Mexican Fiesta at Elizabeth, New Jersey

Nelson L. Greene—Our Twenty-Fourth Year: Editorial
Raymond F. Gorton—Use of Films in Biology
Walter A. Wittich—Reports from Users of "Eighteenth Century Life in Williamsburg, Virginia"

Mrs. Martha Guilford—With the Masters
Mrs. C. Delaney—School Film and Fiesta

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JANUARY, 1945
Number One
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[37x640]casion very simply, by printing Volume XXIV, Number 1 on the title page, and by adding a touch of color on the inside pages of this birthday issue—with a caution to our readers not to mistake this festive feature for habitual practice.

Behind us now lie twenty-three full years of honest intent, serious purpose and highly undulant prosperity. They have been years of variegated memories, some grim, some golden, but we cherish them all. Through boom or depression we have managed ten issues a year. save in the darkest year of them all, 1928, when our all time financial "low" compelled omission of three numbers of the year’s ten—hence Whole Number 228 for this current issue (instead of a perfect 231). Every year has been copiously punctuated with commendation and criticism. We deserved both, we believe. We profited by both, we know. The one kept our head up, the other kept swelling down. Our errors of commission we confess to the limbo of the past, for nothing can be done about them save to avoid a repetition. Our errors of omission can and will be corrected gradually, carefully, and completely, in due course.

On this page, in the September, October and November issues, we were feeling quite retrospective. We glanced backward over the long and venerable history of visual education to its far off infancy, traced progress through adolescence to our present dawn of maturity, and suggested some desirable discards from past practice to hasten our final emergence into adulthood. We heartily endorsed the universal conviction that World War II will supply the final mighty impulse to bring the audio-visual field to maturity. The brilliant achievement in visual training by our armed forces may blast inertia and indifference out of the American school field, come back, inspired by their wartime experiences, and expanded on a firmer basis and under broader auspices than before. Present Departments, their value proved by past reader reactions, will continue to cover school-made films, the role of motion pictures in international understanding, teaching techniques and classroom practice, the important results of scientific research, the appearance of new products and processes, nation-wide news of pertinent events and activities both academic and commercial, and, broadest of all, a survey and resume of the literature of the visual field as it is written month by month in books and periodicals throughout the country. New Departments are on the agenda, to treat administrative problems, care and handling of projection equipment within the school, systematic course material for teacher-training, adult education, and other aspects of the field. These are some of the plans for making Educational Screen a "minimal essential" for American teachers and American schools.

What the Magazine Expects from its Readers

We look for a steady increase in reader reactions. We want to feel that there are thousands of critics awaiting each issue, to praise or pounce, and thereby keep us on the straight and narrow path of optimum service. We plan to promote, as of today and indefi-

Editorial

Our Twenty-Fourth Year

With this issue The Educational Screen moves by its twenty-third milestone and into its twenty-fourth year. We celebrate the occasion very simply, by printing Volume XXIV, Number 1 on the title page, and by adding a touch of color on the inside pages of this birthday issue—with a caution to our readers not to mistake this festive feature for habitual practice.

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Collaboration Will Do It

Success for such a magazine and corresponding benefit for its field can come only from close-knit collaboration. Audio-Visual teaching is the youngest newcomer in the pedagogic realm and it still largely ignored in general educational literature. It is a field within a far greater field and the line of demarcation is, unfortunately, still too clearly visible. Until the line of demarcation disappears, until the visual idea permeates the whole scholarly world, the audio-visual field must produce its own literature. The magazine must supply the exact contents that the field desires and needs, or fail in its purpose. These contents must come from the field that knows what it wants, or fail in their purpose. The field, then, must furnish the material, the magazine must distribute it to the far corners of the country. Then the many can know what the few are doing; a new procedure developed in one school can be shared with all others; an experiment once done and recorded need not be set up and conducted over and over again; an investigation completed in one area can be available everywhere; surveys can be coordinated instead of overlapping constantly; in short, truth wherever discovered, need not be rediscovered endlessly. The appalling repetitiousness of our thinkings and doings can be reduced enormously if the Audio-Visual Field and The Educational Screen will simply work together in a mutual enterprise.

And Now to Get Practical

Obviously the plans outlined above will mean higher costs for the magazine with increase in number of pages. Paper quotas prohibit such increase for the present and the immediate future, but our readers may expect it at the earliest moment possible. Right now, however, the building of a better Educational Screen is under way. Publisher Donald P. Bean is doing things! Additional office space, enlarged staff, promotional campaigns on a scale never attempted before, are bringing most gratifying results. But this represents only a beginning of the costs we plan to incur to bring you the kind of Educational Screen you want. All depends on just one thing, Subscriptions. Subscription growth alone can bring advertising growth. The two combined can assure continuous expansion and improvement in your magazine.

Subscription is a mere matter of two small depreciated dollars per year—at present—but we will whisper a bit of information not yet ready for publication. For some years past the two dollar price has been entirely too low. For the kind of expanded magazine now building, it is impossible. On a certain date—not very remote, we admit—the subscription price must go to $3.00 a year. But it is still $2.00—for new subscription or renewal, and will remain so until formal announcement of the higher price is made. Does this suggest a logical line of action to you and your colleagues? Or is a word to the wise insufficient?

N L G
Why I Use Films in the Teaching of Biology *

How one teacher gains maximum effectiveness in visual teaching by a carefully chosen film collection of his own.

In the course of ten years I have built up a list of some twenty-odd films as part of my instructional materials for teaching the subject of Biology. These, through the years, have become indispensable. They have forced me to cover less material but, beside arousing greater interest in the work, they have left with the students a better comprehension of what was covered. I put understanding and interest, then, before coverage.

The basic consideration for the acceptance or rejection of a film is that it serve one of two purposes: (a) that it give the student a better visual understanding of something he already knows or will soon study about, or (b) that it add something new to his knowledge which he cannot get out of other classroom activities.

The first type of film, giving the student a mental picture of something he may have heard or read about, may be illustrated by The Lost World. We are not attempting here to get him to understand why these huge reptiles became dominant in that prehistoric period, why they later disappeared, nor to explain why there were no flowers yet upon the earth, but rather to enable him to have a visual-image memory of what the situation was really like at that remote time in the earth's history. Reading about it, hearing about it, is not enough because he has never seen or experienced anything like it. He can know a pomegranate, for example, by seeing, tasting, smelling, feeling it for himself, but not a tyrannosaurus. From The Lost World he gains an experience that he can refer back to in later reading and discussion. It is a "background" type of film to supplement something he already knows or will know about.

The second type of film, adding something new available from no other source, may be illustrated by the film Reproduction Among Mammals. It serves the second purpose stated above as requisite for inclusion in my list, namely, the presentation of new facts. For instance, the contact of several sperms with the egg or ovum; the loss of the flagella or tail; the penetration of the head and fusion with the nucleus of the egg; the change in the outside wall of the egg to prevent penetration by other sperms; these are topics discussed very slightly, if at all, in biology books for high school students. In fact, the mechanics of mammalian reproduction are so inadequately covered in biology texts at this level that films are not only the best means of obtaining these facts but they are practically the only means.

Another example of the second type film—the "teaching" film as distinguished from the "background" film—is The Nervous System, showing the nature of the nerve impulse. The actual flow of the impulse along the nerve, and its progressive change in elec-


RAYMOND F. GORTON
High School, Longview, Washington

A battle between prehistoric monsters—from the silent teaching film, "A Lost World."
(Encyclopedia Britannica Films, Inc.)
from the film, is given ample opportunity to discover them, and finally is tested to prove what he has learned. I often show such a film a few frames, feet or yards at a time; students use both books and film in raising questions on the subject; and, after discussion, the film is run over again entire.

The process of selecting films is never completed. Films, like textbooks, change. New and better ones are constantly being made available. We incline to cling to the old and proven films, but when a new film is to be added an old one must be dropped from the list. Since the only real way to determine the worth of a new film is actually to use it with the class, we come into conflict at once with our time limitations. To solve this difficulty, I am careful not to fill all the time allotted to film-teaching during the year from the tested list. I save a portion of it for testing new films. After such testing, and retesting as long as needed, if I find that the new films meet the requirements better than films already in use, I drop the old and add the new to the established list.

To say it all over again briefly:

1. Films have become indispensable in the teaching of Biology because they add interest and understanding.
2. Biological films are of two general kinds: (a) background or visual image films, (b) basic teaching or factual films.
3. Certain films may serve both purposes. The danger lies in using too many background films.
4. The type of film determines the method of use.
5. Selection of films for permanent use should be determined by test in classroom.
6. A film should meet such criteria as interest, timeliness, authenticity, understandability, pertinence, technical quality, etc.
7. The time put on films lessens time available for other means of instruction, hence the films, by their effectiveness, must justify use.
8. The film must be either more valuable than other means of instruction available or better than a film already in use for the purpose.

9. The greatest weakness in biology films is a tendency to be too much concerned with facts for the facts' sake rather than with presenting material to support the great fundamental biological principles.

Below is a list of some twenty-odd films which I use in my biology classes:

- Leaves
- Roots of Plants
- Fungus Plants
- Digestion of Foods
- Heart and Circulation
- Mechanics of Breathing
- Urinary System
- Endocrine Glands
- Lost World
- Reactions In Plants and Animals
- Realm of the Honeybee
- Rocky Mountain Mammals
- Spiders
- Nervous System
- How The Ear Functions
- How We See
- Reproduction Among Mammals
- Flowers At Work
- Seed Dispersal
- Trip to the Planets
- Volcanoes in Action
- Earth's Rocky Crust
- Arid Southwest
- Beach and Sea Animals
- Butterflies
- War on Insects
- Wearing Away of the Land
LIKE almost every visitor to our neighbor republic, the writer returned from Mexico with a staggering collection of "Mexicana". There were the usual unbelievably bright serapes and the assortment of silver jewelry; pottery in various shapes and sizes; handblown glass; tooled leather; carved wood and onyx; ugly little heads of ancient gods; brilliantly painted trays; painstakingly embroidered handkerchiefs; handwoven cloths; and tiny glass figures. Baggage problems were further complicated by many articles chosen with the children at school in mind—costumes, toys, school books, games, coins, and dolls dressed in everyday and fiesta costume.

In answer to a request from a class in our school studying about life in Mexico, most of the collection was brought to school and displayed in our Visual Aids Room. Interest in the exhibit spread quickly through the school. Even the smallest children were fascinated by the gay costumes and unusual toys.

Through the exhibit and the reading which it encouraged, we soon had a very real interest in Mexico and its people. The children were eager to know more about the Mexican children and the games they played, the schools they attended, and the way they celebrated holidays; the Indians of Mexico; Mexican markets and fiestas; the homes and home life of the people. This interest could have been aroused, of course, in many other ways—through a well-chosen motion picture, for example.

**Films Used for Understanding**

We found the motion picture one of the best sources of information during the preliminary stage when one of our objectives was the building of a common fund of knowledge and understanding. In the first place, each film could be readily adapted to the level of individual classes. Secondly, a well-chosen film presents in a very short time a more rounded picture of life in Mexico than children in elementary grades can get in a reasonable time through reading. It serves as a springboard for reading and for reference work, stimulating rather than displacing them. Finally, the "everyday" approach of many of the available films gives a much more typical picture of Mexican life than so many of the available books which, for interest-arousing reasons, stress the bizarre rather than the typical, and which neglect the customary routine for the more colorful fiesta.
Stimulated Interest Evolved Fiesta

The exhibit and the motion pictures set into motion a series of classroom activities which spread very quickly into a school-wide project centered around the Mexican people. There was an unprecedented demand for books, stories and pictures about Mexico. Neither teachers nor children had had much experience with handicrafts; but the simple handicrafts of Mexico presented a challenge that could not be ignored. Teachers and children learned together how to fashion clay and papier mâché into toys and animals; to make and decorate colorful trays and bowls; to weave, and make baskets.

We heard the music dearest to the hearts of the Mexican people and learned a great deal about our neighbors from their songs and dances. When we began to make plans for our annual music program there was an insistent demand for a program of Mexican music. Some of the classes had learned Mexican dances—the beloved Jarabe Tapatio or Hat Dance, the lovely Sandunga, the amusing Dance of the Old Men, and the lively Chiapanecas—and it was decided to present these dances at the musical program.

When we included some of the Mexican singing games which the younger children had been playing with so much fervor, our program of Mexican music had grown to considerable proportions. Somewhere the idea of a musical fiesta had been injected and we soon found the fiesta idea growing, carried along by its own momentum. The teachers and children were so enthusiastic over the handicrafts that it had been decided to exhibit them. The colorful costumes of the dancers were ready. A fiesta must have a puppet show, and we had one portraying the story of the China Poblana—the national fiesta costume of Mexican women. All that was really needed was a market place. We decided (with our fingers crossed against a shower) to construct booths in our big schoolyard in which the children could sell their handiwork—and our Fiesta was on its way!

A Film Record of Our Own Fiesta

"Wouldn't it be wonderful to have a moving picture of all this?" asked one of the parents as we stood watching the gay Mexican fiesta scene in our schoolyard. Hundreds of children and adults moved about among the booths in which the handiwork of the children was on sale. Little girls in long full skirts and white blouses bargained for toy animals of papier mâché or colorfully painted trays. Other little girls with shawls over their heads and shoulders sold brilliant paper flowers like those so popular in Mexico. Boys in overalls or white pajama-like trousers crowded around the charcoal fires on which tortillas were cooking. Some wore big sombreros, and serapes which they had fashioned themselves. Except for the dancers, there was no attempt at "costuming". Big sister's cotton skirt, a square of cloth for a shawl, bright flowers and ribbons in her hair and a little imagination will transform almost any little girl into a Mexican child.

Mothers stopped to admire the bright China Poblana costumes which are so typical of Mexican fiestas, and the beautiful lace-trimmed skirts and headdresses of the Tehuanas who were to dance the Sandunga later. Boys in the tight-fitting "gold-braided" charro costume of the gentleman cowboy of Mexico held their big sombreros as they bargained for painted pig banks or drank the cold drinks on sale.
Importance of Color

Only a color moving picture could have preserved the fiesta spirit of the occasion. Even as we watched the gay scene, a member of our supervisory staff was making such a record for us...a record of the market-place with its buyers and sellers, of the gay costumes of the children, and of the traditional dances of Mexico which they performed. That film has been enjoyed over and over again since the day of the Fiesta. It has been used as a climax to a series of Kodachrome slides showing the classroom and group activities which led up to the Fiesta itself.

The slides were taken by Jo Salzmann, a teacher in our school system. They include pictures of the various types of activities in which our children engaged in preparing for the Fiesta—reference reading; discussions; arithmetic activities; utilization of the radio and phonograph; the “tonette” band playing Mexican music; children mixing tortillas, making costumes, working with puppets; handiwork activities, including weaving, painting, working with clay, fashioning animals and toys from paper mache; the dances and singing games which formed part of the Fiesta program; and the life-size dolls and animals made by the kindergarten children.

Film and Slides Coordinated Whole Project for Wider Understanding

The color film, Kodachrome slides and black-and-white enlargements which duplicated the slides have been a source of delight to teachers, children, and parents. They have not only helped to remind us all of the grand time we had at the Fiesta, but have proven valuable in many other ways. They have served in teachers’ meetings and with groups of students in a nearby college to encourage other teachers to try similar activities with other groups of children. The film and slides have been of particular value in this field of teacher education because they picture what was actually done by ordinary children and teachers with no experience in handicrafts, without special knowledge of Mexico or its music and dances, without any special equipment or costly materials.

Shown over and over at the request of parents, we have found that this record of a school-wide activity has helped to give parents a better understanding of the value and scope of the activities carried on by their children. It has helped immeasurably to emphasize the fact that teaching today is no longer a matter of mere text-book study, and has in that way served as the best single means we have found for educating our parents in the modern philosophy of education in which we believe.

From The Editor’s Mailbag

Many subscribers have written appreciatively about the information on selected films for the primary level in the Curriculum Clinic of the December issue.

One subscriber asked us an easy question after reading the article, “Where can I find the names of the producers and the sources of supply of these primary films?”

“In that excellent Film Directory—1000 and One—twentieth edition,” was our prompt reply.

Dr. Findlay read the December issue too, and he writes, “From the telegrams, letters, and personal telephone calls that I have had since you published Edgar Dale’s article about the Los Angeles City School System and the editor’s generous review of our publication, I have come to the conclusion that everyone in the world reads the Educational Screen. We appreciate your publishing these articles. It is most encouraging to those of us who are trying eagerly and earnestly to do a good job to feel that those in a position to know appreciate the efforts which we are expending.”
With The Masters

Developing Art Appreciation Through Visual Aids

MRS. MARTHA GUILFORD
Indianapolis Public Schools

FEW are the definitions of broad educational objectives that do not place the mastery of fundamental skills and the appreciation of the culture that civilization has given us, side by side. The latter goal, because it is essentially abstract, is far more difficult to realize than the former. We intend so sincerely that it shall be a part of every literature lesson, of every art unit, of every music lesson; but the multiplicity of facts to be taught and techniques to be mastered are so pressing that appreciations are often neglected.

This was exactly the situation that obtained in our school in the area of art appreciation for several years. Our principal, in her position of vantage, as supervisor of instruction throughout the grades, was “far enough from the mountain to see it.” For the busy teacher completely engrossed with her lesson plans and bulging courses of study, such perspective is often impossible. The observation was made, and rightly so, that our children after eight years in our school, were leaving us, with practically no appreciation for the work of the masters in the field of art.

It was not difficult to determine the reason for this “lack.” Children were not familiar with the masterpieces because little direct or consistent teaching had been done in this field. We all know that we seldom like that which we do not know well. No implication of blame for this condition was placed on any single factor. An excellent art institute is supported in our city. However, the problem of transportation to it from our district in the outskirts of the city, made regular visitations there impracticable. Teachers of art, pressed by the time factor and heavy enrollment in their classes, had found it impossible to devote enough time to this particular phase of art work to develop lasting impressions upon their children. It was obvious that if our children were to know, first, and to love, second, beautiful paintings they must experience direct teaching in this field.

This was a problem. And just where to place such an activity and how to carry it on most effectively were not easily solved factors of this problem. This is how we approached it; and now after several years of experience we are willing to present our findings and to affirm definitely that the end has justified the means we have employed.

After surveying carefully the possibilities of allocating the problem to any one of several areas of learning it seemed best to place it in the expression work of the English field. This plan was decided upon as a guarantee that all children should become familiar with a certain number of selected masterpieces during their eight years in our school.

A committee of teachers representing the different grade levels of our school set to work to determine just which pictures would be of most interest and greatest value to the children in the development of art appreciation in each grade. A sincere effort was made to select those paintings representative of the contributions of different countries and periods, as well as a variety of types such as landscapes, pictures depicting historical events, pictures of religious significance, and those with interests appropriate to children. Two such paintings were decided upon to be studied during each term of each grade, two for the fall term, two for the spring term. During their eight years in our school each child would come in close contact with at least thirty-two masterpieces. This outline of pictures is conformed to rigorously by each teacher.

This plan for teaching these pictures was decided upon. Each child buys for a few pennies those pictures assigned to his grade. These are small colored prints; they are his to have in his hands while the picture is being discussed. But before him projected on the screen by means of a kodachrome slide is the same picture. This larger reproduction of his picture allows for the examination of details and seems to vitalize his experience very definitely. Material concerning the artist is introduced in the lower grades by the teacher; in the upper grades the pupils themselves who have done some research work on this subject supply background data that enriches the study. Oral discussion is encouraged; the most important facts about the masterpiece are emphasized and impressed upon the children’s minds.

For the following period the children prepare written reports concerning their picture. In the primary grades where individual compositions are impossible, a simple group activity is engaged in and the product typed for them by the teacher if the children cannot write. Where it is at all possible the children are urged to make individual contributions. These are looked over carefully by the teacher to insure authenticity of facts and the highest standard of achievement possible for the grade level in English composition. These then are copied most carefully and mounted in their Art Books. Loose leaf books with the composition on the right hand page and their own reproduction of the painting on the opposite page. These books are kept by their teachers from term to term, added to, two pages each semester, until at the end of the eighth year there are thirty-two pages. Then the pupils take them home, a concrete evidence of their consistent work in art appreciation.

However, as the work proceeds through the years and the number of pictures grows, reviews of the earlier pictures are carried on; because of their mature view points and increased ability to discern values, comparisons can be made, contrasts observed and appreciations deepened. Seeing these masterpieces again and again
on the screen renews their interest rather than dulls it. Under the guidance of different teachers new interpretations are provided. Arranging a program based upon these pictures for their parents is excellent motivation for oral English as the children discuss the paintings which appear on the screen for their parents’ and their enjoyment.

The program that was suggested as a culminating activity for this eight year project, has real possibilities for developing initiative in the children and for providing them an actual experience in the preparation and presentation of a program for their parents and classmates. Recently such a program was given by our eighth grade children just before leaving for their ninth year in another school. Full responsibility for the entire activity was assumed by the children who, in committees, decided upon the fourteen pictures which they thought would be most interesting to their audience: wrote the reports which were to act as the bases for their explanations of the masterpieces as they were shown on the screen; printed their own programs; operated the projector; met their guests— in fact took full responsibility for the success of the project. The purpose for the program is given rather clearly in the introduction which one member gave before the showing of the pictures:

“Welcome today to a ‘Visit with the Masters.’ Here through the use of one of our modern educational tools, we are bringing you a wealth of culture in the field of art, from many lands and many centuries. The paintings which we shall show you, represent such a wide field of endeavor and such an inconceivable wealth that they could never, in reality, be assembled under the roof of any one museum. But we are bringing them together, here in our school auditorium, through the use of kodachrome slides and our projector. We hope that you will enjoy seeing them and will learn abundantly as a result of having been our guests today.

“As a part of our English work the past eight years, the boys and girls of this school have studied great paintings. We have also made a collection of thirty-two of these masterpieces with a report about each, in a notebook which will be ours to keep and to enjoy throughout the years. Names of great pictures have become familiar to us. Stories about their artists we have learned and enjoyed. Today we have invited you to be our guests so that we may be able to show you fourteen of the loveliest of these paintings and to tell you some of the things which have made us enjoy and appreciate them. May your pleasure in them be as great as ours has been in the preparation of this program.”

An example or two of the reports that were given by the children in explanation of their pictures illustrate the sort of material that appealed to them, as they gathered their facts from several different sources in their library.*

*Oscar Winfred Neal, World Famous Pictures (Chicago: Lyons, 1933)
Katherine Morris Lester, Great Pictures and Their Stories (New York: Mentzer Bush and Company, 1930)
Flora L. Carpenter, Stories Pictures Tell (Chicago: Rand McNally and Company, 1918)

“‘The Blue Boy’ was the basis for this report:

‘The Blue Boy’ by Thomas Gainsborough, is one of the outstanding portraits of all times. This picture is remarkable for its beautiful colors. The artist gives us a blue gray background; while the figure is clothed in a warm blue which blends so remarkably with the gray. The latter is cool, the former, warm. The boy was Jonathan Buttall whose father was very desirous of having a portrait of his son. In those days there were no cameras, so in order to realize this ambition, he employed Thomas Gainsborough, one of England’s greatest artists, to paint his son’s portrait. It had been said that no picture could be painted successfully with blue as the predominating color. Therefore the artist set out to prove the fallacy of this story. The boy was dressed in a silk suit, a beautiful shade of blue, with a soft white blouse for contrast. The great wide brimmed hat which the boy holds in his right hand is an interesting spot in the picture. The face of the figure is illumined by a light which seems to come from above. A great amount of skill is exhibited in the manner in which the artist has handled his colors without our attention being attracted from the real purpose of the masterpiece, a beautiful portrait of a boy.

“The story of the artist is in itself an interesting one. He was what might be called a prodigy in art, developing his talent at a very early age. For a long time he did nothing but landscapes, then he discarded these entirely, and devoted himself exclusively to the painting of portraits. Of these, portraits of several English kings are notable. America is extremely proud to have this painting, ‘The Blue Boy’ by Thomas Gainsborough in a collection in an art museum in California. It is one we children may look forward to seeing, in the original, at some time in our lives.”

When “The Child Handel” was thrown upon the screen, one boy presented this:

“This is a picture full of many details, and it tells a remarkable story from the life of one of our greatest musical geniuses, Handel. The masterpiece is so perfect that when one becomes familiar with the incident that it portrays, he is never able to forget the story it so clearly tells. It runs like this. The child Handel loved music so devotedly that, in his father’s judgment he

spent too much time at his harpsichord, an old styled piano. In an effort to discourage what the father considered a waste of time, he had the instrument moved to the garret of the family's home. But the boy was not daunted by this. Late at night, when the lad felt sure that his parents were asleep, young Handel would go up into the attic and play very softly, but very beautifully. One night his pleasure in his music became so great that he played a little more loudly than he realized. The result is just what we see in the picture before us. The family aroused by the notes coming from the attic, hurried up there; here we see the surprised child, the displeased father, the concerned mother, and the anxious members of the household. To picture this group so perfectly was an achievement of real artistry.

“The artist, Margaret Isabel Dicksee was an Englishwoman who lived among great painters and who had the benefit of the finest training that the latter half of last century provided. Please note the remarkable details, the costumes and the true portrayal of the facial expressions. The light from the father’s lantern throws a glow over the child’s face and leaves in our mind a lasting picture of this lad who was to become one of the world’s greatest musicians. May this painting and its beautiful story be a part of our art appreciation throughout our lives!”

The gratification the children have experienced as they carry through the years their project in their art appreciation has been highly rewarding. The correlation between art and their English expression fulfills the broad educational objective which embraces the development of cultural appreciations and the mastery of skills. And through the use of visual aids as tools in this activity, have we realized a degree of success.

The list of pictures used through the eight grades is as follows:

**With the Masters**

**Grade I**
- Fall: “Can’t You Talk” — Holme
- Spring: “Helping Hand” — Renouf

**Grade II**
- Fall: “Torn Hat” — Sully
- Spring: “Boy and Rabbit” — Raeburn
  “Song of the Lark” — Breton

**Grade III**
- Fall: “Taos Indians Roasting Corn” — Couse
  “The Angelus” — Millet
- Spring: “Dignity and Impudence” — Landseer
  “The Gleaners” — Millet

**Grade IV**
- Fall: “The Blue Boy” — Gainsborough
  “Children of the Sea” — Israels
- Spring: “Age of Innocence” — Raeburn
  “Avenue of Trees” — Hobbema

**Grade V**
- Fall: “Sheep in Autumn” — Mauve
  “The Close of Day” — Adam
- Spring: “Sheep in Spring” — Mauve
  “The Horse Fair” — Bonheur

**Grade VI**
- Fall: “Fighting Temeraire” — Turner
  “Sir Galahad” — Watts
- Spring: “Spring” — Corot
  “Mill Pond” — Inness

**Grade VII**
- Fall: “Old Santa Fe Trail” — Younghunber
  “Washington Crossing the Delaware” — Leutz
- Spring: “The Child Handel” — Dicksee
  “Galahad, the Deliverer” — Abbey

**Grade VIII**
- Fall: “Northeaster” — Homer
  “Mona Lisa” — Da Vinci
- Spring: “The Last Supper” — Da Vinci
  “Sunflower” — Van Gogh


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**Training Skills in New Fields**

The great interest in the new series of six films—*How to Draw Cartoons*—reported by the producers, Walter O. Gutholn, Inc., has several explanations. The organization of the material by Gene Byrnes, creator of Reg’lar Fellers, is superb. The drawings and commentary by Fred G. Cooper are skillful and clear. Reports from showings to school groups in Toledo and Indianapolis indicate that teachers are eager for instructional materials for training skills in non-vocational subjects and that they will experiment widely with the films at several instructional levels, particularly, when the slidefilm materials to accompany them are available.

Aside from its value in art classes, any novice, young or old, will find this film course in cartooning fascinating and easy to follow. Not only is the “Match Stick” technique easy to grasp, but it is amusing and entertaining. For those who desire to explore the more serious side of drawing, it provides the basic fundamentals for sketching figures and animals.
The Curriculum Clinic

Reports from Users of
"Eighteenth Century Life in Williamsburg, Virginia," and Their Educational Implications

One of the first purposes of education is to acquaint children with their environment. Small children easily become interested and acquainted with things represented by their immediate environment. As children grow older, they become capable of reaching farther afield and grasping larger areas of what goes on about them, until at last their studies encompass the world. Today's environment is usually quite clearly understood, but when we take children into areas represented by past time, complications often occur.

Authentic, well-planned motion pictures make a tremendous contribution to reconstructing the past. When school children have an opportunity actually to see and hear how other children lived a century or more ago—how they spoke, how they dressed, how they traveled, how they worked, how their houses were constructed—they have a background of understanding which can be built up in no other way. Time relationships take on real meaning. Reading of historical material becomes more easily understood and retained because it is integrated with first hand experiencing. Gradually students can relate their own activities with those of the past.

Unfortunately, too few well-planned educational films exist in this area of historical interpretation. Such films as "Eighteenth Century Life in Williamsburg, Virginia" are therefore of special interest. The report that one hundred prints of the picture had been booked continuously during the past year led the Editor of The Curriculum Clinic to ask the producers to summarize the reports received from users with a view to finding out how schools have used the picture, and what light these reports throw on the criteria for identifying and selecting films for classroom use. The following interesting report was prepared by Dr. Margaret Cussler of the Eastman Kodak Company's Informational Film Division in response to our query:

"Mainly we are impressed with the variety and the wide geographical distribution of the responses from users of 'Eighteenth Century Life in Williamsburg'. In a city like Baltimore, for instance, we have reports from public schools, high schools, parochial schools, country day schools, and a college; and then postal cards were received from such diverse groups as the Reciprocity Club, The Enoch Pratt Library, Sportsman's Luncheon Club, the Museum of Art and the Engineers' Club. It is enlightening, also, to see how many towns and consolidated schools are using films these days—Schiller, Illinois; Scotch Plains, N. J.; St. Croix Falls, Missouri; Zeeland, Michigan—names which incidentally remind us that many nationalistic strains are interested in the common American Tradition. Cedar Falls, Iowa, wrote in, but so did Cedar

Hill, Tenn., and Cedarhurst, N. Y.—and Castine, Me., and Hannibal, Mo., and Hopewell, N. J.—towns once concerned with matters quite different from documentary or educational films. We were also interested in knowing how the film's users feel about certain specific questions:

"First, for what grade level and subject matter area was the film best suited? We still don't know the answers to these questions because one teacher said kindergarteners (for the pictorial sections), and another said graduate students, with the consensus agreeing on the upper elementary grades and early high school years. One principal said it is 'related to almost all subjects in the curriculum of the junior high school'. Another suggested its use for the 'new social studies program for grades four, five, and six in the elementary school.' Also, it was specifically mentioned for History, English, Art, Homemaking, Industrial Arts, and Social Studies.

"Second, did it fulfill its intent as an exploratory film—in subject, in treatment, and in the use of color? Milwaukee wrote: 'The overall treatment of the subject was one of the most outstanding portrayals of one type of community life that we have ever seen, and we have been viewing miles of "educational" films in the past 7 years.'

"Third, was the close-up method effective? Since most films dealing with a restoration stress buildings and exteriors, the director wanted to avoid a dead, museum atmosphere. What he did here was to try a close-up of Life in the Colonial Period—a close-up of a few colonists out of the total pre-revolutionary population of four millions, a close-up of one town, and finally of one day in the lives of a few typical colonists. The verdict was mixed.
“Fourth, would the run-of-the-mill chronicle of daily existence be interesting to youngsters long accustomed to a diet of Westerns? The day we chose to depict was a day of peace, with no hint of the Revolution against the authority of the royal Governor yet to come. It was a day in the life of an ordinary citizen, a cabinet maker; what was shown was the way the colonists cooked and breakfasted and worked and dealt with each other, those commonplaces of family life, shops, inns and jails which the history books so often scorn to record. One Fifth Grader in Green Bay, Wisconsin, had to say on this: ‘I liked it very well. I liked best of all the blacksmith shop where they made the horseshoes; also the carpenter shop, and the lamp lighter going along lighting the lamp and blowing it out. I liked the whole thing. Thank you for a beautiful picture.’

“Fifth, was the film authentic? Certain omissions in history texts made the task of producing a documentary film difficult. The research department in Williamsburg had to comb diaries and records to check such details as: What kind of a razor was used in 1770, whether it was permissible to show earthenware utensils or whether they must be pewter or wood, and how many times a colonial ink had? We breathed more easily when the film passed a review by 70 museums and a score of Teachers Colleges and State Boards of Education without turning up any anachronism more serious than an odd salt cellar.

“Of course, it was inevitable that we should get some reactions that we did not expect. After you’ve secured Conrad Nagel as commentator for a quartette from the Rochester Philharmonic to play appropriate 17th and 18th century selections, it’s disconcerting to be told, ‘We thank you for this unusual silent film.’

“Many commented on how the film portrayed progress in alleviating the drudgery of housework. One principal wrote: ‘In one of my own classes the film set one boy to thinking about the nature of progress. This boy was somewhat surprised at the gracious life lived in Colonial Williamsburg, and it prompted him to think about the nature of progress in America since that time. I believe that the film served, among other things, to give the boy a historical perspective which he lacked in a degree before.’

“Finally, if ‘Eighteenth Century Life in Williamsburg’ were to be considered an effective teaching tool, we were concerned about what professors of education would think of it. Indicative of their interest were a number of suggestions for historical films. A professor in the Horace Mann-Lincoln School, Teachers College, Columbia, wrote us: ‘The film was seen by five hundred elementary children who thoroughly enjoyed it. The teachers of these children think that it is a particularly accurate and beautiful production. The color and narration add much to its appreciation. I, personally, feel it is the best educational film I have ever used with children.’

“Naturally, it was pleasant to hear from a Professor of Education at the University of Cincinnati that ‘Eighteenth Century in Williamsburg’ is ‘a great contribution to the educational material of our time.’”

These comments from users explain the film’s great popularity. Its authenticity, its beauty, and its usefulness are apparent. The Curriculum Clinic hopes, in later issues to analyze detailed reports from elementary and high school teachers who have used the separate reels of the picture in their classrooms. Reels one and two deal specifically with details of eighteenth century living—food, clothes, servants, and household routine. Reels three and four portray the economic and social life of colonial times—the apprentice system, 18th century cabinet making, transportation, and social life.

It may be helpful to re-state here some familiar criteria for identifying and selecting films for instructional purposes:

1. Teachers must recognize that the text or teaching film is produced to be used primarily as a learning tool in the classroom rather than as an entertainment film. It should be used to bring into the classroom information which can be used advantageously in making more understandable a subject area, in this case, history.

2. The text or teaching film should be used where it will make its greatest teaching contribution. To use it indiscriminately at all age levels and in diverse audience situations is to show it under circumstances where it will not be allowed to make its greatest contributions.

3. Like any other teaching material, the text or teaching film should be handled as a normal classroom procedure just as a text assignment or a laboratory experiment or any other classroom project.

4. The good teaching film must not be expected to compete with the “wild west thriller” or the “Mickey Mouse” comedies. Its purpose is not primarily to entertain but rather to teach in a completely vivid, understandable, and authentic manner. To use the text film under conditions which will subject it to competition with the entertainment film is a mistake.

5. The text or teaching film must be authentic in every detail. In so far as it is, it will supplement reputable textbooks, charts, models, globes, laboratory equipment, and other useful classroom teaching materials.

Next month’s Curriculum Clinic will define the various types of films available for classrooms, and discuss their use.
ADMINISTRATION


This study discusses some of the difficulties obstructing full use of visual materials and offers basic recommendations for the development of audio-visual programs in school systems and individual schools.

A number of visits were made to cities in the East and Southeast for the purpose of discovering what use teachers were making of motion pictures and what they considered the most fundamental problems obstructing wider and more effective use. A report of these visits forms one section of the bulletin. From these experiences, and with further assistance from ten leaders of audio-visual education the author has compiled lists of recommendations for the systematic development of audio-visual programs in schools, which comprises the second part of the book.

Present trends in six cities visited would suggest practices that, by and large, may be expected elsewhere. In all but one of the cities visited the program was administered by a central department; in one the visual work was carried on by individual schools with some guidance from a teacher committee on visual aids. The administrative titles and jurisdiction differed, but these differences appeared to have no direct effect on the effectiveness of the program. Other factors—the vital leadership of the person in charge, his underlying philosophy, administrative support, cooperation between departments, and the like—appear to operate to a much greater degree in affecting the extent and kind of use.

The best administrative organization would appear to be one that included all types of teaching aids as part of the instructional or curriculum division of the school system.

Problems that face teachers in the use of projected materials are the physical factors that are usually an administrative rather than a teacher responsibility; provision of adequate equipment, darkened rooms, ventilation during projection and operators.

Sound film projectors are either purchased by the central department and circulated, or are directly bought by the school. The director should encourage the latter method wherever possible, and should regard the circulating equipment as a compromise measure only.

Films owned by the department are usually unavailable when needed, either because there are not enough prints of a popular subject or because some areas are neglected in favor of others. Some libraries still distribute obsolete, outdated subjects. Where films are rented the efficient method appears to be to have the central office handle the requisitions and payment.

No better method of extending and improving the audio-visual aids service can be found than in proper utilization and publicity. Conferences, demonstration lessons, in-service courses are some ways of promoting better use. Among those teachers who are using films effectively, utilization practices seem to conform to the pattern: preparation, showing, follow-up. Written tests are not in general favor as follow-up. None of the teachers reported previewing films before using, nor did they ever have a second or third showing. But all teachers agreed that these practices would improve the use of films.

One interesting method was reported by a central office high school science teacher. The day before a film is shown he and a few students remain after school and screen it. The students make notes on what they consider the important points of the film in connection with the unit being studied. After discussion with the teacher they work out the film preparation for the following day and present it to the class.

The interviews with teachers and administrators revealed that a very small percentage of teachers are now using films in their teaching. In some cases regular classroom use did not appear to run much over 10%. Furthermore, utilization practices of many of these teachers leave much to be desired. It is therefore urged that schools begin to make plans, enlisting the aid of teachers as well as supervisors. Do now what can be done now, but be sure it is part of a developmental plan which is geared to the future and not one that is limited by the present.

The section of Recommendations is directed to those systems where a system of administering the use of audio-visual aids already exists, as well as to those planning to start such a service. The functions of a department of audio-visual education are outlined under two broad, but inclusive headings: planning functions and service or operating functions. An outline of personnel and services for departments in school systems of varying size is then given. The chapter on Recommendations should serve as a measure for evaluating existing programs, as well as a guide for supervisors who are now making plans for the future.

A potential usefulness of this book is in teacher-training courses, where the classroom teacher may examine audio-visual aids problems and his own relationship to them.

FILM FORUMS

Library Film Forums—Alice I. Bryan—Joint Committee on Film Forums, 525 West 120th St., N. Y. 27. 41p. mimeo. November, 1944.

This final report of the Library Film Forum Project should be useful to groups throughout the country as a concise and practical guide in arranging group discussion with motion pictures. Many articles have been written in the three years since this project was started, but this bulletin brings together the findings in a practical form.

This Film Forum Project was sponsored by a Joint Committee representing four educational organizations: The American Library Association, the American Association for Adult Education, the American Association for Applied Psychology and the American Film Center. The Project involved the promotion of group discussion with appropriate motion pictures in public libraries throughout the nation. There were three aims of the Joint Committee in undertaking the project: (1) to stimulate the use of documentary films by libraries (2) to study the effectiveness of the film forum technique as a medium for adult education and (3) to make whatever contribution it could to furthering the war effort.

The usual procedure at each film forum was to present, at a meeting in the public library, one or two carefully selected documentary films relating to a contemporary social or economic problem followed by group discussion under the guidance of a competent leader. Book displays and reading lists were used to promote follow-up reading.

This study was held from the Spring of 1941 to June, 1943. The conclusions given in the final report are based on some 270 film forums held in over 40 libraries in all parts of the nation. They indicate a definite interest in the possibilities of motion pictures for discussion and there is a decided growth of film forums since the close of the project. The Committee's recommendations, a summary of principles underlying the use of films for adult education, and a number of practical materials in the appendix make up this valuable brochure. It includes so much that has already been abstracted and digested that further condensation in this review is impossible. The reader is therefore referred to the report in its original form.
The help of motion picture specialists, such as those that com-
agencies that are now being created for postwar living, with
administered at regular intervals. In other words, these films
utilized in a vacuum. They must be part of the warp and
should be made under the direct supervision of the competent
finest collection of motion pictures cannot be produced or
itself along a much more positive and constructive course,
this book gives a very negative picture. It presents a kind
infirmity; and social inflexibility.
are the barriers which appear to the Commission as hurdles
to be overcome as soon as pertinent motion pictures are made:
(4) they must be produced according to educa-
tionally as possible; (2) we must study in detail their concrete
production units of war agencies. In order to accomplish this:
(1) the educational objectives of schools, colleges and other
institutions in the post war period should be stated as speci-
fically as possible; (2) we must study in detail their concrete
problems and ascertain the extent to which films will aid in
the solutions; (3) series of films for specific purposes must
be planned; (4) they must be produced according to educa-
tional specifications; and (5) they must be followed up through
programs of utilization.
As for future film production, the Commission is of the
opinion that the general procedure for careful planning, pro-
duction and utilization of civilian educational agencies may
very well follow the general pattern developed by the film
production units of war agencies. In order to accomplish this:
1) Emphasis on meanings and relationships contribute to
motivation. There should be a pointed, concise open-
ing sequence in which the best methods of the camera's
own technique are used.
2) Interest, attitudes and purposes must be developed first.
In a film as The River it is itself a kind of motivation
for learnings outside the film.
3) Goals and standards to be met function successfully as
incentives only when adapted to pupil ability. We can-
not expect a single film to suit all age and grade levels.
'Too seldom does an educational film state at the outset
what should be learned from it.
4) Definite objectives are necessary for clarity.
5) Use pupils' own interests for motivation.
6) There should be specific suggestions and directions for
learning, as "This is important," or "This should be re-
membered."
7) Recognize the film's limitations and motivate the learner
to seek knowledge through other means.

**UTILIZATION**

- Developing Social Concepts through Instructional Films
  —V. C. Arraspiiger and Mary Emile Windle—School Man-
  agement, 14:3. September, 1944.
  Anecdotal notes on desirable social concepts that were de-
  veloped in connection with the showing of sound films in ele-
  mentary classes, with special reference to Encyclopedic Britan-
nica Films such as "The Southeastern States", "Western
  China" and others. The article clearly illustrates that much
  in the use of a film depends upon the context in which it is
  presented and on the ability of the teacher.

- Better Captions for Picture Study—M. Melvina Svec,
  State Teachers College, Buffalo, N. Y.—Journal of Geog-
  raphy 43:266. October 1944.
  This is a report of a study made of the captions that accom-
  pany pictures in textbooks and other illustrative materials.
  Among the faults noted are: the ready-made captions do not
  usually refer to concepts in the photo; they use phrases, not
  sentences; they contain a needless repetition of words.
  The challenge is lacking to raise questions of relationships
  seen in the picture.
  Suggested standards for judging captions are given, with
  the note that they are pertinent for judging any type of pic-
  ture projected, still or motion pictures: 1. The caption should
  provoke examination of the picture. 2. It should present an
  idea in clear and correct form. 3. It should employ a variety
  of ways of expressing ideas. 4. It should use properly graded
  vocabulary and concepts.
  Since a single picture may be used for a variety of purposes,
  it is sometimes preferable to have no caption, allowing the
  teacher to vary the presentation by composing special captions.

**PERIODICALS**

- Sight and Sound—Quarterly publication of the British
  Film Institute, 4 Great Russell St., London W. C. 1 vol.
  13, no. 50 July, 1944.
  One noteworthy article in this issue of Sight and Sound is
  "Planned Production" by George H. Elvin, Secretary of the
  Association of Cine-Technicians. One of the wartime activities

(Concluded on page 33)
FOR WARTIME TRAINING!
FOR PEACETIME EDUCATION!

NEW U. S. OFFICE OF EDUCATION FILMS FOR YOUR CLASSROOM

⭐ Complete series of films... graduated in difficulty... planned as a visual course of study!
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⭐ Instructional aids... a film strip and instructor's manual clinch educational effectiveness of the motion picture!
⭐ Low price... $17.35 for a 400-foot reel... film strip only $1.00... 10% discount to schools!

AVIATION
143 The Five-Tack Splice
258 Attaching and Aligning Wings
296 Building a Wooden Rib
TF 1-146 Aerodynamics: Air Flow
TF 1-245 Aerial Navigation: Maps and the Compass

INDUSTRIAL ARTS
50 The Bevel Protractor
54 Sectional Views and Projections, Finish Marks
59 Boring to Close Tolerances
190 Oxy-acylen Welding Light Metal
240 Filing an Internal Irregular Shape

SCIENCE
173 X-Ray Inspection
175 The Electron
TF 1-133 Modern Weather Theory
TF 1-472 Principles of Radio Receivers
MN 61a Chemistry of Fire

Technical accuracy and authenticity are "musts" in Office of Education films. Each subject is planned and supervised throughout production by U.S.O.E. technical and visual education specialists. Technical consultants work with script writers. Each script is checked by a technical advisory committee of from 3 to 8 members. Competent, experienced workmen are the actors. Shooting is done in factories or vocational schools. The edited picture and proposed commentary are checked by U.S.O.E. specialists, technical consultants, and the advisory committee. Only then is an Office of Education film approved!

HOW TO OBTAIN U. S. O. E. FILMS
1 Order the films from your Visual Education Dealer (Federal funds may be available for the purchase of films. Check and find out.)
2 If your dealer does not have the films, write Castle Films, Inc.
3 Ask your dealer for new 1945 descriptive catalog listing all the U.S.O.E. films now available.
4 Send in your name to be put on our mailing list for monthly data on new films.

25,000 U. S. O. E. FILMS PURCHASED
Since November, 1941, when the first Office of Education training films were released, 25,000 prints have been sold to war plants, vocational schools, colleges and universities, and other civilian users.

THE UNITED STATES OFFICE OF EDUCATION

Distributor for
QUESTION: I just received a telephoto lens for my 16mm motion picture camera. Comparing the F stop from the sonic lens with my regular lens I was greatly puzzled to find that there is a marked difference in the size of the openings, even though the F stops read the same. Without going into too much mathematics or physics, can you please tell me whether the larger diaphragm openings on the telephoto call for adjustment in lighting or camera speed?

ANSWER: Heeding your proscription, this answer, like the dentist's proverbial caution before drilling, will hurt only a little, mathematically speaking.

You must remember, that the F number is a relative term. It represents the ratio of focal length of the lens divided by the working diameter of the diaphragm opening. For example, your regular 16mm. lens has a focal length of 25mm, or one inch. Thus, if this lens were opened to a diameter of 3/4 of an inch its F stop is equal to 1/4 or F4.

Before taking up the telephoto lens, let's review two simple observations with light. A book held three feet from a reading lamp will be nearly three times as bright as one held five feet away. This is based on the optical principle that the intensity of illumination varies inversely as the square of the distance from the source of light. (3²=9; 5²=25.) You can prove all this with the aid of a good lightmeter, which has all the needed mathematics built into it.

In playing with a flash light in a darkened room, you must have observed that the circle of light thrown on a wall ten feet away will be greater (but not as bright) than the circle only a few feet away.

With these two points in mind, let us examine a telephoto lens, say of three inches focal length. This means that instead of having the film one inch (standard) from the lens, it is now three inches away. Therefore, if this telephoto had the same sized opening as your standard lens, the same amount of light would enter the lens, but only 1/9 of that light would reach the film. Using the formula for relative aperture, you will find that an opening of F4 on this lens calls for a working diameter of 3/4 of an inch, permitting nine times as much light to enter. You can readily see then, that all the adjustments that you are concerned about, have been taken care of by the manufacturer.

One more word of advice. Do not be disturbed to find your pictures with the telephoto magnified. This is due to the positioning of the rear lens which acts as a magnifier of the image formed by the front element of your telephoto.

QUESTION: What can I do to prevent my films from being scratched up more than necessary?

Can scratches be removed?

ANSWER: Dust and dirt are the greatest enemies of film. The first place to look for them are in the camera itself. Before each loading be sure to examine every nook and corner of your camera for any specks. A fine camel's hair brush is an important adjunct to any careful amateur's equipment. Also be sure to clean the film gate before each threading to remove any emulsion particles that may have been left from the previous reel.

The projector is the second "breeding" place for dust and dirt. The film gate of the projector is the greatest contributing cause of film scratches. Until such time when manufacturers invent a dust free gate, projectionists must exercise eternal vigilance in keeping it free from grit and grime.

Film cleaning fluids, basically doubly distilled carbon tetrachloride, can be used to remove oil and finger marks. Be sure to soak the velvet cloth thoroughly before cleaning your film with it. Directions come with each bottle.

Since most amateurs use their originals both for editing and projecting, it may be advisable to send their films for a hardening up process. This makes it resistant for some time to dust, oil, or finger marks. It does not make it "scratch-proof." That is another problem for inventors.

For the answer to your second question I am indebted to Mr. J. Henry of the Comprehensive Service Corporation of New York. Scratches are easily removed if they appear on the shiny side of the film. Scratches on the emulsion side mean only one thing—that part of a picture has been removed. If minor details of the picture have been lost they can easily be concealed by the Recono Process. This consists of treating each side of the film first mechanically, by removing dust and oil, followed by the chemical liquefaction of the emulsion. In the latter process new emulsion fills the spaces left by the scratches. This results in a complete rejuvenation of old film, only in so far as emulsion is concerned.

Having witnessed a demonstration of such process I can testify to the accuracy of the latter statement.

QUESTION: We would like to include a few self-written or animated graphs in our forthcoming film. We are sure that it's more interesting to watch the curve grow than to see the finished products. Please give us a few simple directions how to proceed. Thank you.

ANSWER: Animations are best made with cameras that are provided with the single-frame release. However, a little practice in flicking the exposure button with the open, unloaded regular camera, will give you skill in releasing no more than one or two frames at a time.

Having mastered this technique, your next step is the production of the graph itself. Printing or writing is easier on the eye when the reading matter appears white against a dark background. Therefore you proceed as follows:

Load your camera with positive or negative film. Place your camera on a tripod or other rigid support. Attach firmly your white cardboard or sheet against a wall, so that in your viewfinder the edges will not show. Having made all adjustments for emulsion speed of film, light reading, and distance, you may outline very faintly in white chalk the shape of the curve. Check with your viewfinder to see that the graph is properly centered in the field of view.

Using India ink, and beginning at the bottom of your outlined graph, place a small stroke at a time over the chalk line. After the last stroke run at least three or four feet of extra film to give the audience an opportunity to study the complete curve.

If you have your own dark room you can develop this film in a special contrasty developer such as D 11. Consult February 1944 issue of Educational Screen for details.

If you have reversal film in your camera you will have to use white ink against a black background. The film manufacturer will then do the processing for you.
A Series of SOCIAL STUDIES FILMS

... a series of films conceived and produced solely for school use, by an organization that thinks and writes for Social Studies classes. The YOUNG AMERICA films mark a notable step forward in teaching methods. For each film will capture the enthusiasm and interest of your pupils, stimulate their thinking, make them eager to learn and to reach out for knowledge.

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Plastics -
16 MM WITH SOUND
... a film that captures all the drama of a vital new industry. It is a living history of plastics, from the first-felt need through the latest war-spurred development and on to a view of future wonders. It reflects each forward stride of man’s science. Geography has made plastics, and plastics will make new geography. This film is admirably suited to both Social Studies and to Science classes. (15 minutes)

Food -
16 MM WITH SOUND
... tracing the history of food preservation, from ancient man in his dark cave to the frozen foods and K-rations of 1945. Here your class will see the progress of civilization as it parallels man’s battle to grow and preserve food; how food motivates new trade and travel; how and why wars are caused and won by food. This film is especially recommended as a basic project in Social Studies. (16 minutes)

Films are for rental only. Rates are $3 for first day, $2 per additional day, 10% discount for bookings of two or more films. Lesson outline furnished free.
Teacher Committee Evaluation of New Films

L. C. Larson, Editor

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

Training Table

(Educational Film Library Association, 45 Rockefeller Plaza, New York 20, New York.) 24 minutes, 16mm. sound—color. Sale price $125 less 15% educational discount. Produced by Associated Screen Studios for the Royal Canadian Air Force. Apply to distributor for rental sources.

This film depicts the work being done by the R. C. A. F. to insure proper diet for all members of its force; thus indicates some of the fundamental principles of good diet.

Opening scenes show candidates at recruiting centers being selected on the basis of aptitude and mental examinations. Subsequent scenes show the selectees being assigned to training for specific jobs on the basis of further examinations.

The following sequence, beginning with pictures of various activities at the airport, is devoted to drawing an analogy between the body and an aircraft—carbohydrates and fats being comparable to fuel; proteins, to repair parts; vitamins to the spark in the ignition system.

Vitamins A, D, B1, B2, and C are treated somewhat in detail. For each vitamin is given its source, its benefits, and the results of its omission from the daily diet. Also shown are the basic food groups. The commentator states that Air Corps dietitians supervise the inclusion of these foods in the menus, their preparation, and analysis for purity.

Next are shown three meals—breakfast, lunch and dinner—which are woefully lacking in the important nutrients and which contain only one-tenth the necessary minerals and vitamins. Following shots show these same meals replaced by meals which are well-balanced and nutritious. In some instances substitutions were all that was necessary; in others supplementation was also required.

Views of R. C. A. F. laboratories evidence their constant research and contribution to the wise choice and best preparation of food. The film closes with a series of shots showing the routing of rations from the supply depot to the airmen's mess hall; and, as three typical well-balanced R. C. A. F. meals are shown, the commentator explains that rations are selected, balanced, and prepared to assure health.

Committee Appraisal: The committee feels that "Training Table" is an outstanding film on general nutrition. Even though the film is addressed to the personnel of the R. C. A. F. nevertheless the information provided on food is of vital importance and interest to school and adult groups in the United States. Highly recommended for use in classes on intermediate, high school, and college levels and by adult groups interested in the importance of a sound diet to insure maximum physical efficiency.

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. This Cost Must Be Borne By The Producers.

Start In Life

(British Information Services, 30 Rockefeller Plaza, New York City) 22 minutes, 16mm. sound. Produced by British Ministry of Information, London, England. Apply to distributor for terms governing purchase or rental.

This is a British documentary film that shows how England is caring for expectant mothers and children from infancy through school days. It begins with Mrs. Anton, an expectant mother, visiting a welfare center where she receives a careful examination. The commentator states that Mrs. Anton calls each month and that because she appears to be perfectly normal is asked to have a home delivery. Next is shown a midwife caring for mother and child, directing the maid in her duties and starting the records that will be kept during the first five years of the child's life. Picturization of the work of the Welfare Society includes yearly examination, keeping of consistent health records, immunization against diphtheria, distribution of orange juice and cod liver oil and group teaching of mothers.

The next part of the picture deals with the work of the nursery school. Mrs. Anton is shown bringing her seven-month-old baby to the nursery before she goes to her defense job. The activities include bathing, feeding, playing and medical examination—the essentials needed to insure proper development.

The picture then deals with children entering the junior school at the age of five. Activities for the day include mid-morning milk lunch, hot noon lunch, rest periods on cots, and an interesting physical education program fitted to the needs of the various ages.

Special schools are provided for the crippled and under-nourished children. The program is adapted to their restricted abilities. Outdoor classes are held whenever possible. Correctness of posture and a nutritive diet are emphasized.

The last scenes show how evacuees live in rural centers. Community activities include gardening, hockey, manual training, games, and free play. The commentator explains that the war these centers will be used for summer vacations for under-privileged children.

Committee Appraisal: Good for showing the pre-natal and postnatal facilities made available by the British government to expectant mothers, fathers, and children. This film should be particularly useful for teachers' meetings, parent-teachers' groups, social workers, and university classes in education and sociology.

You the People

(Teaching Film Custodians, 25 West 43rd Street, New York City 18) 21 minutes, 16mm. sound. Produced by Metro-Goldwyn-Mayer. Three-year lease $60. Apply to distributor for rental sources.

This film, one of the "Crime Does Not Pay" series, deals with the operations of a corrupt city political machine. It begins by showing the narrator taking from the files a folder marked "election fraud" and stating that the film will treat this dangerous and inexcusable practice which is too prevalent in America. The scene shifts to a large hall where a crowd is assembled to hear Frank Carter, the candidate opposing the machine's present mayor. Carter does not proceed far in his comments and criticisms of both are cordially invited.
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Last of Mohicans

and Recommended Movies
Features
Gulliver's Travels
Kidnapped
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The Educational Screen

Subsequent scenes follow the activities of this band of unscrupulous politicians as they disrupt a radio broadcast of the clean government league, extort money from city employees and business men for the mayor's campaign fund, and plaster the town with the idea that no one's vote makes any difference and that the same machine is backing both candidates.

When Bill Wright, a Civil Service employee, questions the legality of employing fifty new clerks during the election campaign and refuses to put through the order, his superior fires him. Later Bill Wright, having prepared a report of his case, is beaten up while on his way to the broadcasting station where he is scheduled to go on the air with his story.

The last sequence of the film pictures the machine's last, desperate attempts to swing the election for their candidate. Ballot boxes are stuffed, votes bought, honest citizens dissuaded from voting. The climax shows Bill Wright discovering a 16 mm sound film, and photographing the counterfeit ballots. As he and his friend are leaving, the racketeers arrive and open fire on them and manage to kill Bill's friend. In an attempt to cover up the discovery of counterfeit ballots as soon as election returns are reported and their candidate in by a safe margin, they go to burn the warehouse where the ballots are stored. Fortunately Bill Wright and police intercept their plans. As a result, the morning paper carries bold headlines indicting the mayor-elect and his entire machine.

Committee Appraisal: This dramatized case study treats the operation and effects of a corrupt political machine. It emphasizes that each citizen should exercise his right of franchise. The certain large city and the dishonest politicians are portrayed in such a manner as to be representative of any American city under the control of unscrupulous politicians. Good organization, direction, and photography enhance the value of the film. Recommended for use by social science classes on high school level, sociology classes in college, and general community groups. Especially timely during election campaigns.

Reward Unlimited
(Office of War Information, Bureau of Motion Pictures, Washington, D. C.) 11 minutes, 16mm. sound. Produced by Vanguard Films, Inc. for U. S. Public Health Service. Apply to distributor for rental sources or terms governing purchase.

This dramatization of the great need for Cadet Nurses follows Peggy from the time she decides to leave her position with a plate glass company through graduation from nurses' training.

The opening scene shows Paul, a young lieutenant in the infantry, on a picnic with Peggy. A conversation revolving around the topic of his amphibious training is culminated by an embrace and kiss, which evoke Paul's proposal. But since Paul realizes that he must care for his mother and wants to postpone marriage until the end of the war, Peggy decides to quit her present job and go into work more essential to the war effort.

The next scene shows Peggy "seeing her soldier off." On her way from the station she stumbles and falls. The lady who is following, is concerned about the injured knee but Peg is concerned about the injured pair of nylon hose. Incidentally the lady is a nurse who invites Peg into her home and administers first aid. In the course of the conversation she drops just enough information about the urgent need for nurses to clinch Peggy's decision to become a nurse.

Peggy is next shown at home attempting to convince an obdurate mother that her decision is a wise one. Apparently Dad is so preoccupied with the evening paper that his daughter's arguments do not penetrate his consciousness. An hour spent in extolling the advantages of signing up as a volunteer lowers Peggy from the time she decides to leave her position with a plate glass company through graduation from nurses' training.

Peggy's mother still adamant in her opinion that nursing is beneath her daughter's dignity, but finds Dad nonchalantly arising from his easy chair and, with a fond arm around his daughter, giving his parental consent and blessing. Mother, too, then agrees.

Scenes follow Peggy through her training and graduation.
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As a graduate nurse she enters little Jimmie's room to assure him that his bad dream is not a reality and that soon he will be well. As she prepares to leave, Jimmie shyly admits that he likes her the best of all the nurses because of the inside shine that shows through her eyes. With a smile she thanks the small patient and says, as she leaves, "That comes from being happy."

The film concludes with commentary to the effect that any girl who is between the ages of eighteen and thirty-five, ;

Committee Appraisal: A dramatic film which presents in an interesting and informative manner the nation's need for Cadet Nurses. The story adds to the film's appeal to young women and parents. Serves admirably the purpose for which it was produced. Recommended for use with senior high school and general community groups.

The Literature in Visual Instruction

(Concluded from page 26)

that may be worth retaining in peace is the Ministry of Information and especially its film and publication activities.

With respect to films, the author states, it has provided a coordinating channel for all film production. Today films are planned and not left to a field of competing interests. The Film Division of the M. O. I. is responsible for all film requirements of government departments. It issues and approves the production of films for theatres. It controls the Crown Film Unit which has a film production record second to none. On the non-theatrical side, it has organized distribution by a Central Film Library for all civilian government departments and organizations. The library has 14,000 copies of 800 titles nearly 500 of which have been produced since 1940. Mobile units give 1400 shows each week.

In peace-time the theatrical side of its activities can continue, especially to facilitate reconstruction. Government subsidy is necessary to ensure the full development of the documentary and educational films for the benefit of the community. A statement of policy representing the Association of Cine-Technicians on this matter is already in print. It is called "Documentary and Educational Films: a Memorandum on Planning for Production and Use in Post-war Britain", the Association, 2 Soho Sqa., London W. 1.

SOURCES

• Recreation—compiled by Lili Heimers, director, Teaching Aids Service, and edited by Margaret G. Cook (Librarian)—New Jersey State Teachers College, Upper Montclair, N. J., Part I (30 pp.) and Part II (66 pp.) mimeo. $1.00 (stamps not accepted). Copyright 1944.

A tabulation of charts, exhibits, field trips, films, slides, filmslides, maps, pictures, posters, publications, recordings and transcriptions dealing with "Recreation for All Ages." Chapter I gives general information as to sources of material on Administration and Leadership in Recreational Activities. Titles of other chapters are: II Camping, Hiking and Scouting; III Parties, Dramatics and Festivals; IV Hobbies.

An alphabetical index enables the user to find readily material on any particular subject, such as archery, bicycling, carving, dolls, first aid, folk festivals, handicrafts, holidays, Indian lore, music, photography, puppets, radio, rocks, and minerals, skating, songs, weaving, etc., etc.

• Teaching Materials for Industrial Education—Chris H. Groneman, Texas A. and M. College—Industrial Arts and Vocational Education, 33:314, 365, 411 October, November, December, 1944.

A compilation of pamphlets, most of which are free.
February Regional Institutes in Minnesota

During the eight-day period from February 10 through 17, the University of Minnesota Extension Division will hold a series of regional institutes in five cities of the State. The schedule is as follows: February 10—Owatonna; February 12—Duluth; February 14—Crookston; February 15—Alexandria; February 17—Marshall.

The purpose of these institutes is to bring about an exchange of valuable experiences in audio-visual education between persons engaged in this work throughout the State, to report new developments in the field, and to help many schools get started who wish to begin a program of audio-visual education after the war crisis has passed. It is felt that especially in this day of limited travel regional institutes will carry out these purposes much better than a central institute at the University. Regional institutes have not been held by the University Extension Division for some time and this year's program is an experiment to determine how effective they can be in reaching the educators of the State. The attendance will largely determine the possibility of holding more regional institutes in subsequent years on other subjects.

The program will include remarks by J. M. Nolte, Director of University Extension; W. A. Andrews, Director of graded elementary and secondary schools of the State Department of Education; and Professor G. Lester Anderson of the College of Education. One panel discussion will be held on the advantages, limitations, and utilization of all types of visual aids. Another panel discussion will be entirely devoted to problems related to starting a school program in audio-visual education. Panel members will include Paul Wendt, Director of Visual Education Service at the University; Harold Bauer, Superintendent of Schools at Winona; Ervin Nelsen, until recently Director of audio-visual aids, Virginia, Minnesota; M. I. Smith, Director of audio-visual aids at Hibbing, Minnesota; and G. W. Remington, Field Adviser, University Extension Division, whose duties include visual education work. This panel will be augmented in each of the above cities by local leaders in audio-visual education who can speak for their section of the State. Finally, there will be a demonstration of utilization of integrated visual aids in the classroom. It is planned to start the meetings at 10 o'clock in the morning and to continue until 4 or 5 o'clock in the afternoon.

Indiana Radio Conference

The Indiana Chapter of the Association for Education by Radio met at Indiana University, Bloomington, on Saturday, December 9 to discuss the utilization of radio for education. Blanche Young, president of the Indiana Chapter and radio consultant for Indianapolis Public Schools, presided over the all-day program. Mr. L. C. Larson, Indiana University, led a panel discussion on "The School's Role in the Util-

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zation of Audio Aids" at the morning session, following
the showing of the BBC film Lessons from the Air
and a panel discussion on "The School's Role in the
Production of Radio Programs."

The afternoon meeting was devoted to a discussion
of "Implications of Frequency Modulation for Educa-
tion," and a showing of the General Electric and Army
training films on FM.

"Combat America" Released for
War Bond Showings

The War Department has released exclusively
through the Office of War Information, 16mm, techni-
color prints of the film Combat America, which was
made by Major Clark Gable on order of General H.
H. Arnold, Commanding General, U. S. Army Air
Forces. 300 prints of this 63-minute film have been
made available to the Treasury Department's War
Finance Division for War Bond promotion exclusively
during the month of January. The film will be booked
only for war bond rallies and showings where a War
Bond is the price of admission. Bookings will be
through the 16mm, chairman of the state War Finance
Committees in cooperation with 16mm, educational and
commercial distributors. The special promotion cam-
paign is directed by Merriman H. Holtz, Motion Pic-
ture Consultant of the War Finance Division in Wash-
ington, in cooperation with OWT's film division under
Taylor Mills, Chief, and C. R. Reagan, Associate Chief.

Combat America was made as an orientation film for
aerial gunners. It follows the Flying Fortress crews of
the 351st Bombardment Group from the end of their
training in this country, through operational training
in England where they become part of the Eighth Air
Force, to actual combat over Germany. In the film
Major Gable serves as writer, director, actor, and nar-
rator. He and two of his camera crew, Captain Andrew
J. McIntyre and Master Sergeant Robert Boles, were
awarded the Air Medal for obtaining unusual air com-
bat footage.

All January bookings of the film will be made with-
out charge; but beginning February 1, Combat America
will be officially released for general showings at the
regular service charge for OWT films.

New York Educators Attend Television Program

The Visual Instruction section meeting on the De-
cember 8th program of the New York Society for the
Experimental Study of Education was concerned ex-
clusively with the topic "Television in Education."

A telecast in the Television Studios of Columbia
Broadcasting System opened the evening's program,
which was under the chairmanship of Mrs. Esther L.
Berg. Talks were given by Gilbert Seldes, Program
Director of C. B. S. Television Studios; Miss Rohama
Lee, Chairman of E. F. L. A. Television Committee;
Lieut. Lyle Stewart, Officer-in-charge U. S. Navy
Training Aids Section, 3rd Naval District; Maurice L.
Chicago Film Workshop Programs

The Chicago Film Workshop in Adult Education, which was organized in November under the sponsorship of the Adult Education Council, gives adult educational counselors the opportunity to preview films and provides information on the kind of films there are on specific subjects, how they can be secured and used effectively.

The first meeting, in November, was purely experimental. Three films on various subjects were shown: Portugal, Tyneside Story, Global Air Routes. Questionnaires were distributed to determine how the Workshop could best serve the educational advisers present. An analysis of the data collected showed that the majority requested programs built around a specific subject.

In the light of that information, the second open meeting was built around the subject, "Understanding Latin America". Again three films were shown: The Bridge, The Amazon Awakens, (both films from the Coordinator of Inter-American Affairs) and Brazil, a March of Time film. No discussion was used at this meeting.

The third meeting, on the subject of Labor and Management Relationship, was presented in a slightly different way. The films selected were: A Man and His Job, Partners in Production (both from National Film Board of Canada) Valley Town, produced by the Sloan Foundation. Two points of view were presented in the discussion... one from the point of view of Labor, the other from Industrial Management. Evaluation blanks were filled out by those in attendance—one on the quality and content of the films, the other on the effectiveness of the techniques utilized by the discussion leaders.

The fourth program, given January 12, was on the subject of Juvenile Delinquency. The first film shown was Youth in Crisis (March of Time) which presents the problem of delinquency. In the second film, The Case of Charlie Gordon (National Film Board of Canada) a Canadian community organizes to avert delinquency by arranging for apprenticeship jobs for their young boys. The third film, A Criminal Is Born, (Teaching Film Custodian film) is a dramatic attempt to show parents how easily children can become delinquent when insufficient interest and attention has been given to their upbringing. Present at this meeting was a Resource Board of Specialists who discussed the films and demonstrated how these films can be used effectively. Lists of bibliography and related films were distributed.

Plans for future programs are under way and will cover the following subjects: postwar employment, postwar housing, rehabilitation, nutrition, minority groups and child guidance.

Francis W. Noel to Assist in Educational Reconstruction of Europe

Mr. Noel, formerly Lt. Commander and Officer-in-charge of the Training Aids, Utilization and Evaluation Section, Bureau of Naval Personnel in Washington, has been released by the Navy to take over his new appointment as consultant on audio-visual education to cooperate with the Delegation to the Conference of Allied Ministers of Education in London. He will leave for London at an early date and will be associated with Dr. Grayson Kefauver, who was delegated about a year ago by the U. S. Department of State, to study the problems of rehabilitation in the occupied countries of Europe. Mr. Noel will be particularly concerned with the possibilities of the use of audio-visual aids in these devastated countries and will make available to them information on films as well as the experiences of our educational institutions in the use of audio-visual materials.

Visual Meetings in Illinois

A series of five regional conferences on the utilization of audio-visual aids were conducted during the week of November 27—December 1 throughout Illinois, with the public schools in the following cities acting as hosts for their respective sections of the state: Bloomington, Rockford, Galesburg, Jacksonville, and Mount Vernon Township High School.

Speakers at the meetings included E. C. Waggoner, Director of Science and Visual Education, Elgin Public Schools; Alvin B. Roberts, Principal, Haw Creek Township High School, Gilson; S. E. Alkire, Superin-


New Company Produces First 16mm Entertainment Film

A new enterprise, called Major 16mm Productions, Hollywood, has completed production of Sundown Riders, the first feature length entertainment picture made by and with professionals and offered for unrestricted exhibition, according to a recent announcement in Motion Picture Herald. The film was photographed in Kodachrome on standard amateur model 16mm camera equipment, by Alan Stensvold, and directed by Lambert Hillyer from a script by himself. Producers are Stensvold, William and H. V. George, Russell Wade and Jay Kirby. The latter two also have principal roles in the film. The sponsors state that the story, which resembles the Hopalong Cassidy Westerners, was prepared in collaboration with schools, churches and parent-teacher organizations.

The objective of this group, it is claimed, is to find out by positive test the extent and character of the 16mm market. The sponsors plan to produce three pictures as a trial. Mr. Stensvold, long experienced in the ad-film field, pointed out that there now is government approval for use of film and other materials in making straight entertainment films in 16mm, providing they mesh somehow with the war effort, inclusive of meshing by way of reducing juvenile delinquency. It is under this provision that Major 16mm Productions expects to be able to place in schools and churches an entertainment film for which admission can be charged successfully, the profits from the exhibition to finance the other filmic activities of churches or schools concerned.

British Film Production

Thomas Baird, Director of the Film Division of the British Information Services, announces that J. R. Williams, Head of the Non-Theatrical Section of the Division, has returned to New York from a two-months' "refresher" visit to England, where he has been observing at first hand the effects of the war on film production in the Ministry of Information.

During the past year, loans on more than 150 pictures have been made by the Film Division to schools, churches, clubs and professional associations throughout the country.

Press reports from London on the opening of the new British Ministry of Information picture, Western Approaches, declare this to be "the greatest sea film ever made". It is the first feature documentary in Technicolor ever made by the British Government. Never before has anyone attempted to film the Atlantic in color. In production for nearly two years, it will be shown in the United States this month. The film relates the story of 24 men, survivors of a torpedoed merchantman, who spend 14 days in a lifeboat in the Atlantic, and is a fitting tribute to their courage.

UNIVERSAL PICTURES COMPANY, INC.
Rockefeller Center New York, N. Y.
CIRCLE 7-7100
are taught to use these new limbs, and children, lost a leg in the blitz when a country lane lost a leg in the last war. A leather craftsman with a thigh amputation and a man who lost a leg who now drives a truck are former patients of Roehampton, one of Britain’s hospitals devoted to the treatment of limbless war casualties, called:

Care of Pets—produced in collaboration with Arthur A. Allen, Ph.D. Cornell University, Authentic material on certain of our American birds is presented, depicting their physical characteristics, habits, environment, adaptivity and care of the young.

Water Birds—produced in collaboration with Ernest P. Walker, National Zoological Park, Washington, D.C. This film dramatizes the proper care of various household pets—the canary, tropical fish, cat and dog. In delightful home scenes, pupils may see other children enjoying their little friends and providing for their needs.

BRITISH INFORMATION SERVICES, 30 Rockefeller Plaza, New York 20, announce that sixteen supervision training films produced by the U.S. Office of Education, may now be purchased from them, the contractual distributor of all USOE visual aids.

Problems of Supervision—title of this new series of 16mm sound films—has been designed to aid in training of foremen and other supervisors. Each picture takes up a problem of supervision, raises questions commonly faced by supervisors, and suggests practical ways of meeting the problem. The films do not give "final answers" but do suggest practical ways of meeting such problems and provoke thought and discussion.


There are no accompanying filmstrips in this series, but instructor’s manuals may be obtained from the Division of Visual Aids, U.S. Office of Education, Washington 25, D.C.

BELL & HOWELL COMPANY, 1801 Larchmont Ave., Chicago 13, have obtained the following short subjects for their Filmicound library:

Living Flowers—I reel—a new nature-study sound film showing the life cycle of several types of butterflies.

Masters of Sacred Music—I reel—presents some of the major contributions made to sacred music by Beethoven and Bruckner, and the scenes enriched by their lives. Selections include Beethoven’s Fifth Symphony, Symphony Pastoral, Missa Solemnis, Symphony Eroica and Bruckner’s Fourth Symphony.

YOUNG AMERICA MAGAZINE, 32 E. 57th Street, New York 22, N.Y., through its new subsidiary unit, the Film Division, is engaged in the production of 16mm sound motion pictures for social studies classes. It is announced that the films are planned, written and produced solely for classroom use. The first two subjects in the series are now ready—

Plastics—the story of this important new industrial development.

Food—the history of its preservation. The films, about 15 minutes running time, and graded for 6th through 12th grades, are available for rental only, and are accompanied by a complete lesson outline, which is sent out one week before the showing date. This includes a film summary and discussion program.

THE COORDINATOR OF INTERNATIONAL AFFAIRS, Motion Picture Division, 444 Madison Ave., New York 22, continues to furnish its depositories with prints of new films on South America. Among the most recent are four Julien Flynn productions, two from the U.S. Office of Strategic Services, and one Walt Disney travelog. They are, respectively:

Atacama Desert—showing life and industry, particularly mining, in the hot desert of northern Chile.

High Plain—story of the descendants of the Aymara tribe living on the Bolivian plain.

La Paz—a film journey through Bolivia’s capital city.

Lima Family—a day in the lives of the members of an upper-class family.

Belo Horizonte—story of Brazil’s “planned city with a plan,” one of most modern cities in the world.

Sao Paulo—a story of progress in Brazil’s second largest city.

The Amazon Awakening—a color film which tells the fascinating story of the Amazon River Basin, its history, industrial progress and possibilities for its future. Many of the sequences are done in true Disney animated form.
This new 16mm sound motion picture based on C. E. Vulliamy's biography of William Penn, is a stirring portrayal of the character and achievements of the great Founder.

William Penn and his times are brought to life with dramatic vividness as the film shows the fearless Quaker leader fighting for religious freedom and civil liberty in England during the reign of Charles II; the King's grant to him of land in America; Penn's first memorable crossing on the famous ship, "Welcome"; steps in organizing the new colony; his peaceful relations with the Indians; establishment of the Commonwealth of Pennsylvania under Penn's governorship.

"COURAGEOUS MR. PENN" (9 reels) with Clifford Evans as Penn and Deborah Kerr as his loyal wife, highlights the life of a great man in American history. William Penn fought religious intolerance and devoted himself to the betterment of human society and to the establishment of those principles of Government which were later to become the foundation of our American democracy. The film is especially timely and valuable for that reason.

Write to our nearest office for rental rates and booking dates.
The U. S. COAST GUARD is distributing a dramatic two-reel motion picture, entitled:

Serving the Merchant Marine—summarizing the Coast Guard's many services to the nation's gigantic merchant fleet at sea and ashore. Filmed by Coast Guard combat photographers, the picture opens with scenes of a fleet of merchant ships laden with supplies, off the Normandy coast on D-Day and goes on to show how the Coast Guard protects these vessels. Spectacular high lights are scenes of cutters convoying ships, blasting enemy U-boats, and rescuing survivors of ill-fated freighters from the seas. How the Coast Guard establishes and maintains its 33,000 aids to navigation on U. S. rivers and lakes and off the seacoasts is another informative portion of the film. The methods and contributions to the war effort of Port Security work, is also presented.

Prints of this film are being distributed through Coast Guard Public Relations Offices in each of the Naval Districts of the United States, Alaska, Honolulu and Puerto Rico.

Normandy Invasion—another Coast Guard 2-reel 16mm film—was released for use in conjunction with the Sixth War Loan Drive. It is an unforgettable record of the tremendous preparations and effort made by the invasion forces on D-Day. Gripping scenes of U. S. troops wading through a hail of machine gun fire from boats which have worked their way through mine fields and under water obstacles highlight the picture.

Scenes from "As You Like It"

The U. S. COAST GUARD is distributing a dramatic two-reel motion picture, entitled:

Serving the Merchant Marine—summarizing the Coast Guard's many services to the nation's gigantic merchant fleet at sea and ashore. Filmed by Coast Guard combat photographers, the picture opens with scenes of a fleet of merchant ships laden with supplies, off the Normandy coast on D-Day and goes on to show how the Coast Guard protects these vessels. Spectacular high lights are scenes of cutters convoying ships, blasting enemy U-boats, and rescuing survivors of ill-fated freighters from the seas. How the Coast Guard establishes and maintains its 33,000 aids to navigation on U. S. rivers and lakes and off the seacoasts is another informative portion of the film. The methods and contributions to the war effort of Port Security work, is also presented.

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New Catalogs

Mr. H. A. Kapit, president of Walter O. Gutlohn, Inc., announces the release of a special catalog of their 16mm motion pictures to be used as a teachers' guide in the selection of visual material for instructional purposes. This is the first catalog of its kind ever to be released by a commercial source. It marks a step forward in the facilities available to those interested in the selection of proper films for teaching purposes.

This film catalog is comprised of three sections: the first contains films selected and evaluated by different curricular panels composed of education specialists in their particular fields under the supervision of the Advisory Committee on the Use of Motion Pictures in Education.

"The second section lists those films approved by one or more of the following: W. H. Wilson Educational Film Libraries, Association of School Film Libraries, Dr. Hollinger of Pittsburgh Schools and other representative groups and individual teachers, Teacher Committees of Indiana University.

"The third section contains recently released subjects together with other carefully selected films which have not as yet been previewed by any educational film evaluation committee, but which, in our opinion, will find a prominent place in the field of teaching."

The lists have been compiled by George J. Zehrung of the Gutlohn organization. Mr. Zehrung taught in New York City Schools, later becoming director of the Motion Picture Bureau of the YMCA.

Copies of this catalog may be obtained directly from Walter O. Gutlohn, Inc., 25 West 45th Street, New York 19, N. Y. or any of its branch offices.

United Nations Information Office, 610 Fifth Ave., New York 20, has compiled the second yearly issue of the United Nations Film Catalogue, listing 16mm.

(The Educational Screen)
"Why Didn’t You Tell Me,
In One-Syllable Words?"

wrote a teacher recently. She complained that our brief announcements and advertise-
ments did not fully describe the value and usefulness of “1000 and One” to busy people.
She also complained that they did not give her any idea about how easy it was to use it.

So This Year’s Edition Has A New

**FOREWORD**

**HOW TO USE 1000 AND ONE**

A few minutes' careful study of the organization of this Directory will acquaint the
user with the many kinds of information about the films which are described in its
compact pages and reward him by aiding in the ease and speed with which this
information is located.

The volume is arranged in five major divisions:

**THE CLASSIFIED SUBJECT INDEX** (pages 3-4)

should be consulted first in cases where the user is interested in finding reference to
groups of films on a certain subject, but does not have specific film titles.

**THE ALPHABETICAL INDEX TO FILMS** (pages 111-134)

should be consulted first in cases where the user has the title of a specific film but
wishes to locate further information about the size, length, producer, sources and
content of the film. This Alphabetical Index refers to the pages where such data is
available, and also indicates the films on which evaluations are available in Educational Screen Film Evaluation Service.

**THE CLASSIFIED FILM LISTINGS** (pages 11-110)

which constitute the main body of the book, contain the following information about
each film:

- **Title** of the film in bold type.
- **Number of reels** in parenthesis after the title.
- **Description of the contents** of the film.
- **Information about distributors.**

   Distributor of each film is shown by number or numbers, at right end of line, referring to Reference List of Producers and Distributors (pages 135-143)

   Symbols before each distributor-number show form in which distributor supplies film: © means 16mm sound; © means 16mm silent; © means 35mm sound; © means 35mm silent. Each symbol or symbols apply to the one or more distributor-numbers immediately following. Several symbols are often needed, as a Distributor may have a film in both sizes, and both sound and silent.

**INDEX TO PRODUCERS AND DISTRIBUTORS** (pages 135-143)

**Prices.** Inasmuch as "1000 and One" includes many distributors of a given film and as prices vary markedly with distributors, it is impossible to "price" each film in the body of the book. The price question is handled, therefore, at the end of each Distributor Note as well as the matter of negative ownership.

**INDEX TO ADVERTISERS** (on page 144)

The shortest index in the book, but one of the most significant. From these ad-
vertisers most of the films and equipment listed in the book may be secured. Without
their cooperation in compiling information and their financial participation “1000
and One” could not be supplied for twice the cost of this edition.

"1000 and One" Answers All Questions About Films

Price $1.00 from

THE EDUCATIONAL SCREEN 64 E. LAKE ST. CHICAGO 1
Bertram Willoughby's Silver Anniversary

An outstanding figure in the field of non-theatrical film distribution is genial, smiling Bertram Willoughby, president of Ideal Pictures Corporation, Chicago, who this month celebrates his 25th year of continuous activity in this field.

Bert was born in Canada. His father and his paternal grandfather were both preachers, and Bert himself was educated for the ministry. After attending Union Christian College in Merom, Indiana, and McMaster University in Toronto, he entered Chicago Theological Seminary in 1909, delivered the Baccalaureate address to his Class at the 1912 Commencement, and began his first pastorate at the First Congregational Church in Wadena, Minnesota.

It was while serving as pastor of the First Congregational Church of Osage, Iowa, some six or seven years later, that Bert became interested in the use of motion pictures. His church had a seating capacity of 1200, but Sunday evening attendance was frequently all too slim. Always original in his ideas and thinking, Bert hit upon a correction for this situation by instituting what he called “The People’s Pleasant Sunday Evening Service”. He presented one or more Lyceum attractions—instrumental or vocal music—and preached a ten or fifteen-minute sermonette. Soon attendance taxed the capacity of the church.

When he encountered difficulty in obtaining continuous Lyceum attractions, Bert started the motion picture as a means of maintaining attendance. A motion picture projector was purchased, and each Sunday night a motion picture of a religious or ethical nature was shown, around which Pastor Willoughby built a sermonette.

When the Monarch Film Company opened a production unit in Osage, Bert gave thought to the desirability of producing short subjects especially for church use. The result was the completion of four such films within the next few months. They were called “Screen Sermonettes.” The idea was to run them solely in his own church, where they proved highly successful—but before long requests for the films came from churches all over the country, and to handle these Bert organized a rental library exclusively for church patronage.

Sometime later, New Era Films of Chicago, then one of the very few film rental libraries of the country, arranged to handle the distribution of the Bertram Willoughby Screen Sermonettes, and as the result of this “deal”, Bert came to Chicago as vice-president of the Company, and head of its Religious Film Department. When, late in 1920, a disastrous fire practically destroyed the concern, Bert organized his own distribution company called Pilgrim Photoplay Exchange, to specialize in religious films and stereopticon slides. Soon schools, clubs, state institutions, etc., were added to the church outlet for film rentals and slide sales, and business increased. In 1928 the company was incorporated under the new name of Ideal Pictures Corporation. It prospered under the increasing demand for service.

Then in 1928-29 came a period of important new developments in motion picture history which were to affect the non-theatrical field. Here tofore all films were 35mm. silent. Now sound films appeared in the theatres, and non-theatrical customers, too, began to want sound subjects—despite the fact that few, if any, portable 35mm. sound projectors were then available. It was also during this period that the 16mm. silent film was developed. It was a somewhat chaotic situation for the non-theatrical film distributor, but Ideal continued its circulation of 35mm. silent films, augmenting this library with 16mm. silent subjects.

In the 30's came an even more startling development—sound was put on 16mm. film and 16mm. sound projectors appeared on the market. Bert began to investigate every source of 16mm. sound films. In January 1935, Ideal Pictures Corporation launched into the rental of 16mm. sound films and the sales and rental of 16mm. sound projectors. Since that time the policy of Ideal has been to place in its library every good 16mm. sound subject which can be obtained. The result is well-known in the industry, and is revealed in the firm's Silver Anniversary Catalog recently issued, which shows the great extent and scope of subject matter now in the library.

Bert was active in organizing the Atlantic Non-Theatrical Film Association, which was its first president and is now its honorary president. Affectionately called by many “The Dean of the Non-Theat-
Welding and Cutting

Slide Films on equipment and a second on fire precautions recently completed a series of how-to-do adequate instructional materials, has reordered the master lessons, a "Welding" series in ten elementary literature covering the basic welding and cutting techniques that must be mastered. The lessons are arranged in form and are presented as follows: a "Cutting" series consisting of eight lessons, a "Welding" series in ten lessons, a "Safety" series consisting of one lesson on the care and handling of equipment and a second on fire precautions.

Each lesson consists of a slide film, three instructor's supplements, and 25 student's lesson booklets. The student's booklets contain a written record of the step-by-step procedure shown in the film and a set of review questions so that each student may test his own progress.

The material may be secured at any office of The Linde Air Products Company, a Unit of Union Carbide and Carbon Corporation, or at a nominal price. Linde representatives will aid in the selection of slide films and the planning and organization of individual training programs.

Educational Groups

Hear C. R. Crakes

Widespread demand for speakers experienced in using visual teaching aids in the classroom has prompted DeVry Corporation, Chicago, to continue its program of furnishing such speakers for the balance of the school year.

This special service was inaugurated late in the summer of 1944 under the direction of Charles R. Crakes, DeVry's educational consultant. Starting at the University of Texas Visual Education Forum last August, Mr. Crakes has appeared before similar forums in a number of western and southern states. His most recent activities have been in Alabama, where he took part in visual aids conferences in Mobile, Montgomery, Birmingham and Tuscaloosa. Recently in Fargo, N. D., Mr. Crakes spoke before 1,800 state educators, while later he addressed 350 city school superintendents and high school principals of South Dakota schools who were meeting at the state convention in Mitchell.

Mr. Crakes' tour will continue right up to the close of the school year in June. Arrangements can be made by addressing Mr. Crakes at DeVry Corporation, 1111 Armitage Ave., Chicago 14. There is neither cost nor obligation involved.

Current Film News

(Concluded from page 40)

and 35mm, motion picture films on the United Nations with sources from which they can be secured. It presents films on Australia, Belgium, Canada, China, Czechoslovakia, Denmark, France, Great Britain, Greece, India, Latin America, Luxembourg, Netherlands, New Zealand, Norway, Philippines, Poland, Union of South Africa, United States, and U. S. S. R.

As stated in the Foreword the films listed in this catalogue may be of service in two ways. First, they will help to give a clearer picture of each of the United Nations, its countryside and cities, its people and their way of life, and its war effort; as a result, the tasks of the peace will be made easier. Second, they stress problems which the nations will have to face collectively and individually at the war's end, and the importance of United Nations cooperation now and above all in the future.

The films will be loaned, in most instances, free of charge, upon application to the film officers listed in the catalogue, which is distributed free on request to the United Nations Information Office.

The Princeton Film Center, Princeton New Jersey has just issued its 1945 Film catalog, listing a wide variety of educational and special-purpose films. Attractively bound and carefully arranged to permit quick, easy selection of titles, the films listed in the catalog cover virtually every type of subject, including teaching aids, cultural and technical releases and entertainment films.

In the Educational section, films designed especially for classroom use are available for teaching aids in history, geography, chemistry, physics and social studies, as well as health, safety and other general topics. Specially chosen sponsored subjects, selected for their educational value, are included in the catalog. Each subject is fully described on a separate, colored illustrated page, and arranged so these descriptive pages can be used for classroom discussion of the subject.

In the entertainment field Princeton's catalog includes many full-length features, as well as travel, sports, comedies and folk-lore "shorts". Copies of the catalog may be obtained without charge from The Princeton Film Center.

Government Accepts Optical Training Films

Over a year in the making, a series of six visual aid units on optical craftsmanship produced for the United States Office of Education by the Bell & Howell Company, has just been formally accepted in Washington. Each unit comprises a sound film, a silent filmstrip and a 16-page illustrated instruction manual.

The series was produced in collaboration with the U. S. Navy, which has under way a similar group of eight films dealing with the grinding and polishing of flat surfaces. The Bell & Howell series is confined to spherical surfaces, and was produced at the company's new Lincolnwood optical plant. William F. Kruse, head of the Bell & Howell Films Division, wrote and directed the entire series.

The formal preview was held in the screening room of the Office of War Information, with Navy, State, Agriculture and other government departments represented. British, Russian and Chinese government representatives have expressed interest in getting prints for their own optical industries.

These films form part of the nearly 500 war training films produced by the USOE under the direction of Floyde Brooker. They are used daily in a large scale craftsmanship training program at the Bell & Howell plant. This series, like all the USOE and Army-Navy pre-induction films, can be rented and purchased through the Bell & Howell Films Division, with rental charges credited against purchase price of films bought within 30 days of original rental use.

BEG YOUR PARDON!
A Trade Directory for the Visual Field

FILMS

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

Bailey Film Service
P.O. Box 2528, Hollywood 28, Cal.

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13, Ill.

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

British Information Services
30 Rockefeller Plaza, New York 20, N. Y.

Caste Film Service
RCA Bldg., New York 20, N. Y.

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

Commonwealth Pictures Corp.
729 North Ave., New York 19, N. Y.

Community Movies
1426 W. Washington St.

Creative Educational Society
4th Fl., Coughlan Bldg.

Devry School Films
1111 Armitage Ave., Chicago 14, Ill.

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

Encyclopaedia Britannica Films, Inc.
1841 Broadway, New York 23, N. Y.

Films, Inc.
330 W. 42nd St., New York 18, N. Y.

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

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.

General Films, Ltd.
1924 Rose St., Regina, Sask.

Walter G. Guthlin, Inc.
25 W. 45th St., New York 19, N. Y.

Galagher Film Service
123 S. Washington St., Green Bay, Wis.

Galagher Film Service
1319 Vine St., Philadelphia 7, Pa.

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

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

National Film Service
449 W. 42nd St., New York 18, N. Y.

Southern Visual Equipment Co.
1426 North Ave., Chicago 3, Ill.

Swank's Motion Pictures
620 N. Skinker Blvd., St. Louis, Mo.

Universal Pictures Co., Inc.
Rockefeller Center, New York 20

Visual Education Incorporated
1206 W. Lamar, Austin, Texas

Williams, Byron and Eare, Inc.
918 Chestnut St., Philadelphia, Pa.

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

MOTION PICTURE PROJECTORS AND SUPPLIES

The Ampro Corporation
2693 N. Western Ave., Chicago 17

Bell & Howell Co.
1815 Larchmont Ave., Chicago 13

Calhoun Company
Visual Education Service
101 Marietta St., NW, Atlanta 3, Ga.

Community Movies
1426 W. Washington St.

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.

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

Galagher Film Service
123 S. Washington St., Green Bay, Wis.

General Films, Ltd.
1924 Rose St., Regina, Sask.

Holmes Projector Co.
1813 Orchard St., Chicago 14, Ill.

Ideal Pictures Corp.
28 E. Eighth St., Chicago 5, Ill.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.

Kunz Motion Picture Service
1319 Vine St., Philadelphia 7, Pa.

Radio Corporation of America
Educational Dept., Camden, N. J.

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

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

Southern Visual Equipment Co.
492 S. Second St., Memphis 2, Tenn.

Stereoptycals and Other Materials

The Educational Screen

SCREENS

Da-Lite Screen Co., Inc.
2723 N. Crawford Ave., Chicago 29

Fryer Film Service
Film Building, Cleveland, Ohio

Mogull's Inc.
303 W. 49th St., New York 19, N. Y.

National Film Service
14 Greenwood Ave., Raleigh, N. C.

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

Southern Visual Equipment Co.
492 S. Second St., Memphis 2, Tenn.

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

National Audio-Visual Council

STEREOTYPICONS and OPAQUE PROJECTORS

Bausch and Lomb Optical Co.
Rochester, New York

DeVry Corporation
1111 Armitage Ave., Chicago 14, Ill.

General Films, Ltd.
1924 Rose St., Regina, Sask.

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

Society for Visual Education, Inc.
100 E. Ohio St., Chicago 11, Ill.

Spencer Lens Co.
19 Dest St., Buffalo, N. Y.

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

OTHER MATERIALS

Schools' Bookshop
Exclave Distributor
National Audio-Visual Council

220 East 42nd St., New York 17, N. Y.