts; visual acuity and discrimination; oral acuity and discrimination; concept of what reading consists of; liking for reading.

Just a few concrete examples: one child may recognize that a dog chasing a thrown stick in one picture is the same dog shown chewing a bone on the preceding page; other children may not recognize that sameness so readily. Or one child may realize that a word and a picture are meant to tell the same story; others may not. Or, children may vary widely in ability to recognize that "fish" and "farm" begin with the same sound.

If these things are true at the preprimer level they are true in more aggravated form later in school years, when subject matter becomes more abstract and when teaching is increasingly verbal.

Where is the area in which film can help to do the job impossible to the book alone? What constitutes correlation? Book-film correlation is more a principle than it is a process. Correlation techniques and methods are by no means the same for all films or for all books. The book is primarily a verbal teaching tool, with a limited amount of verbal help. When used together, the combined tool gives maximum effectiveness to both the verbal and visual content. But the visual function is not necessarily the same for all films.

Take history, for instance. By and large history is taught verbally. Because of the vast bulk of the raw material of history, it is necessary to "boil down." This involves doing away with most of the humanness and reducing a rich pageantry to something like a statistical table. The primary function of the visual tool here is to recreate and vitalize what would otherwise be mere wordage. The motion picture particularly can serve well here. Only the visual tool can recreate something that no longer exists.

What about science? Here the classroom job is explanation, demonstration, proof, application. Now the visual tool's function is different. It's job is not so much to recapture the past as it is to bring the living present into the classroom.

What about reading? Here we are dealing with the basic skill. We are teaching children to recognize and use words. But we sometimes forget that words are only

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a sort of shorthand, substituting for reality. It is not enough to teach children to *recognize* words. The function of the visual tool here is, for one thing, to provide vicarious experience with those realities for which words are symbols.

Let's take a concrete example of a possible approach to preparation of a coordinated film. Suppose we wish to make a film on magnetism, in the field of science. We would try to estimate how magnetism is taught in the average or below-average grade classroom: "Is the average or below-average classroom teacher herself well-trained in science?" No. "Is magnetism a subject that will profit by actual three-dimension demonstration?" Yes. "Is the average or below-average classroom likely to have the necessary equipment?" No. "What is likely to be the extent of available equipment?" A U-shaped magnet and a box of tacks. "Under these conditions, can our science text—or any science text—do the full teaching job?" No.

Now the purpose of the film becomes clearer. We must do on film what the book, under these classroom conditions, cannot do. The film must: 1. Perform demonstrations. 2. "Widen out" the facts presented in the book. This would be done by giving multiple examples, saying a thing two or three different ways, from different angles. 3. Assume that the book by itself has taught certain things adequately, and use the film to concentrate on those areas in which the book needs help. 4. Do some of the things that a well-trained teacher would do on her own account: lead thinking out into new directions; show actual applications of learned facts and principles; test children's understanding. 5. Secure class participation. The film should not "lecture" any more than the teacher should.

Here's another factor to be thought of: where, in the course of instruction, will this film be used? Before beginning the book, as a preview? While book instruction is going on? After book work has been finished, as a review? So far as we are concerned, that will be decided film by film; it will depend upon what seems best for the particular problem in hand.

What about reading? The film's function here will change from book to book as children progress in reading experience and in maturity. Certainly at the readiness level, the vicarious experience, leading to word-learning, is highly important as a film function. But there are other factors of reading readiness. Through film, children will also be given training in such things as carrying a sequence of ideas in mind in logical order; the use of original language; ear training as well as eye training.

This is a new departure in the use of film. It is meant to take visual methods out of the auditorium and into the classroom, where they belong. It is meant to be used side by side with the teacher's basic materials and basic teaching purposes. It is *not* intended primarily as an entertaining experience, and no such purpose should be read into it or looked for when evaluating the film. It is a new teaching tool, and because it is new, it demands a new kind of thinking from its users as well as from its producers.

Please don't shout. "Whoa, dern ye!"

AUDIO - VISUAL TRADE REVIEW



People

Warner Award to Maurer

Selection of John A. Maurer, pioneer in the development of 16-mm sound recording equipment and techniques, to receive the first Samuel L. Warner Memorial Award was announced recently by Loren L. Ryder, President of the Society of Motion Picture Engineers. The gold medal award, established by Warner Brothers and to be presented annually by SMPE for outstanding work in sound motion picture engineering, was presented to Mr. Maurer at the Society's semi-annual banquet at the Hotel Pennsylvania.

The "Webb"

Carl F. Mahnke, of Des Moines, Iowa has announced that H. Lew Webb of Chicago has recently joined the staff of Carl F. Mahnke Productions, international distributors of "Your Life Work" films produced by Vocational Guidance Films Inc., in a sales promotion capacity.

His experience in the distribution of the Guidance materials of the Institute of Research of Chicago, and in the visual aid field with the Bell and Howell Company, and Ideal Pictures Corporation of Chicago, and more recently with the vocational training materials of the American Technical Society, qualifies him to be of real service to schools in developing the use of occupational materials in sound motion picture form.

Mr. Webb will be a special representative calling on educational institutions and visual materials dealers in the central western states.

Kirkpatrick, Inc. Appointed RCA Educational Distributor

Kirkpatrick, Inc. has been appointed RCA Educational Distributor for Oklahoma, Arkansas and West Tennessee, according to an announcement by William H. Knowles, General Manager of the Educational Sales Department of RCA Victor. The distributing company will have regional offices in Oklahoma City, Tulsa, Little Rock, and Memphis.

Clay F. Kirkpatrick, who formerly operated the Movie Shop in Tulsa, heads the distributorship, with Max N. Heidenreich, former 16mm District Manager for RCA in the Southwest, named Sales Manager. Gaylor Giles has been named Manager of the Oklahoma City office. Weston Strauch will manage the Memphis Office. The Tulsa operation will be managed by Don Thompson. A manager of the Little Rock office will be named later.

Harry L. Barr, Pioneer Dealer, Passes

Harry L. Barr, well-known Morgantown, West Virginia dealer passed away recently. Much of his life was devoted to the advancement of audio-visual education. His business will be carried on by his widow.

Church-Craft Appointments

Victor B. Growcock has been appointed Sales Manager of Church-Craft Pictures, St. Louis, by Paul Kiehl, Executive Vice-president. Mr. Growcock received his B. A. degree from Concordia Seminary in 1943. He will continue to maintain his office in St. Louis.

Mr. Kiehl also announces the appointment of Mr. H. A. Wolf as Manager of the Service Department. Mr. Wolf was formerly with Sears-Roebuck, J. C. Penny, and his own company as president for 8 years.

Burrows & Imhoff Upped at Victor

Lincoln V. Burrows, general manager of the Victor Animatograph Corporation, Davenport, Iowa, was named a vice-president of the Corporation according to an announcement released by Samuel G. Rose, president.

Burrows, former Chief of the Photographic Section of the War Production Board, joined the Victor organization in January, 1946, as Director of Distribution.

Another promotion in the Victor organization announced recently was that of Eldon Imhoff to the position of Domestic Sales Manager. Imhoff has been a member of the Victor Corporation since July, 1944. He has been in the 16mm motion picture industry since 1932 and set up a utilization system for the 8th Service Command, Camp Hood, Texas prior to joining Victor.

ROBERT E. SCHREIBER, Editor
Supervisor of Teaching Aids
Mishawaka (Indiana) Public Schools

Production Activity

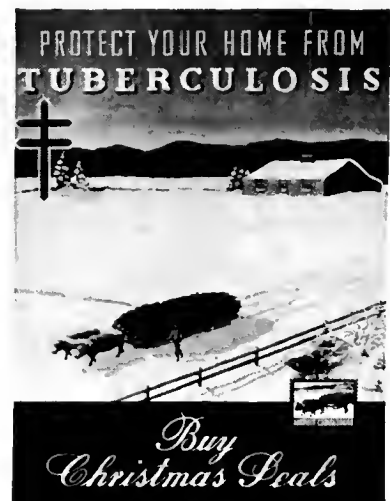
Brandon's Frisco Outlet

James A. Wallace, head of Wallace Films, San Francisco, will represent Brandon Films, Inc. in 11 western states, according to an announcement by Thomas J. Brandon, President of Brandon Films, Inc. Mr. Wallace will direct the Brandon Film library operations in the territory and will carry a full library of features and shorts.

Formerly active in West Coast film circles as owner of Audio Pictures and later western representative for the Walter O. Gutlohn Company out of Oakland, Mr. Wallace is now established at 290 Seventh Avenue, San Francisco, Calif. under the firm name of Wallace Films.

Study in Bronze

Two bronze medallions inscribed in French were received recently by Dr. Theodore M. Switz, vice-president of Encyclopaedia Britannica Films, in recognition of the firm's entry of two



educational films in the World Film Festival at Brussels, Belgium, last summer.

En Temoignage de Reconnaissance a Utilisations du Film en Classe was the wording on the back of one of the modernistic little plaques. Dr. Switz informed monoglots in the Chicago offices of EB Films that this would mean in English something like "In witness of recognition given to *Using the Classroom Film*, one of the two EBF motion pictures shown at the festival. The other entry of EBF was its new one-reel sound film entitled, *Atomic Energy*, for which the second plaque was awarded.

Technicolor Celebrates 30th Year

Thirty years ago, Dr. Herbert T. Kalmus established the first Technicolor laboratory in a railway car at Boston. His first color process required special color filters attached to the projector, being of the additive type. First production was *The Toll of the Sea* with Anna May Wong (1922).

Douglas Fairbanks' *The Black Pirate* (1925) introduced the two-color Technicolor. In 1932, the modern three-component Technicolor was presented in Walt Disney's *Silly Symphony, Flowers and Trees*.

Since 1939, a process for making 16mm Technicolor prints by a means similar to Kodachrome has been in use. Since 1944, Technicolor's imbibition process has been available to 16mm producers, though laboratory facilities at the Technicolor plant have been at capacity. A considerable list of educational films has been made by one or the other of these processes. Thus, the Walt Disney war-time productions for the government were in Technicolor.

Coronet Color Prices Rise

Announcement has come from CORONET Instructional Films that, effective January 1, 1948, the price of their color prints will be \$90 a reel. The present price of \$75 a reel was based upon an expected drop in the post-war costs of color film and processing. However, this expected drop in costs has failed to materialize; instead, the cost of color materials and processing has continued to rise until CORONET Instructional Films have been forced to increase their color price.

New EBF Rental and Preview Libraries

New headquarters for the Middle Western regional warehouse of Encyclopaedia Britannica Films has been moved to 207 South Green Street, Chicago 7, Illinois, it has been announced by H. R. Lissack, vice-president in charge of sales.

The Green street address is now the office of the Chicago preview and rental library of Encyclopaedia Britannica Films. All EBF prints sent in

for repairs and replacement should be shipped there from now on, Lissack said.

Encyclopaedia Britannica Films has established four other rental and preview libraries covering different sections of the country, and they are located in New York, Boston, Pasadena, California, and Dallas, Texas. Films rented from those libraries, Lissack emphasized, should continue to be returned to the libraries in those cities.

The Chicago preview and rental library with its new address, services rental and preview prints only in the Middle Western States of North Dakota, South Dakota, Nebraska, Minnesota, Iowa, Wisconsin, Illinois, Indiana, Michigan and Ohio.

United World Establishes a Religious Films Division

In recognition of the rapidly increasing use of religious motion pictures, United World Films, Inc., announced the establishment of a special Religious Films Division.

The new Division is under the general direction of Edward T. Dickinson, Jr., vice president, who also supervises educational films for United World. Wm. Sherman Greene, Jr., has been appointed manager of the division and will specialize in working with Protestant church groups. Mr. Greene is Sunday School Superintendent at Christ Church, Short Hills, New Jersey, and Vice Chairman

of the Essex County, New Jersey, Committee on Religious Education. As director of the United States Government Teaching Films Division of Castle Films, Mr. Greene has had many years of experience in the distribution and use of motion pictures for teaching purposes. Leo B. Guelpa, Jr., author and teacher with a long experience in the Catholic educational field, will handle distribution to Catholic groups. Announcement will be made in the near future of the appointment of a manager to work in the Jewish religious film field.

Establishment of the Religious Films Division grows out of United World's experience as exclusive United States distributor for the religious films produced by the J. Arthur Rank Organization and as successor to the Bell & Howell Filmosound Library, which for many years has been distributing religious motion pictures.

The new Division will begin shortly the issuance of periodic news letters containing information of interest to users of religious films. These will be mailed free to the clergy, educators, and active church workers directly interested in religious motion pictures.

The Division is also glad to announce the inauguration of a free religious film-finding service. Whether or not the film in question is handled by United World, the Religious Films Division will assist, wherever possible, any inquirer in locating the source of any religious film.

Equipment

Kodaslide Projector Model 1A Announced

Restyled and redesigned to achieve a more streamlined appearance and more efficient operation, the new Kodal slide Model 1A projector is equipped with a 150-watt lamp, which is more powerful than that previously supplied with earlier projectors, a new type of aluminum slide carrier which operates



Kodaslide Model 1-A.

with ease and precision. Lumenized condenser lenses, and a 4-inch Kodak Projection Ektanon 1/3.5 Lens which

is Lumenized with Kodak's new hard-surface magnesium fluoride coating on all air-glass surfaces to increase light transmission and give sharper, brighter images on the screen.

The Kodal slide Projector, Model 1A, will be available either with or without a carrying case. The case, offered as an accessory, has a removable base which, placed atop the case, serves as a support for the projector in use.

New RCA Wire Recorder

A lightweight, portable wire recorder that incorporates for the first time a simple "plug-in" loading cartridge, that completely eliminates the complicated handling of wire, has been announced by the RCA Victor Division of the Radio Corporation of America.

Unique advantages in the field of education are offered by the simplified loading procedure, use of only three simple controls which permit operation of the radically designed wire recorder by students or non-technical personnel, and provisions for immediate playback and automatic erasure.

Compact housed in a streamlined black and silver plastic cabinet with a disappearing carrying handle, the recorder operates from any ordinary

light socket. A feature unique in low-cost recording equipment is an indicator light to show correct recording volume, making possible recordings of professional quality regardless of the skill of the user.

Revere Rides into 16mm with Light-weight Sound Projector

Given its premier showing at the Grand Ballroom of the Stevens Hotel last month, the new low-cost Revere 16mm sound projector is expected to fill a long felt need in the church, school, home, club, and industrial fields. The announcement of this projector marks the entry of Revere into the 16mm field. Previous Revere equipment has been in the 8mm field.



Revere 16mm Sound Projector.

The sound projector is so constructed that projector, speaker, and carrying case are combined in a single unit, weighing about 31 pounds. The projector operates on ac-dc current, has a 750-watt lamp, a 2-inch f/1.6 coated lens, and a connection for microphone or phonograph pick-up. Film capacity is 1,600-foot capacity. Threading is simple, being similar to that on the Revere 8 but with the addition of a sound drum.

Other innovations include an exclusively designed speaker chamber, full-tone range adjustment, positive automatic rewind, and both sound and silent projection speeds. Output is approximately 5 watts. Where greater volume is needed, as for example in an auditorium, a booster amplifier may be obtained.

Polyphonic Wire Recorder

Electronic Sound Engineering Co. has introduced a new high-fidelity wire recorder which is being sold under the trade-name "Polyphonic Sound". "Wire recording can now compete on a quality basis with other method of recording sound," says Bernard Sullivan, general manager of Electronic Sound. The "POLYPHONIC SOUND" recorder has been distributed through jobbers since November 1.

High fidelity in "POLYPHONIC SOUND" is made possible by the use of a special amplifier circuit which is said to reduce distortion. The built-in six-inch speaker, with a range up to

10,000 cycles, has a special diaphragm to insure smooth reproduction of high frequencies. For those who want the very ultimate in sound performance there is available a fifteen-inch, dual channel auxiliary speaker. This speaker connects with a jack on the front panel and carries the lower range down to fifty cycles.

Input facilities consist of a low-level input for a microphone and a front-panel input arrangement for high level sound via direct connection with a radio or record player. The microphone has a response of 60 to 10,000 cycles. Standard equipment includes a fifteen-minute spool.

The unit is being manufactured in an optional cabinet of walnut or natural finish birch. While designed for table top operation, it comes with a portable carrying case.

New Low Cost Sound Projector Is Announced by Universal

The Universal Tonemaster, a new 16mm. sound projector will soon be released by Universal Camera Corporation. The Tonemaster is said to embody 24 features found in higher-priced projectors but will cost much less than other projectors of similar construction.

The Tonemaster is complete in a single unit weighing 45 pounds, has an 8-inch dynamic speaker with a range of 50 to 6,000 cycles, a heavy-duty five-tube amplifier, and a built-in microphone and record player connection.



Universal Sound Projector

A special tri-blade shutter assures flicker-free projection and increased light efficiency. The advanced design eliminates protruding reel arms and allows for 2,000 foot reels. Controls are simplified and centrally located for quick adjustments. A reverse draft cooling system keeps gate, motor, and amplifier under constant fresh air draft. Among the other Tonemaster features are a brushless, spark-free capacitor motor; quiet operation, single lever rewind, and 50-foot speaker cord for maneuverability.

DeVry Announces New 31-lb. Projector

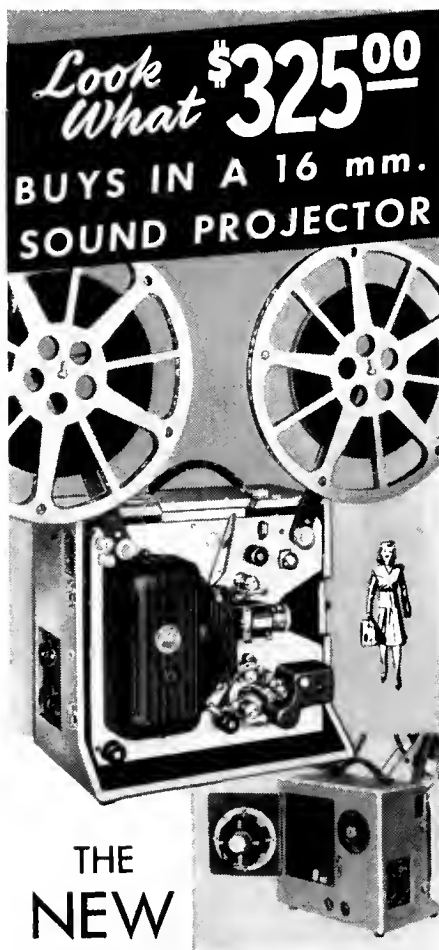
Appropriately named the "Bantam," the new DeVry projector is actually a "theatre in-a-suitcase," as it incorporates projection mechanism, sound-head, amplifier, speaker, and screen in one compact case that weighs less than 31 lbs.



New DeVry Model

In making the official announcement of the new projector, W. C. DeVry, president, stated . . . "This all new postwar 'theatre in-a-suitcase' model is part of the DeVry

The most complete catalog ever published by the manufacturers of the famous SOLAR Enlargers, B&J Speed Press Cameras, GROVER and B&J View Cameras. Fully illustrates and describes hundreds of items every photographer needs. Nineteen full pages of lenses of every make and description from one-half inch to 80-inch focal lengths. Cine, commercial, portrait and process. The most complete lens stock available! Everything photographic from America's leading photographic manufacturer and supply house. Write today for this valuable Free Book. **BURKE & JAMES, Inc.** Manufacturers for Fifty Years Dent. ES-12, 321 S. Wabash Ave., Chicago 4, U.S.A.



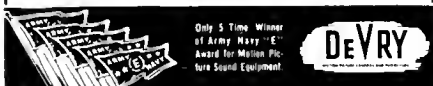
THE NEW DeVry "Bantam"

"Theatre in a Suitcase"

16mm. SOUND PROJECTOR, AMPLIFIER, SPEAKER AND SCREEN—ALL-IN-ONE—SMALL, COMPACT CASE WEIGHING LESS THAN **31 LBS.**

See it in action . . . Convince yourself that the new DeVRY "BANTAM" 16mm. sound-silent projector is today's greatest equipment buy! Witness its perfect screening of brilliant, flickerless pictures. Note the fine blending of true-to-life sound. Then check the new DeVRY "BANTAM" for its precision construction . . . its ultimate of mechanical, audio and optical developments . . . its compact, single carrying case . . . its 2,000 ft. reel capacity . . . motor-driven rewind . . . forced air cooling. Ideal for the classroom . . . adequate illumination (750-1000 Watts) for auditorium showings . . . and priced to practically double the range of your audio-visual equipment budget. There's a dual case DeVRY "BANTAM" also, with separate 8" ALNICO 5 permanent magnet speaker. Write for colorful literature. Wait for a demonstration.

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Please send literature on the DeVRY "Bantam."	
Name.....
Address.....
City.....	State.....



Corporation's extensive program for making our 35th year one of maximum contribution to the progress of audio-visual education in the classroom.

"We determined to make the best use of the most modern electronic, optical, and mechanical advancements, and to incorporate into the new projector every worthwhile feature which our 35 years experience had shown to be advantageous, plus many new patentable refinements recently developed by DeVry engineers. And so, we set out to produce the most modern, inexpensive, simple to use, 16mm sound projector, complete in one lightweight case, that had ever been made available to the schools of America. The new DeVry "Bantam" is the result.

"Our engineering and design departments created this immeasurably simpler sound projector. Our objective then was to sharply cut the costs of manufacturing, without sacrifice to the high quality standards synonymous with the DeVry name. To this end, a \$300,000.00 building expansion and new equipment program was inaugurated. We added an entire new floor to our main plant, enabling us to practically double our productive capacities. In addition, we installed the most modern precision mass production machinery . . ."

Although primarily designed to end the long awaited need for a classroom projector, the "Bantam" has adequate illumination (750-1000 watts) for large size pictures in auditoriums. The light optical system is engineered for maximum brilliance, tests showing well over 200 lumens of light.

Condenser and fast projection lens are coated with a microscopically thin layer of magnesium fluoride to reduce internal reflection and increase light transmission. As a result, pictures projected with the new "Bantam" have added brilliance, clarity and contrast.

Another outstanding feature of the new DeVry "Bantam" is the efficient sound filtering system, a system that eliminates perceptible flutter and wows and makes for remarkably lifelike sound reproduction. Spring dampened sound filtering rollers acting in perfect conjunction with a statically and dynamically balanced flywheel, assures constant speed of the film at the sound scanning point by filtering out the intermittent action imparted to the film at the film gate, the flutter caused by the action of the sprocket teeth, and other annoying disturbances caused by bad splices, curled or mutilated film.

One of the many DeVry advantages retained in the new "Bantam" is the Automatic Loop Setter. This device makes possible the resetting of the lower loop without damage to the film when the loop is lost due to faulty film or incorrect threading. A flip of a lever automatically resets

the correct loop and the show goes right on—uninterrupted.

Other operational features include: sound and silent projection, 2000 ft. film capacity, all controls on one illuminated panel, fast, safe motor rewinding of film without changing reels, cool operation through a ventilating system coupled with a motor driven fan, one point lubrication, sure acting tilting device, dependable drive motor, positive take-up of all size reels, side tension control at aperture, and quiet operation.

The speaker provided as part of the new single case DeVry "Bantam" is a 6-inch Alnico 5 permanent magnet type. It is usable in any one of three ways with ideal results: attached to projector in carrying position, open with speaker grill facing audience, or at the screen, for which a 25 ft. cable is furnished.

Light Valve Tester

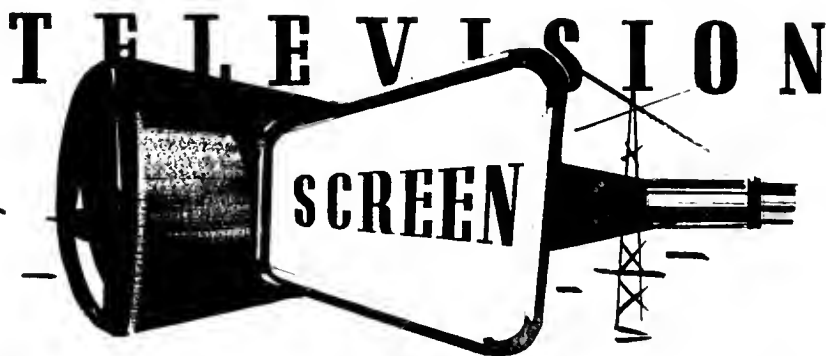
A new light valve projector and testing console designed by the Electrical Research Products Division of the Western Electric Company at the request of the Paramount Sound Department, has now been installed at the Paramount West Coast Studios.

This equipment, which provides facilities for either visual or electric testing of light valves, projects a greatly enlarged image of a two or four ribbon valve on a screen, reducing the testing time to permit thorough inspection of 8 to 10 valves in an hour. The degree of skill required of the operator is considerably reduced.

The accuracy, convenience, and increased speed of testing have already proved of considerable value to the studios.

Pat Powers Consultants

Pat Powers, Inc., consultants in film production and distribution, announces opening of its main office at 6 East 46th Street in New York City, and branch offices at 1317 New York Avenue, N.W., Washington and 804 Plaza Building, Pittsburgh. Powers will distribute films domestically and overseas, serving to home movie market here and releasing industrials and other non-theatrical subjects abroad. The company is headed by Pat Powers, formerly of 20th Century Fox and Jerry Fairbanks. Production will be supervised by Sidney Kaufman, who created many of the films shown on the "smokestack circuit" of the Navy warplank program. A. Bertrand Chanon, Vice President of Pat Powers, Inc., was formerly Supervisor of the Audio Visual Aids Department for the School of Business Administration at the College of the City of New York where he also organized and directed the Business Film Library.



Television Recording Camera Developed by Kodak

Eastman Kodak Company announced recently a 16mm. motion picture camera for recording television programs on film. The new camera, first of its kind, produces movies directly from the face of the monitoring "picture tube" in a television broadcasting station. The camera takes pictures at the rate of 24 frames a second. Sound is recorded separately by standard methods.

The company said the camera was developed in cooperation with the National Broadcasting Company studio at station WNBT and the Allen B. DuMont studio at station WABD. Its main uses in television broadcasting will be: (1.) To enable the recorded programs to be reused by the sponsor for institutional public relations and advertising; (2.) To record transmitted shows for billing requirements; (3.) To record all "live" programs that go out on the air. This use, for example, will be important for legal purposes.

Another possible major use, still in the experimental stage, is in a television "film network." If a film network proves feasible, the camera would photograph television programs by recording them as shown on the monitor tube. These film records of "live" programs then could be rebroadcast by stations in other cities. This would supplement the present limited and expensive television networks using coaxial cables and radio relays.

Theater Television Discussed At SMPE Meet

Plans for the daily operation of a "sample" theater television system in London and its suburbs during 1948 were revealed by Captain A. G. D. West, director of Cinema-Television, Ltd., at the recent 62nd Semi-Annual banquet of the Society of Motion Picture Engineers at the Hotel Pennsylvania.

Captain West said his organization will recommend the establishment of such a system for invited and paying audiences, with programs originating in three production centers—the BBC Studios at Alexandra Palace, north of London; the Pinewood Film Production Studios of the Rank Organization, west of London; and studios to be erected on the site of the old Crystal Palace at Sydenham, on the south side overlooking London. Leading theaters of which studies have been made, looking toward installations next year,

include the Leicester Square and Marble Arch theaters of the Odeon Circuit, and the Haymarket and New Victoria theaters of Gaumont, all in London's West End, and Odeon's Swiss Cottage and Gaumont's Lewisham in the suburbs.

After experimenting with various methods of theater television projection, Cinema-Television, Ltd., has settled on direct, instantaneous projection employing an adaptation of Schmidt optics. Equipment has been developed providing a 16 ft. x 12 ft. screen image with a projection throw of 40 feet.

The front of the balcony would be considered the ideal location for the television projector, Captain West said, if enough theaters had balcony fronts within 50 feet of the screen. The projector could be located in the regular projection booth if a 40-inch spherical mirror were used in the reflective optical system of the projector, he said, but the cost of such large mirrors is considered excessive, running to about 4000 pounds, and the time required to produce such mirrors would offer another disadvantage.

Transcriptions and Recordings

Decca and American Book Distribute Texts-Records

Jack Kapp, President of Decca Records, Inc., and R. D. Marriner, President of American Book Company, announce that the American Book Company, one of the nation's largest publishers of textbooks, will distribute Decca albums in schools, colleges, and universities.

These albums include dramatized stories, legends, great speeches, poems, ballads, folk songs, and other recordings of educational merit, featuring the great artists, actors, and interpreters of our times. These include such outstanding personalities as Bing Crosby, Charles Laughton, Orson Welles, Ingrid Bergman, Walter Huston, Ronald Coleman, Frederic March, Charles Boyer, Agnes Moorehead, and such folk-lorists as Carl Sandburg and Burl Ives.

The recordings are not intended to supplant the textbook but to supplement it. This scientific, auditory approach offers a modern, successful way of instructing and puts new meaning into teaching.

There will be 88 albums on the first list which is available for immediate distribution. They will be enhanced by booklets and teachers' aids for integration in the curriculum.

The first list includes the music from *Pinnocchio*; a dramatization of *Alice in Wonderland* with a large cast headed by Ginger Rogers; a re-enactment of the Rip Van Winkle legend by Walter Huston, a narration of Carl Sandburg's great poems by Sandburg himself; *Our Common Heritage*, an album of records of great American poems by Longfellow, Emerson, Whittier, Whitman and others—featuring Bing Crosby, Brian Donlevy, Walter Huston, Frederic March, Agnes Moorehead, and others; and a Bing Crosby narration with a dramatic cast of "The Man Without A Country."

■ **RCA VICTOR**, Camden, N. J. continues to release new albums in its children's series, including an album by Alex Templeton and one narrated by Dame May Whitty, entitled, *The Prettiest Song in the World*. The children's sets are pressed on non-breakable record stock in automatic sequence. Other sets include: *Pan the Piper*, *The Little Engine That Could*, *Peter and the Wolf*, *Pinocchio*, *Dumbo*, *The 500 Hats of Bartholomew Cubbins*, *The Unsuccessful Elf*, *Pee-Wee the Piccolo*, *Let's Play*, *The House at Pooh Corner*, *Robin Hood*, *Hansel and Gretel*, and others.

Alec Templeton's new children's album brings *The Pied Piper of Hamelin* to records. Alec's keyboard artistry and his character impersonations have made him an international favorite.

Music appreciation in the schools has been stimulated recently by the release of the Victor Record Library for Elementary Schools, a 21 volume set including 83 records and 370 compositions. Complete teaching suggestions are included with each volume of the library.

Since 1911, the Victor organization has encouraged music appreciation as a classroom activity. In this connection, a number of books have been published by the company, including *The Victor Book of the Symphony* and *What We Hear in Music*. A new list of these is available.

Kidisks Enters Record Field

WHEW's (Uncle) Henry Walden, Director of the Children's Playhouse, and Abram S. Jaffe (formerly with Majestic Brands, New York distributor for Majestic Records) have formed KIDISKS, 1600 Broadway, N. Y. 19, for the specific purpose of making educationally correct children's unbreakable records.

Initial release on the new company's list is P. K. Thomajan's popular classic *The White Lie* which has been twice-produced on Bob Emery's *Rainbow House*. Another Thomajan opus to be recorded will be *The Mischievous Angel*, the charming story of an impish youngster's probation in Heaven, and how he made good.

FILMS THAT TEACH CHAPTERS

RENTAL LIBRARY ACCESSIONS SINCE THE PUBLICATION OF OUR NEW EDUCATIONAL CATALOG.

ARE YOU POPULAR?

(Coronet) 10 min. Jr.-Sr. H. S. Rental\$2.00

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FRENCH FOR BEGINNERS

(Teaching Films) 10 min. Sr. H. S. Rental\$2.00

HALOGENS (Color)

(Coronet) 10 min. Sr. H. S. Rental\$3.85

HOPI ARTS AND CRAFTS

(Color)
(Coronet) 10 min. Elem.-H. S. Rental\$3.85

INTERMEDIATE TUMBLING

(Color)
(Coronet) 10 min. Jr.-Sr. H. S. Rental\$3.85

JOHNNY LEARNS HIS MANNERS

(Pictorial) 22 min. Elem. Rental\$3.50

MAKING A MURAL (Color)

(Britannica) 10 min. Sr. H. S. Rental\$3.85

MUSICAL INSTRUMENTS—

THE STRINGS
(Teaching Films) 10 min. Elem. Rental\$1.65

NATURAL RESOURCES OF THE PACIFIC COAST

(Coronet) 10 min. Elem.-Sr. H. S. Rental\$2.00

OXYGEN

(Coronet) 10 min. Sr. H. S. Rental\$2.00

SEAPORTS OF THE PACIFIC COAST

(Coronet) 10 min. Elem.-Sr. H. S. Rental\$2.00

SEWING SIMPLE SEAMS

(Young America) 10 min. Jr.-Sr. H. S. Rental\$1.65

SHY GUY

(Coronet) 13 min. Jr.-Sr. H. S. Rental\$2.50

WHEAT: STAFF OF LIFE

(Color)
(Simmel) 30 min. Elem.-H. S. Rental\$9.40

First with the New Films

IDEAL PICTURES CORPORATION

World's Largest 16mm. Film Library

28 East 8th St., Chicago 5

Offices in Principal Cities

Current Film News

■ **FILMS OF THE NATIONS**, 55 West 45th Street, New York 19 announces that three more nations have applied for membership in the organization and have been accepted. These include: British Information Services, Polish Research and Information Service, and the Belgian Information Center. Latest productions of these organizations will be available through this source. However, as far as British Information Services are concerned, this arrangement will not alter present distribution policies. A total of 26 countries issue films through this organization.

■ **BRITISH INFORMATION SERVICES**, 30 Rockefeller Plaza, New York 20 and branches have announced the following new films:

Heir to the Throne (2 reels)—the story of Princess Elizabeth's life up to her wedding to Lt. Philip Mountbatten. Shots of the Jubilee, the Coronation, and the Royal Tour to Africa as well as scenes of her childhood and girlhood are included.



"Heir to the Throne"

English Criminal Justice (2 reels)—criminal court procedure as it is found in England. Stress is placed on the fact that the defendant is innocent until he is proved guilty and that he is not responsible for proving his innocence. The procedure following "Guilty" and "Not Guilty" verdicts is also shown.

The Way We Live (8 reels)—adventures of a bombed-out family, awaiting reconstruction of their home city—Plymouth. This feature documentary was produced by the J. Arthur Rank Organization and shows the tribulations of billeting and temporary housing. The parts played by educative lectures, political meetings, Council debates, and public opinion are shown.

■ **WILLOW CORPORATION**, 64 East Lake Street, Chicago 1, Illinois announces the availability for rental to schools of the following film:

Macbeth (73 minutes)—a careful rendition of William Shakespeare's great tragedy. Production of this ambitious film was undertaken by a group



"Macbeth"

of veterans, directed by David Bradley. This motion picture was selected for showing at the "Films of the World Festival" and was voted the best amateur production submitted.

■ **OFFICIAL FILMS, INC.**, 25 W. 45th St., New York 19, have prepared a holiday film entitled:

A Present for Santa Claus—a story which deals with two little kiddies who are tucked into bed by Mommy . . . and while the tree is being trimmed, the kids cook up a special secret to give Santa Claus a present. There's a surprise for all ages . . . as Santa arrives from the North Pole to find his present . . . and an excellent moral as he makes a last minute revision in his gift list for the kids. The film is available at camera shops and film libraries in 16mm sound or silent, and 8mm silent.

■ **CORONET INSTRUCTIONAL FILMS**, Coronet Building, Chicago 1 has increased the scope of its educational films by the following additions:

Butterfly Botanists (1 reel, color or black and white)—the life processes of a typical butterfly—the Monarch, stressing the dependence of larvae on plant food.

Rivers of the Pacific Slope (1 reel, color or black and white)—the story of three great river systems: the Columbia, the Sacramento, and the San Joaquin. Both geographical and economic aspects of the rivers are pointed out.

Jack's Visit to Costa Rica (1 reel, color or black and white)—the visit of a typical American boy with friends in Costa Rica. The similarities and differences between life in this little republic and in our own country are brought out.

■ **RELIGIOUS FILM ASSOCIATION, INC.**, 45 Astor Place, New York 3 is distributing the color film:

Heart of India (3 reels, color)—the story of a boy driven out of his village because his outcaste family had the audacity to become Christian. The sacrifices of the boy's family and of their fellow Christians to send him through college prepare the way to his decision as to what he should do with his life.

■ **POST PICTURES CORPORATION**, 115 West 45th Street, New York 19, have acquired the exclusive 16mm distribution rights to 36 new Monogram Pictures.

The program covers a variety of productions, including: Musicals and Comedies, Dramas and Mysteries, East Side Kids, U. S. Marshall Westerns, Range Buster Westerns, Trail Blazers, James Oliver Curwood Story ("Dawn on the Great Divide").

Feature stars in the Western Group are: Buck Jones, Rex Bell, Johnny Mack Brown, John (Dusty) King, Ken Maynard, Hoot Gibson and others.

This new series of films will be available for rental through the usual dealers and film libraries.

■ **SIMMEL-MESERVEY, INC.**, 321 South Beverly Drive, Beverly Hills, Cal., have completed the following subject in their Science series:

Sailplane (1 reel, in color or B & W)—the instructive story of place-time gliding, demonstrating the thrills, safety and beauty of motorless flying. Scenes and narration take the spectator through complete take-off, soaring and landings. Other step-by-step sequences touch upon construction, assembly, safety features and wind currents.

■ **TEACHING FILM CUSTODIANS, INC.**, 25 West 43rd St., New York 18, have released four more 16mm excerpted versions of feature photoplays selected and prepared in cooperation with the Audio-Visual Committee of National Council for the Social Studies for use in secondary school world history courses:


The Roman Consuls—adapted from the film "Cleopatra"—traces the history of Caesar's assassination and the subsequent enmity between Antony and Octavian, which culminated in the Battle of Actium.

The Crusades depicts the background of the first two attempts to recover the Holy Land from the Saracens and the outstanding historic figures and events of the Third Crusade.

Conquest follows the course of Napoleon's invasion of Russia, his disastrous retreat from Moscow and his ensuing downfall and exile.

The House of Rothschild—tells the story of the part played by the famous


**A beautiful, new
Christmas filmstrip in
FULL COLOR!**



"The Shepherds Watch"
(35 frames in color, manual, \$6.50)

A new heart-warming Christmas story based on the shepherds' story from Luke, brought to life with beautiful full-color drawings. Appropriate for children or adults, classroom or church sanctuary. Related worship and enrichment material included in film and manual.

Order from your visual aids dealer.



STORY BY:
Glenn McRae

(From CHRISTMAS IN THE HOME, published by The Bethany Press, St. Louis.)

ILLUSTRATED BY:
Earl W. Kidd, Jr.

PRODUCED BY:
Paul R. Kidd

Church Screen Productions
5622 ENRIGHT AVE., ST. LOUIS 12, MO.

banking house in financing the campaigns of the Allied Powers against Napoleon and emphasizes the economic and social background of the period.

Present plans of the committee include the preparation of two or three more units in world history and a series of films to meet specific objectives in the American History curriculum.

Entertainment

■ **COMMONWEALTH PICTURES CORP.**, 729 Seventh Avenue, New York 19 has announced the distribution of the following:

Sundown (10 reels)—a story based on white man's rule of African colonies. A thrilling adventure picture with Gene Tierney, Bruce Cabot, George Sanders, Harry Carey, Joseph Calleia, and Sir Cedric Hardwicke. Direction was by Henry Hathaway.

Long Voyage Home—a 12-reel production based on Eugene O'Neill's famous four one act plays, featuring John Wayne, Thomas Mitchell, Barry Fitzgerald, Ian Hunter. A lusty drama-filled sea tale of stout hearted men whose heroism and bravery often remains unsung but is nevertheless startling and sensational. Most of the thrilling action unwinds upon the SS Glencairn, a British tramp steamer en route to England after a long voyage with calls in the Caribbean and at various American ports.

NEW!



**Ten Commandments
VISUALIZED**

Powerfully impressive and inspiring, Ten Commandments — Visualized are dramatically illustrated in dignified cartoon style for popular appeal. Simple, forceful, effective, these filmstrips are an invaluable aid to every Church, Sunday School and Bible Class in teaching the meaning and function of God's Divine Law in life today.

Ten Commandments — Visualized are furnished in sets of 10 black-and-white filmstrips having approximately 250 individual frames. Total cost \$20 per set.

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Chicago Piano Symphony Orchestras



CONCERT!
16mm. Treat for
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NOW IN 16mm SOUND FILM

STONE FLOWER



Winner
At The
International
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in Connes

Widely acclaimed Fairy Tale based on Russian folk legends, in beautiful color. "One of the best films . . . in excellent color"—LIFE. "A beauty . . . inspired . . . recommended for young and old"—TIME Magazine. 85 min.

BARBER OF SEVILLE

A fine film condensation of the two popular comic operas, made in France. Based on immortal plays of Beaumarchais; music from the operas "The Barber of Seville" by Rossini and "The Marriage of Figaro" by Mozart. Played by the Orchestre Symphonique de Paris under direction of Louis Masson. With Andre Bauge as the barber. "Gay . . . witty . . . exquisite!"—N. Y. Times. 85 min.

THE LAST MILLIONAIRE

Rene Clair's hilarious comedy of bankrupt royalty, director's romantic love, orchestra conductors, and cheer leaders. Written and directed by Rene Clair, camera by Rudy Mate, music by Maurice Jaubert. With Paul Olivier, Max Dearly, Raymond Cordy. 85 min.

MYSTERIES OF PARIS

Eugene Sue's celebrated novel, filmed in France with music by Georges Auric; an array of brilliant actors including Madeleine Ozeray, Constance Remy, Lucien Baroux, Henri Rollan, Raymond Cordy and others.

IVAN THE TERRIBLE

Famous film biography of Ivan IV written and directed by Sergei Eisenstein; original score by Sergei Prokofieff, camera by Edward Tisse. 85 min.

RUSSIAN BALLERINA

Delightful story of the rise of a new ballet star with Galina Ulanova, foremost ballerina, the Corps de Ballet, and Maria Redina. 75 min.

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San Francisco, Calif.

or:



1600 BROADWAY
NEW YORK 19, N. Y.

■ **UNITED WORLD FILMS, INC.**, 445 Park Avenue, New York 22 announces the release of the following:

Inside Job (6 reels)—drama in which the influence of a small boy and his dog causes a crime-bent young couple to give up their chance of escape, in order to rescue the boy's father, a policeman. (Preston Foster, Ann Rutherford).

The Runaround (10 reels)—a comedy involving a runaway heiress and two rival detectives, complete with an exciting chase. (Ella Raines, Rod Cameron).



"The Runaround"

■ **BRANDON FILMS, INC.**, 1600 Broadway, New York 19 releases the following feature films:

The Stone Flower (85 minutes)—World First Prize Winning color film at the Cannes International Festival in 1946. An old Russian legend forms the story basis of this film about a boy and a girl. Prints released in the United States are made in Kodachrome.

Ivan the Terrible (85 minutes)—film biography of Czar Ivan IV, directed by Sergei Eisenstein with an original score by Prokofieff.

The Last Millionaire (85 minutes)—a brilliant Rene Clair film at last available in 16mm. This comedy of French and universal manners has a special score by Maurice Jaubert. (French)

The Barber of Seville (85 minutes)—comic opera based on the immortal plays of Beaumarchais and the operas by Rossini and Mozart. (French)

Russian Ballerina (75 minutes)—rise of a new ballet star, featuring Maria Redina and Galina Ulanova, Russia's foremost Ballerina, the Corps de Ballet of the State Theatre.

Miracle of Dr. Petrov (99 minutes)—drama of three men of science in their attempts to rid mankind of infantile paralysis.

The Mysteries of Paris (90 minutes)—Eugene Sue's novel, filmed in France with music by Georges Auric, with Madeleine Ozeray, Raymond Cordy, Constance Remy.

Kolosowski (85 minutes)—first post-war Polish film. Story of a legendary Polish patriot, a leader of the underground during the Nazi occupation.

Glinka (90 minutes)—his music, life, and times with Boris Chirkov.

Film Lists

■ **INSTITUTE OF LIFE INSURANCE**, 60 E. 42nd Street, New York 17 has available a list of teaching materials on the topic of life insurance. These materials include booklets, charts, and motion pictures.

■ **ASSOCIATION OF AMERICAN RAILROADS**, Transportation Building, Washington, D.C. has a list of films available from railroads. Many of these films are free travel subjects.

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A Trade Directory for the Visual Field

FILMS

W. J. Ahern, Film Bookings
126 Lexington Ave., New York 16.
716 Federal St., Troy, N. Y.

Association Films
347 Madison Ave., New York 17
19 S. LaSalle St., Chicago 3, Ill.
351 Turk St., San Francisco 2, Cal.
1700 Patterson Ave., Dallas 1, Tex.

Award Films
115 W. 44th St., New York

Brandon Films, Inc.
1600 Broadway, New York 19
(See advertisement on page 574)

Bray Studios, Inc.
729 Seventh Ave., New York 19

Castle Films, Div. of United World Films, Inc.
30 Rockefeller Plaza, New York 20

Catholic Movies
220 W. 42nd St., New York 18, N. Y.

China Film Enterprises, Inc.
35 Park Avenue, New York 16, N. Y.
(See advertisement on page 561)

Church Film Service
2595 Manderson St., Omaha 11, Neb.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
4 Race St., Cambridge, Md.

Eastin Pictures Co.
Davenport, Iowa
(See advertisement on page 560)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Films, Inc.
330 W. 42nd St., New York 18, N. Y.
64 East Lake St., Chicago 1, Ill.
611 N. Tillamook St., Portland 12, Ore.
109 N. Akard St., Dallas 1, Tex.
101 Marietta St., Atlanta 3, Ga.
8479 Melrose Ave., Los Angeles 46, Cal.
68 Post St., San Francisco 4, Cal.
(See advertisement on page 540)

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

Index

The Index to Volume XXVI (1947) will appear in the January, 1948 issue.

Film Studios of Chicago
135 S. LaSalle St., Chicago 3, Ill.
(See advertisement on page 573)

Frynn Film Service
Film Building, Cleveland, Ohio

Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee 3, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

General Pictures Productions
621 Sixth Ave., Des Moines 9, Ia.

Hoffberg Productions, Inc.
620 Ninth Ave., New York, N. Y.

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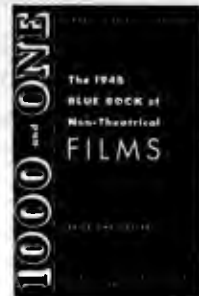
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City Zone State

A Trade Directory for The Visual Field—

(Continued from page 575)

Ideal Pictures Corporation
28 E. Eighth St., Chicago 5, Ill.
(See advertisement on page 572)

International Film Bureau
84 East Randolph St., Chicago 1, Ill.

International Film Foundation, Inc.
1600 Broadway, New York 19, N. Y.
(See advertisement on page 559)

Karel Sound Film Library
410 Third Ave., Pittsburgh, Pa.
(See advertisement on page 564)

Knowledge Builders
625 Madison Ave., New York 22, N. Y.
(See advertisement on page 562)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.

Lewis Film Service
1145 N. Market St., Wichita 5, Kan.
(See advertisement on page 559)

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

O'Conlon Films
822 Penfield Bldg., Philadelphia 7, Pa.

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

Post Pictures Corporation
723 Seventh Ave., New York 19, N. Y.
(See advertisement on page 574)

The Princeton Film Center
55 Mountain Ave., Princeton, N. J.

Religious Film Association
45 Astor Place, New York 3
(See advertisements on page 561 and 562)

Religious Film Service
5121 W. Devon Ave., Chicago 30, Ill.

Shumel-Meservey, Inc.
321 S. Beverly Dr., Beverly Hills, Cal.
(See advertisement on page 538)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 566)

United Specialists, Inc.
Pawling, N. Y.
(See advertisement on page 574)

United World Films, Inc.
445 Park Ave., New York 22
(See advertisement on page 537)

Vocational Guidance Films, Inc.
2718 Beaver Ave., Des Moines, Ia.
(See advertisement on page 566)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

Art Zeller Visual Education Service
157 Washington, Newark 2, N. J.

MOTION PICTURE PROJECTORS and SUPPLIES

The Ampro Corporation
2839 N. Western Ave., Chicago 18
(See advertisement on page 539)

Bell & Howell Co.
7117 McCormick Road, Chicago 45
(See advertisement on inside back cover)

Calhoun Company
101 Marietta St., N.W., Atlanta, 3, Ga.
1110½ Taylor St., Columbia, S. C.

Carroll W. Rife Co.
Audio Visual Center
424 40th St., Oakland 9, Cal.

Collins Motion Picture Service
502½ & 506 St. Paul St., Baltimore 2, Md.
1 Race St., Cambridge, Md.

Comprehensive Service Company
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 570)

Eastman Kodak Stores, Inc.
356 Madison Ave., New York 17, N. Y.

Gallagher Film Service
123 S. Washington, Green Bay, Wis.
639 N. 7th St., Milwaukee, Wis.

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

General Pictures Productions
621 Sixth Ave., Des Moines 9, Ia.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.
(See advertisement on page 560)

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.
432 N. Calvert St., Baltimore 2, Md.
1905 Sanderson Ave., Scranton, Pa.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radio Corporation of America
Educational Dept., Camden, N. J.
(See advertisement on page 535)

Ralke Company
829 S. Flower St., Los Angeles 14, Cal.

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

S. O. S. Cinema Supply Corp.
449 W. 42nd St., New York 18, N. Y.

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 566)

Swank Motion Pictures, Inc.
614 N. Skinker Blvd., St. Louis 5, Mo.
(See advertisement on page 566)

Victor Animatograph Corp.
Davenport, Iowa
(See advertisement on inside front cover
and page 565)

Visual Education Incorporated
12th at Lamar, Austin, Tex.
2010 N. Field St., Dallas 1, Tex.
1012 Jennings Ave., Ft. Worth 2, Tex.
3905 S. Main, Houston 4, Tex.

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

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PICTURES

Informative Classroom Picture Series
40 Ionia N. W., Grand Rapids 2, Mich.

RECORDERS—RECORDINGS

Soundserber Corporation
New Haven 4, Conn.
(See advertisement on page 534)

SCREENS

Fryan Film Service
Film Building, Cleveland, Ohio

General Pictures Productions
621 Sixth Ave., Des Moines 9, Ia.

Hirsch & Kaye
239 Sixth Ave., San Francisco 8, Cal.

Mogull's Inc.
68 W. 48th St., New York 19, N. Y.

Radiant Manufacturing Corp.
1215 S. Talman Ave., Chicago 8
(See advertisement on page 563)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover)

Southern Visual Films
686-9 Shrine Bldg., Memphis 2, Tenn.
(See advertisement on page 566)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDEFILMS

Church Screen Productions
5622 Enright Ave., St. Louis 12, Mo.
(See advertisement on page 573)

Pilgrim Press
14 Beacon St., Boston, Mass.
(See advertisement on page 564)

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover
and page 540)

Visual Research Company
30 N. Dearborn St., Chicago 2, Ill.

Visual Sciences
Suffern, New York
(See advertisement on page 564)

Williams, Brown and Earle, Inc.
918 Chestnut St., Philadelphia, Pa.

SLIDES (KODACHROME 2 x 2)

Church-Craft Pictures
St. Louis 3, Mo.
(See advertisement on page 573)

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Klein & Goodman
18 S. 10th St., Philadelphia, Pa.

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover
and page 540)

Visual Research Company
30 N. Dearborn St., Chicago 2, Ill.

SLIDES (Standard 3¼ x 4)

Keystone View Co.
Meadville, Pa.

Radio-Mat Slide Co., Inc.
222 Oakridge Blvd.
Daytona Beach, Fla.
(See advertisement on page 564)

Ryan Visual Aids Service
409 Harrison St., Davenport, Ia.

SLIDE, FILMSLIDE and OPAQUE PROJECTORS

Bausch & Lomb Optical Co.
Rochester 2, N. Y.
(See advertisement on page 533)

Burke & James
321 S. Wabash Ave., Chicago 4, Ill.
(See advertisement on page 569)

Comprehensive Service Co.
245 W. 55th St., New York 19, N. Y.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.
(See advertisement on page 570)

General Films, Ltd.
1534 13th Ave., Regina, Sask.
156 King St., W. Toronto, Ont.

Hirsch & Kaye
239 Grant Ave., San Francisco 8, Cal.

Keystone View Co.
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100 E. Ohio St., Chicago 11, Ill.
(See advertisement on outside back cover
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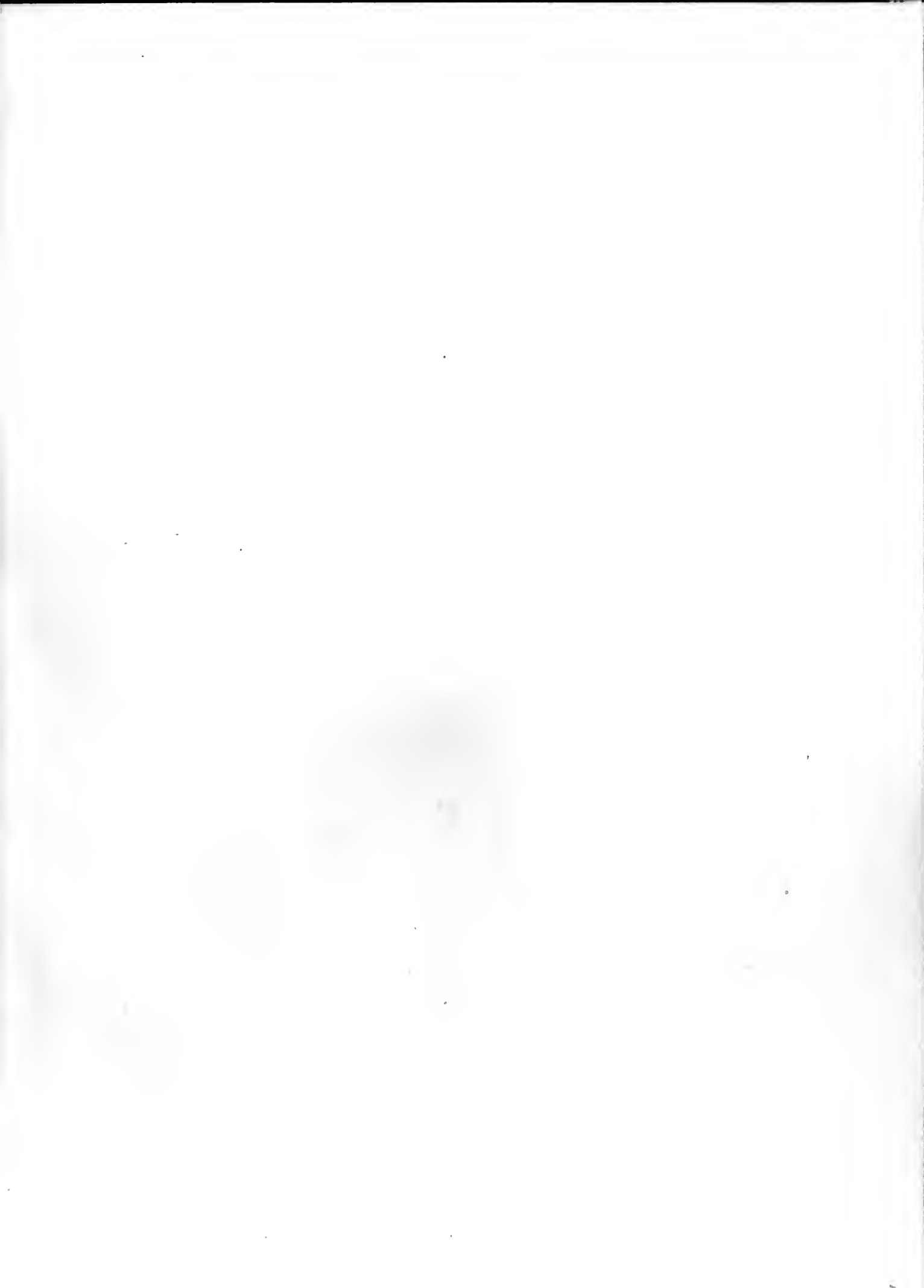
Ryan Visual Aids Service
409 Harrison St., Davenport, Iowa

Southern Visual Films
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(See advertisement on page 566)

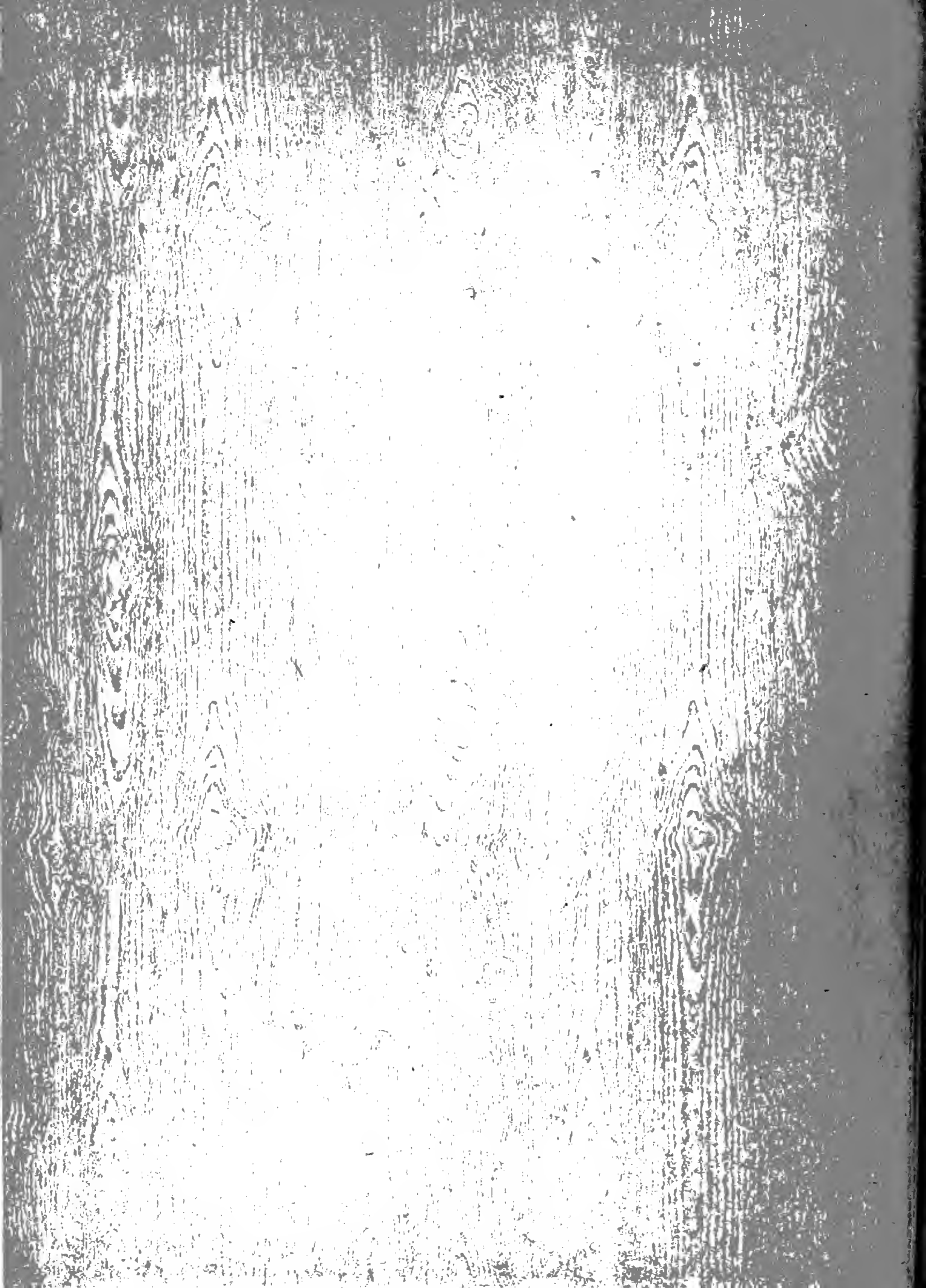
Viewtix, Inc.
35-01 Queens Blvd., Long Island City
(See advertisement on page 559)

Visual Research Company
30 N. Dearborn St., Chicago 2, Ill.

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