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Dr. Kornblith

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Chicago 1934
SELECTED FILMS
for
American History and Problems

By
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Preface

This handbook grows out of the irritations which accompanied fourteen years of searching for classroom films suited to specific teaching situations. Time after time the writer has ordered a film which, according to the title or producer's description, seemed the answer to a schoolteacher's prayer. All too often it turned out to be either useless drivel or fine material utterly unrelated to the subject at hand. The problem, therefore, was to find film descriptions which were reasonably complete and honest, which included an evaluation of the material presented, and which contained suggestions concerning the phase of the school curriculum which the film best illustrated. This handbook undertakes to furnish such information to the teachers of American history, problems of democracy, civics, geography, economics, and fusion courses in the social studies.

The first three chapters give directions for obtaining, evaluating, and using educational films. Little claim is made for originality in much of this material, for it is largely based upon the researches of others. What has been attempted is to bring this material together and apply the findings to the social studies. Many of the problems dealt with in these chapters are still unsolved. The best available information has been given in the hope that it may stimulate further investigations in these areas.

During the past two years the writer has seen and evaluated over six hundred social studies films. The second half of the handbook is a catalogue containing reviews and evaluations of such of these films as possess definite value in illustrating some phase of American civilization. Each film was evaluated by the writer serving either alone or in collaboration with committees composed of teachers and pupils. About one third of the films finally included in the handbook were evaluated in classes actively engaged in studying the subjects illustrated by the films.
In evaluating films for inclusion in this catalogue, the investigator included only 16 mm., one or two reel subjects which illustrate some aspect of American civilization. The reasons for so limiting the study are set forth in Chapter III under the discussion of the most satisfactory type of film for use in schools. An earnest effort has been made to include reviews of all the available films which meet the standards of acceptability set up in Chapter I, though some worth-while films may have been inadvertently overlooked. A list of general guides to films has been included in Chapter II for those who wish to investigate any film not included in this catalogue.

Other lists of films dealing with European, Asiatic, and other aspects of the social studies should be made available to the teacher. The American Council on Education, through their Motion Picture Project, is already issuing such lists. Many films suited to the social studies are also being reviewed in professional journals, such as Social Education, Educational Screen, Social Studies, and in many others. A perusal of these journals will help to keep the teacher abreast of the current film releases. This handbook will serve as a basic list for information on outstanding films issued prior to 1940, and will be revised and enlarged as the need arises.

The writer is especially grateful to his summer school classes at Teachers College, Columbia University, for their assistance in evaluating many of the films included. Similar thanks are due to the students in the author's classes in Visual Education at the New Jersey State Teachers College, Paterson, New Jersey. Further thanks should be expressed to the teachers and pupils in the following schools where films were shown and evaluated: The Horace Mann School of Teachers College, Columbia University; Public School Number 12, Brooklyn, New York; Public School Number 24, Paterson, New Jersey; and Ellis College High School, Newtown Square, Pennsylvania.

Since this project was undertaken several distributors have produced catalogues which meet high standards of accuracy and completeness. Quotations from these catalogues are included in this handbook. Appreciation is due to Mr. Fanning Hearon of the Association of School Film Libraries, and to Mr. Carl Milli-
ken, of Teaching Films Custodians, for permission to include these quotations. Thanks are also due to the many producers and distributors who cooperated in the preparation of this handbook by making their films available for review and evaluation.

For stimulation, encouragement, and guidance in this project the author wishes to express his appreciation to Dr. E. M. Hunt, Dr. G. T. Renner, Dr. Fannie W. Dunn, and Dr. M. R. Brunstetter, of Teachers College, Columbia University. For a critical reading of the manuscript and for valuable suggestions in the mechanics of expression the author is indebted to Mr. Mark Karp of the Paterson State Teachers College.

Finally, this work would have been quite impossible without the untiring devotion and efforts of the author’s wife.

W. H. Hartley
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PART ONE

Selecting Films for the Social Studies
CHAPTER I
Evaluating the Social Studies Film

INTRODUCTION
In selecting a film for use by a class which is engaged in studying man and society, the teacher must apply certain criteria in order to insure that only such materials as make definite and unique contributions are brought into the classroom. It is not enough that a motion picture should be interesting; it must in addition serve to help "equip the younger generation, as fully as possible, to understand, to appreciate, and to evaluate the great changes under way and to act intelligently and in common interest in facing the innumerable issues that lie ahead." 1

"In the selection and organization of social science materials the teaching staff of the country, co-operating with the social scientists and the representatives of the public, should assume complete professional responsibility and, resisting the pressure of every narrow group or class, make choices in terms of general and enduring interests of the masses of the people." 2 To aid in this process of selection and organization the following principles of film selection have been set forth. It is to be understood that these principles are subject to alteration and correction as more objective evidence is obtained. They do, however, summarize and apply the best knowledge obtained up to the present to guide us in the choice of motion picture material for use in the social studies.

In presenting a set of criteria against which social studies films may be checked, the writer has drawn upon the large amount of literature available on this subject. Most of this information is, however, in general form, equally applicable to any type of film.

2 Ibid., p. 49.
No claim is made here for original research or experimentation. What has been done is to take the material already available and, in the light of the best practice in the teaching of the social studies, to adapt it to the evaluation of social studies films. In so far as possible the general findings have been reduced to their more specific elements as they apply to the social studies. In general, the form of the main headings and the direction taken in the allotment of criteria to the various aspects of the educational film has followed that developed at some length in F. L. Devereux's *The Educational Talking Picture.*

Due credit is given in footnotes and bibliography to those whose findings have been utilized in arriving at the criteria listed below.

The criteria have been organized under the following six main headings:

1. Objectives
2. Grade Placement
3. Authenticity
4. Organization of the Content
5. Technical Considerations
6. General Considerations

It may well be argued that it would have been more logical to deal with *grade placement* and *authenticity* under the *organization of the content.* These aspects of the film were considered separately because of their importance. The writer feels that by bringing these criteria under separate headings evaluators can give a more accurate picture of the film’s suitability to a particular grade level and the degree of exactness with which it treats a particular subject.

I. THE QUESTION OF OBJECTIVES

In selecting a motion picture for use in a social studies class, the teacher must keep clearly in mind the main objectives or purposes to be served by the film. With our courses of study already overcrowded with subjects, topics, and activities, the time consumed by a film must be justified. If, upon examining a subject, we find that it can be taught better by means other than the film,

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then the film should not be introduced. "The distinctive quality of the motion picture is the portrayal of objects or events, the essential meaning of which is best understood when they are seen in motion." Motion, however, may be presented in a variety of ways. The events may be dramatized, or pupils can learn about them through firsthand experience. The teacher will wish, therefore, to consider well which means best serves his purpose.

In the light of the above paragraph the following statement from the Conclusions and Recommendations of the American Historical Association's Commission on the Social Studies takes on vital meaning to the teacher contemplating the use of motion pictures with his class: "Since purpose gives direction and meaning to every educational undertaking, it follows that method apart from purpose lacks both direction and meaning, that the best method linked to inferior, irrelevant, confused, or unsocial purpose, as judged by some accepted frame of reference, can give only inferior, irrelevant, confused, or unsocial results; and that method, like knowledge, must be conceived, applied, and appraised in terms of purpose." If one is to say, therefore, that a motion picture is excellent, good, fair, or poor, he must ask himself, excellent or poor for what? No motion picture, apart from picture quality, is good or bad in and of itself, but only as it relates to some socially desirable aim or purpose. It is significant, therefore, to ask what objectives the producer had in mind in producing this film, and what educational purposes will be furthered through its use.

In evaluating the films listed in this catalogue, the investigator applied the criteria listed below. A conscientious effort has been made to reduce these criteria to a workable minimum. In the case of the criteria which apply to objectives, such brevity was extremely difficult to obtain. Usually when objectives are given for the social studies they run into such numbers as to result in confusion rather than in clarification of the teacher's task. (One investigator found that no less than 1,448 objectives have been stated

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5 American Historical Association, Commission on the Social Studies, op. cit., p. 69.
SELECTING FILMS FOR THE SOCIAL STUDIES

for the social studies.) By applying the criteria outlined below, the teacher should be able to eliminate those films which serve no worthy purpose, and determine which purposes the remaining films serve best.

General Criteria Relating to Objectives

1. The film should clearly serve an aim or purpose "easily recognizable by the intended audience."7 Neither the teacher nor the pupils should have to guess what a picture aims to present, and this main theme should continue, for the most part, uninterrupted throughout the film. Some of the most common errors found in films which leave pupils confused as to their aim are:

   a. Many films try to show too much. The result is almost inevitably a feeling of confusion as to just what the picture is "driving at."
   b. Too much emphasis upon minute details causes pupils to lose sight of the more important features of the film, and robs the production of the unity it should possess.
   c. Subject matter which is either too advanced or too childish for the group discourages the pupils and causes them to become bored.
   d. Action which drags and becomes monotonous causes a loss of interest.
   e. Action which moves too rapidly leaves a kaleidoscopic impression with about as much sense as a bad dream.
   f. Too many maps, graphs, and still pictures cause interest to lag and often break up the continuity of action.
   g. Unrelated sequences which have little or no reference to the main idea may interest the children, but may also cause them to lose sight of the main objective.
   h. Presenting unique and unusual phenomena as typical and true to life gives the pupils a confused idea of the subject under consideration.

2. In general, the film should attempt to reach only a few

7 Devereux, op. cit., p. 205.
specific and significant objectives, thereby permitting an adequate and clear treatment of each. This does not necessarily mean that a picture should not present an overview or review of a topic. It does mean, however, that the impression left with the audience should be unified. Each section of the film should contribute definitely to the central aim or purpose of the film.

3. The film material should be presented in such a fashion as to stimulate discussion concerning the social significance of the material which is pictured. According to this criterion pupils should be challenged by the film material. If the film does not lead the pupils on to further study and research, then it probably is a poor film for the attainment of significant social studies objectives.

4. If the objective to be reached through the use of the film could be obtained more effectively through the use of other forms of experience, then the film must be rated poor for this particular purpose. If a subject does not demand action and motion for an effective presentation, then the motion picture is probably not the device to use. Many early classroom motion pictures consisted largely of still material which could have been more effectively taught by the excursion, slide, map, still picture, reading, or discussion. These films, for the most part, should be rated as "poor" and should not be used.

Specific Objectives to Be Served by Films in Special Areas

5. The motion picture for civics instruction should contribute to an understanding of one or more of the following:
   a. The changing nature of the community and the changing duties and obligations of the citizen in the society in which he lives and works.
   b. The changes in community government and structure, brought about by changes in our industrial society.
   c. A working picture of how our system of government actually functions.
   d. The structure of international relations.

8 Ibid., p. 205.
9 Donald Doane, "What Makes a Good Educational Film?" (IV), Educational Screen, XV (December, 1936), 306.
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e. The kind of national behavior essential to the rational conduct of international affairs.\textsuperscript{10}

6. The film for geography instruction should aid the pupil in his grasp of one or more of the five fundamental geographical concepts inherent in that subject: \textsuperscript{11}

a. The concept of ecological relationship, showing the relation between natural environments and the distribution and activities of man.

b. The regional concept, illustrating the natural groupings in the landscape involving both physical objects and the associated human activities and institutions.

c. The conservation concept, which presents resource use as actual misuse and involves the formulation of programs for wise resource utilization.

d. The concept of landscape morphology, including the analysis and scientific description of the landscape.

e. The space concept, including location, regional size, and form, as well as appreciation of proportional magnitude.

7. History films to be valuable contributions to the history lesson should:

a. Be historical, i.e., in harmony with expert opinion concerning the past.

b. Emphasize differences in peoples, customs, and institutions at different periods in the world’s history.

c. Demonstrate the idea of change, showing development and illustrating how everything that is grew out of that which was.

d. Help make intelligible the general social and political world.\textsuperscript{12}

8. No better brief statement of the desirable qualities to be contained in a sociological film can be found than that given by Professor Johnson when, speaking of the mode of procedure to be used in making the general social world intelligible, he states that impressions should be given:

\textsuperscript{10} C. A. Beard, A Charter for the Social Sciences, pp. 27–52. New York: Scribners, 1932.


EVALUATING THE SOCIAL STUDIES FILM

a. “Of what society has been and is,
b. “How society works, and
c. “What the causes and
d. “Consequences of social action are.”

9. Films which are used to illustrate economic aspects of our existence should contribute toward the pupil’s understanding and appreciation of each of the following:

a. A knowledge of how such fundamental economic institutions as factories, stores, banks, taxing agencies, and transportation facilities function; how they produce and distribute goods and services which we use.
b. A general understanding of how these economic institutions have developed and how they are changing today.
c. A knowledge of consumer problems, how to budget wisely and obtain full value in buying.
d. An understanding of the effect of natural resources and climate on our economic development and our ways of living.
e. An awareness of unsatisfactory areas in our economic life, such as maldistribution of income, bad living conditions, labor disputes, unemployment, excessive distribution costs, and inadequate medical care, and proposed remedies for these conditions.
f. An understanding of the necessity for cooperation with others to achieve better conditions of working and living.

II. THE GRADE PLACEMENT OF SOCIAL STUDIES FILMS

It is extremely difficult, if not impossible, to pass judgment upon a particular film and to say that it is better suited to one grade than to another. As Horn has pointed out: “The abilities, needs, and interests of students at a given grade level are distributed over a wide range, with no narrowly limited central tendency, and are much more like than unlike the abilities, interests, and

13 Ibid., p. 76.
needs of students in adjacent grades.” The degree to which any motion picture fills the needs of a particular group of pupils will vary, therefore, according to their past experiences, their abilities, the nature and purpose of the present learning situation, and the learnings to be aimed at in the future. It will vary also with the background and interests of the teacher, for these will greatly affect his skill in adapting a film to a particular grade level. In each particular course of study the film must fill felt needs.

If the curriculum makers could agree upon the grade placement for social studies materials, it not only would greatly facilitate the grade placement of existing motion pictures, but would also aid the producer in preparing films to satisfy the needs of the various grades. There exists, however, an almost endless variety of courses of study for the elementary grades, and even junior and senior high school courses show marked differences. The exact choice of film material for a particular grade in any given school system must be left largely in the hands of local committees and individual teachers.

The grade placement of films in this catalogue has been restricted to a designation of their suitability for use at a general level, i.e., elementary, junior high, or high school. Many films have a relatively wide range of usefulness and can therefore be utilized in a variety of classes which differ greatly in background, ability, and interest. The writer has used the United States documentary film The River in practically every grade from a dull-normal fourth through a group of graduate students in a university. In each case the film was used for a different purpose and a different procedure was applied. Thus, as Johnson puts it: “The materials selected and the manner of dealing with them must ultimately be determined by their educational ends.”

The criteria briefly outlined below should serve as a guide to those faced with the task of determining which film will best suit their situation.

16 Ibid., p. 19.
18 Johnson, op. cit., p. 28.
1. Films for the primary grades should be simple, accurate pictures of life situations. "Particular facts relating to external conditions and activities are plainly the ABC's of history," 19 says Professor Johnson, and the rule applies equally well to the other social studies.

2. Films for the elementary grades should be especially designed for the younger child. The following are desirable characteristics of films for the earlier grades:
   a. The film should deal with concrete facts (see criterion 1).
   b. Scenes should be fairly long in order that the pupils may have time to grasp the significance of the facts presented. "The time exposure needed for imagery increases, of course, with the amount of detail to be imaged." 20
   c. The film should be no longer than one reel in length. 21 Most persons working in this field feel that an even shorter film would be advantageous because of the short attention span of young children.
   d. The story form is the best type for use in the earlier grades.
   e. Films dealing with boys and girls of their own age or slightly older are of great interest to primary children.
   f. Historical reconstructions should be simple stories of past life. Consitt found that historical films which present complicated concepts bring confusion rather than conviction to children under nine years of age. 22
   g. Subtitles should be short and easy to read. 23 They should remain on the screen long enough to be read by pupil or to allow the teacher to read them aloud to the class.
   h. If speech is used, it should be especially distinct, and new ideas should be repeated as often as necessary.
   i. Films for the elementary grades should move slowly, repeat significant scenes, and have many close-ups.

3. The film for the upper elementary and junior high school should stress the adjustment of man to his environment and relate

19 Ibid., p. 48.
20 Ibid., p. 45.
22 Ibid., p. 212.
23 Idem.
outstanding events of an historical nature. The experiments of Knowlton and Tilton with the "Chronicles of America Photo-plays" showed great gains in learning and enthusiasm for history among junior high school pupils. Consitt found that the greatest gain from the use of historical films seemed to be among children from eleven to fourteen years of age. These findings are in harmony with the principles followed by the curriculum makers who begin to stress relationships among people and material things at this grade level.

4. Films for the high school level should stress human thoughts, feelings, and resolutions, but should not neglect to introduce the more elementary relationships when needed. While students on this level are able to grasp more abstract relationships, they may, and often do, find need for the simple factual film.

5. Films for use on any level should correlate with and integrate into the usual course of study for the subject and grade intended. True, there is a place in any grade for enrichment material which does not directly relate to the subject at hand, but these films should be the exception rather than the rule. If the film is to serve a definite objective at a particular level, it must of necessity gear into the work being studied.

6. If a film is not particularly designed for the grade level at which the teacher desires to use it, it should be readily adaptable to the background and abilities of the class. Brunstetter, in his discussion of techniques for using the sound film, points out that many films can be adapted to a grade lower or higher than that for which they were originally intended. This requires that the teacher exercise some ingenuity and that the film must be suited to such adaptation. "Among the devices employed to achieve this effect were the study of new words before the film was shown; teaching the general outline of the film subject matter before the children were allowed to see the picture, so that they might readily follow the continuity of thought; concentrating upon a few es-

26 Consitt, op. cit., pp. 219, 275.
27 Donald Doane, "What Makes a Good Educational Film?" (I), Educational Screen, XV (September, 1936), 204.
EVALUATING THE SOCIAL STUDIES FILM

sentials which the teacher thought appropriate for the children in
the group; and presenting only part of the film at a time with re-
peated showing." The important question to keep in mind
while evaluating a film is whether or not the use of any adaptive
devices would suit the film to the needs of the class.

III. JUDGING THE AUTHENTICITY OF A
SOCIAL STUDIES FILM

Film material for the social studies should be examined most
carefully for its sincerity and accuracy. In the case of an historical
or geographical motion picture, the accuracy of the facts pre-
sented can, of course, be determined by following the laws of evi-
dence and checking back on the original sources. In economic
and civic films strict authenticity is somewhat more difficult to
determine because of the lack of agreement among authorities in
these fields. Granted, however, that much of the material in all
social studies films can be checked against known facts, it is ques-
tionable whether or not the average teacher can take the time
necessary to authenticate every film used in his classes. It is
therefore true that in most cases the teacher must be satisfied with
selecting for classroom use those films which are sponsored by
competent authorities in the fields with which the films deal. More
and more the companies which specialize in classroom films are
obtaining such sponsorship for their products.

On the other hand, many films are often usable in social studies
classes even though they may violate the strict spirit of accuracy.
Certain of these films possess the advantage of making facts live
by dramatizing them somewhat out of their true proportions. An
outstanding example of this type of film is the Yale Chronicle of
America Photoplay, "The Declaration of Independence." Accu-
curate in most of its details, it overdramatizes the ride of Caesar
Rodney, yet does not do undue violence to the importance of his
vote. It is a ticklish task at times to determine just how much
freedom of this sort should be allowed in the classroom film. Ob-
viously the films which distort facts so badly as to leave an en-
tirely erroneous impression should not be allowed in the classroom.

28 M. R. Brunstetter, How to Use the Educational Sound Film, pp. 46-47. Chi-
Some advocates of film use have suggested that these erroneous films should be used as historical exercises for the pupils. In most cases the average pupils even in our better high schools have neither the ability nor the sources of information necessary to remedy the erroneous impressions engendered by such a film. Consequently, the teacher is advised to avoid the use of films which give the pupils false impressions of historical happenings.

In connection with the above mentioned false films, the modern teacher must be aware of the large number of motion pictures now available to schools which, while not actually false, are certainly biased in their viewpoint. The National Association of Manufacturers furnishes excellent films picturing the desirability of their social point of view. Labor unions make available films showing the benefits of collective bargaining. Various industrial firms “point with pride” to their production policies. What should be the teacher’s attitude toward these films? Each teacher must answer this question for himself in the light of the purpose for which the film is to be used. Generally we may say, however, that films which deliberately distort facts for propaganda purposes should be sedulously avoided. Those which are used to present a particular point of view should be counterbalanced by material giving the other side of the question.

The following general principles have been used in judging the authenticity of the social studies films in this catalogue:

1. *The film should be based on sound scholarship.* It should stand up under the tests of accuracy as judged by the laws of evidence. It is particularly desirable that social studies films should be sponsored by a scholar of reputation.

2. *The concepts of time and place should be clearly defined.* A large number of historical and geographical films leave the pupil with a confused sense of time and space. The teacher must be ever on the alert to correct any such impression left by a film which may otherwise be acceptable. The following suggestions may aid a reviewer in determining how well the film has established the elements of time and place:

   a. A map, properly placed in the film and of sufficient film footage to allow the pupils to grasp the place concepts presented, will greatly aid pupils in orienting themselves to the
film's locale. It is highly desirable that this map should be animated with attention-directing devices, such as arrows, dotted lines, and the like. The animation on this map should place the picture in relation to the pupil's own general locality, and it should be possible, from the information given, for the pupil to locate the scene in relation to his community.

b. Narration or subtitles should make clear the locale of the film, and if properly done, film maps may not be necessary, for the teacher can present the map work in his introduction or follow-up.

c. Narration or subtitles should similarly make clear the exact time in which the action depicted took place.

d. Costuming, scenery, and other material should be in harmony with the era depicted in order that the pupil may get a clear idea of the period.

e. The transitions between those scenes which show lapse of time should be well done in order that the pupils may realize when a different period is being dealt with in the same film. When scenes dissolve from one period to another in rapid succession, it is often difficult for the pupils to realize that time or place has changed.

f. The teacher's handbook which accompanies the film should give the teacher sufficient information concerning the time and place with which the film deals so that proper steps may be taken to prepare the class for efficient viewing of the film.

3. The settings, characters, and dramatic treatment should be in keeping with historical and geographical facts. The actors in colonial dramas should not wear wrist watches, nor should the Iroquois Indians be sheltered in tepees. If youngsters are to learn history from films, it should be accurate history. The same may be said in connection with geography. A scene laid in the forested Ozarks should not be filmed on the bare, brown foothills of Southern California.

4. The accuracy of the general impression should be insured by

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a proper balance of the elements presented. A particular phase of an event should not be so exaggerated as to leave an erroneous impression of its importance.

5. The film should provide for a sufficient number and variety of examples of the main concept. If “taxation without representation” was one of the main irritants that led up to the Revolution, then several examples should be given to show that there were repeated instances of such taxation.

6. The tone of voice or the character of the written word should place proper emphasis upon the picture presented. With the modern talkie it is possible for the commentator to turn accurate and important scenes into propaganda for a “cause,” or “if the words attempt to convey a different message than the pictures, they are completely lost in the resulting melee.”

7. Scenes should be shot from the angle which will yield the clearest impression and from which the pupil will gain the most accurate and complete impression. “Cameramen are sometimes inclined to substitute picturesqueness for accuracy.”

8. The film should, in most cases, be a recent production. “Conditions within a country change rapidly, and shots taken a few years ago may not accurately represent conditions today.” It is true, however, that many early films possess historical value. They may be used as source material. For example, a film made in 1917 might show conditions at that time, such as transportation devices, clothing, street-paving, historical personages, and many other picture elements which could be utilized by the social studies teacher.

9. If advertising or propaganda films are used, the films must be carefully scrutinized to see that an untrue picture of certain phases of life is avoided.

10. There should be an absence of irrelevant music, flag-wav-

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30 Devereux, op. cit., p. 206.
31 Idem.
33 Dale, op. cit., p. 346.
34 Idem.
ing, name-calling, or other devices which might be used improperly to emotionalize the film.  

11. If the film deals with a controversial topic, it should treat both sides of the question fairly. If it is felt desirable to show a film which presents but one side of a question, the pupils should be made aware of its biased point of view.

IV. ORGANIZATION OF THE FILM MATERIAL

In judging films for use in social studies classes one must especially consider the manner in which the material has been edited. Material which may be otherwise appropriate, accurate, and interesting may be made valueless because it is thrown together in such a fashion as to cause distortion and confusion. This is especially true of the sound film where the elements of picture, environmental sound, and narration should contribute to a unified picture. Like any good composition, the educational film should have the film equivalents of an introduction, a body, and a conclusion. There should be paragraphs, topical sentences, and punctuation marks. In the film certain optical devices serve to end one sequence and begin the next. These optical devices may be fade-outs, fade-ins, iris out, iris in, dissolves, wipes, or montage effects. The whole should present a logical, unified approach to the subject with which it deals. With proper continuity "scenes and sequences are linked together for the orderly exposition of ideas or the chronological development of the narration." 

The proper organization of social studies film material can perhaps best be explained by outlining the general criteria to be used in judging this aspect of the film.

1. The various elements in the picture should be presented in a logical, sequential order which lends an essential unity to the whole production.

   a. The introduction should set up a situation which is challenging and stimulating.

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87 In outlining the criteria for use in judging the organization of a film, the writer has leaned particularly heavily upon the excellent list of criteria contained in Devereux, The Educational Talking Picture, pp. 205–208.
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b. "Here the purpose of the picture should be clearly set forth so that he (the pupil) starts with some idea of the general pattern." 38

c. The introduction should be brief and to the point. It should lead "quickly and naturally into the main picture." 39

d. There should be smooth continuity from one scene to the next. 40 This may necessitate optical devices, but these should be kept at a minimum or they will confuse rather than clarify the issue. 41

e. The auditory and visual elements in a sound film should be so handled as to strengthen each other and give a unified presentation. 42

f. The picture should conclude "with a brief summary which recapitulates the important ideas." 43

2. The film material should be so developed as to aid the pupil in a more thorough understanding of socially significant problems.

a. The subject should be sufficiently limited to permit adequate treatment in a film preferably one reel in length and seldom more than two reels in length. 44

b. The material should be organized around significant human experiences. It should possess a unifying theme which is vital, gripping, and interesting to the pupil.

c. The film should offer a challenge. Socially significant problems should not be presented as being settled beyond improvement but should provide the student with vital challenge.

d. There should be a suitable variety of illustrations, each elaborating upon the main theme 45 by repeating it or by showing the possible variations.

3. The film material should be presented in such a manner as to emphasize the most important concepts in the story.

38 Devereux, op. cit., p. 44.
39 Idem.
40 Idem.
41 Consitt, op. cit., p. 219.
42 Devereux, op. cit., p. 207.
43 Idem.
45 Devereux, op. cit., p. 206.
a. The minor elements in the film should be subordinated to the central theme and should help explain the central purpose of the film.

b. Distracting elements in sound and pictorial material should be avoided. The commentator should not wander off at a tangent, nor should the photographer drag in unrelated items. 46

c. When significant facts are repeated for emphasis, they should be so placed as to strike home the repeated facts most effectively and still avoid being monotonous. 47

d. All important points should be properly explained.

e. “Important ideas underlying the development of the entire picture are presented near the beginning.” 48

4. The film should avoid an attempt to be self-sufficient. It should take into consideration the teacher’s part in the lesson and furnish him with leads for class discussion.

5. The film material should be dynamic rather than static. Scenes of actual life should dominate. Where necessary, maps and diagrams have their place, but they should be subordinated to scenes which show motion.

6. The film should avoid unnecessary repetition of facts already known to the pupil. It should not, on the other hand, present too many new facts at once, but should strike a balance between the new ideas and the background and experience of the pupil.

7. In historical films, cause and effect relationship and the interaction of characters and events should be shown in vivid continuity. 49

8. If an advertising film is used, the advertising material should be in good taste and subordinated to the educational material.

9. Technical terms should be reduced to a minimum, and explanation of natural phenomena should be reduced to terms which the average pupil can readily understand.

46 Ibid., p. 208.
47 Idem.
48 Idem.
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10. *Humor, if used, should be in good taste.* Many finely photographed travel films are of little value in the classroom because of an attempt on the part of the commentator to be funny.

V. TECHNICAL CONSIDERATIONS

The motion picture industry has generally reached such a degree of technical perfection that the teacher can rely upon the producer to furnish him with films of good pictorial quality and satisfactory sound. There are, however, many mediocre films which are still being foisted upon the educational market. Many of these films were produced in an age when sound recording and photography were still in their infancy and the resulting pictures were by no means accurate or pleasing. To give the teacher guidance in choosing films of the best technical quality, the following criteria have been set up:

1. *There should be the proper kind and number of orientation shots.* One of the most common criticisms of educational films has been their lack of general, long, or medium shots which would help the pupil to get a comprehensive view of the whole situation before studying the various elements within it.

2. *All scenes should possess good lighting and definition.* For the most part, scenes should be in sharp focus. True, soft focus has its uses, but an attempt to be too “arty” in classroom films leaves the pupils with puzzled expressions and concepts as fuzzy as the focus. The light should not vary within a scene unless the nature of the scene calls for such light changes. On the whole, scenes in classroom films should be sharply illuminated. On the other hand, over-illumination should be avoided because of the eyestrain which may result.\(^50\)

3. *Important scenes should be taken in close-up so that they can be carefully examined.* One of the advantages of the motion picture lies in its ability to show in close-up processes that the pupils could not get near on a field trip.

4. *The pictorial composition of the scene should be pleasing and harmoniously laid out.* Important elements and characters should appear prominently in the foreground when they are to be carefully studied. Definite rules for composition cannot be given

\(^{50}\) Devereux, *op. cit.*, p. 209.
in this handbook, but in general the rules of composition which apply to any graphic art are applicable to the scene which appears in the classroom film.

5. Still material should be utilized only where absolutely essential. The primary function of the motion picture is to show motion; hence, the moving elements should predominate. When absolutely necessary maps, graphs, and similar devices may be utilized, but they should be subordinated to the scenes showing actual life.

6. Scenes should be long enough to insure mental assimilation. The general principle laid down for grade placement should apply here; that is, the younger the child the greater the length of the scene. The scene should remain on the screen long enough “for the child clearly to realize the significance not only of action, but of surroundings, building, and dress.”

7. An excess of optical devices should be avoided. Scenes which fade out of sight, fade into view, are wiped off the screen in various fashions, or in which one scene appears to fade into view on top of another which is fading out of view—all have their place. But a rapid succession of this type of device, in addition to rapid changing scenes and angles, results in a feeling of vague confusion on the part of the child.

8. Dramatic action should be skillfully handled. Amateurish and stilted performance has little place before pupils accustomed to the polished productions of Hollywood.

9. Various attention-directing devices should be skillfully used. Arrows, dotted lines, pointers, circles, and similar devices “should be utilized whenever there is a possibility that an important point might otherwise fail to receive sufficient emphasis.”

10. If subtitles are present, they should be brief and to the point.

11. The narration should be pertinent and interesting rather than dull or flippant. The tone of voice should be clear and pleasing.

12. Familiar objects should be included, in most cases, for purposes of comparison as to size, weight, and the like.

52 Devereux, op. cit., p. 47.
13. If animation is used, it should be smoothly, skillfully, and accurately done.

14. The entire film should constitute an artistic whole. It should not consist of cuts having irregular light, and poor artistic qualities. There should be proper proportion between the scenes, and changes from one scene to the next should be smoothly accomplished.

VI. GENERAL CONSIDERATIONS

In summing up the most important considerations to keep in mind while previewing a film for use in a social studies class, the writer has listed below certain general observations which should furnish guidance in the selection of better films.

1. The film should lead the pupils to desirable interests and appreciations. Not only should the film furnish the basis for a more thorough understanding of the topic being studied, but it should stimulate worth-while activities of a vital sort.

2. The film should be adaptable for use in the local course of study. There is a place in any course of study for enrichment material not directly related to the topic at hand, but films have too often been shown simply because they were available. This type of indiscriminate film showing has often given the motion picture a bad reputation among certain administrators, parents, and pupils.

3. The classroom motion picture should be psychologically suited to the child. As pointed out in the discussion of grade placement, a film should be suited to the background, ability, and interests of the group with which it is to be used. In this connection it is well to keep in mind Dale’s observation “that a particular motion picture has a wider range of use, as far as grade placement is concerned than is true of a textbook.”

4. “Sincerity and simplicity should be the keynote” in a social studies film. The topic should be sufficiently limited so it can be covered adequately in a short one or two reel film. A great mass of detail should be avoided, and the entire picture should elicit desirable attitudes toward socially accepted goals.

53 Dale, op. cit., p. 347.
54 Consitt, op. cit., pp. 332-337.
VII. HOW TO EVALUATE THE SOCIAL STUDIES FILM

All of the foregoing has been an attempt to direct attention to the criteria which should lead objectively to the judging of social studies films. The actual process of judging the film may be done by the individual teacher, a committee of teachers, or a mixed group of teachers and pupils. This last method enables the teacher to get the pupil’s point of view at a preview and has been used with marked success in several school systems. In selecting a film for use in a particular class, each member of the evaluating committee checks the film content against a set of criteria. These criteria should take into consideration the objectives, needs, and requirements of the local situation. A composite judgment is arrived at by averaging the evaluations of the committee as a whole. It is important that the committee of teachers which is evaluating a film agrees upon the purpose for which the film is being judged. One teacher may decide that the film is only fair in quality, while another may rate it as excellent. The first teacher may feel that for teaching “transportation” in the fourth grade, for instance, a certain film is not suitable, while a second teacher may have in mind using it in connection with a unit on “exploration and discovery” in the fifth grade, and hence regard it as quite desirable. It is important, therefore, that the members of the evaluating committee agree upon what they mean by their ratings.

Each person who attempts to evaluate films for use in his class should understand the principles laid down in this chapter. It is important that the members of an evaluating committee discuss each criterion and make sure they understand what each means before beginning collectively to evaluate a film. Even then their attitude toward certain films will change after they have presented the films to a group of children. Films which at the outset may have been thought to be good, will turn out to be unsuited to the majority of the pupils; others will surpass the expectations of the evaluators. It is important, therefore, that the evaluating committee get together after selected films have been used with their classes and talk them over and work out a reappraisal. It is essential that judgments be entered on some sort of permanent record for future reference. The card file has been found convenient
for this particular purpose. Pertinent information concerning the film is entered on the card as a guide for future film selection. It is thus possible for an evaluating committee to build up, over a period of time, an extremely valuable list of the films suitable to their local needs.

VIII. A CHECK LIST FOR EVALUATING SOCIAL STUDIES FILMS

One of the greatest weaknesses in check lists drawn up for the evaluation of films has been the tendency to include all the detailed criteria on the score sheet from which the final evaluation is to be taken. The result has been that many evaluators have failed to see the forest because of the trees. If each person on the evaluating committee understands what is meant by the detailed criteria, then all that is necessary is to include on the check list the principal criteria based upon and explained by the detailed criteria. The following check list reduces to a minimum the number of items against which the film must be checked and also includes information which is pertinent for the permanent record.\(^55\)

*Evaluation Form for Social Studies Films*

1. Title............................................No. of Reels..............
2. Distributor.................................Sound or Silent............
3. Rental Price..............................Sale Price................
4. Is Handbook or Teacher’s Guide Available?.....................
5. Topic Classification..............................................
6. Other Topics Which It Might Illustrate........................
7. Principal Educational Objective Which It Serves................
8. Grade Level Suitability..............................................
9. Authenticity (Underline word which best expressed your judgment.)
   Excellent, Good, Fair, Poor
10. Organization (Underline as directed above.)
    Excellent, Good, Fair, Poor
11. Technical Quality (Underline best judgment.)
    Excellent, Good, Fair, Poor

\(^{55}\) A more detailed check list will be found in Appendix II.
12. Preview Judgment (Underline word which best expressed your judgment of this film before using it in class.)
   Excellent, Good, Fair, Poor
13. Class Reaction to the Film
   Excellent, Good, Fair, Poor
14. Final Composite Judgment on Film
   Excellent, Good, Fair, Poor

IX. BIBLIOGRAPHY

The following references have been selected to guide the reading of those who wish to investigate more fully the various aspects of this chapter.


Provides a "frame of reference" against which specific objectives in the social studies may be checked. Chapter IV, "Selection and Organization of Materials of Instruction," furnishes controlling principles and conditions which may be applied to film material for the social studies.


Although an experiment with natural science and music films, many of the findings, especially those concerned with the composition elements of the talking picture, are applicable to social studies films.


An analysis of the relation of film elements to desirable educational objectives.


Stresses the need for truthful realism in choosing social studies material. Somewhat philosophical in nature, this essay lays down useful, broad principles.


Chapters VII, VIII, IX, and X offer specific guidance to the choice of objectives to be served by social studies material.

Furnishes practical guidance to the proper techniques for "placing the film in effective service in the classroom." Based upon extended observation of the use made of films in practical teaching situations.


This is the summary volume of the Payne Fund Studies into the effect of motion pictures upon children.


Probably the most significant piece of work available on the place of the film in school history. Although not as scientifically conducted as many American experiments, Consitt's findings are penetrating and extremely pertinent.


A general guide to film evaluation by one of the foremost authorities in the field.


A valuable summary of outstanding articles on the use of motion pictures in education.


A standard reference dealing with the general field of visual education.


"This book has been prepared to present preliminary solutions of some of the more important problems encountered in adapting the talking picture to the service of education." Especially pertinent to the consideration of film evaluating is Chapter IV, "Standards of Excellence." One of the most complete check lists available is found in the Appendix, pp. 204–210.


A summary of the experimental findings in regard to the use of films in education. The December issue contains a check list for evaluating films.

Stresses the importance of the maturation level reached by the individual pupil and its relation to the material which should be presented to him.

Gray, H. A. "Social Science and the Educational Sound Picture." Historical Outlook, XXIII (May, 1932), 211–217.

How Erpi classroom films are made. Describes the procedure involved in selecting the subjects to be filmed, and includes criteria for evaluating educational sound films.


A standard textbook in the use of visual aids. Chapter IV deals at length with the various types of films, their values, and the techniques for their uses.


An excellent, well-written, sharply critical treatment of current practices in social studies instruction. Chapter II deals with the problem of grouping, and Chapter IX contains usable material on the use of visual aids.


A brief, general statement of the nature of propaganda elements in theatrical, advertising, and government films.


Although written before the motion picture became an important factor to be considered in history teaching, this work furnishes the best guidance available to the teacher who would make the past real. Chapter II, "The Problem of Grading History," Chapter III, "The Question of Aims and Values," Chapter VIII, "Making the Past Real," and Chapter IX, "The Use of Models and Pictures," are most helpful in evolving general principles for judging social studies films.


Furnishes a full description of the progress which has been made in the objective measurement of results in the social studies. Chapter VI, "Summary and Conclusions," is especially helpful in determining objectives and for placing film material.


Summarizes the results of an experiment with the Chronicles of
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America Photoplays on the junior high school level. The films were found to add greatly to the amount of material learned, the retention of the material, and the interest taken in history.


One of the volumes in the Regents’ Inquiry into the Cost and Character of Education in New York State. Furnishes a critical inquiry into present practices.


An experimental study in which pupils from grade IX through XII were tested for comprehension of the various materials included in the usual social studies curriculum. Concludes that most material is presented to children several grades before they are prepared to handle it.


Clearly states and defines the five principal geographical concepts which the authors believe our schools should stress.


An analysis of the use of motion pictures in 517 schools in various parts of the nation. Indicates the type of film most often used and the level upon which these films were most effective.


An attempt to apply the findings of the American Historical Association’s Commission on the Social Studies to the teaching and learning process. One of the best available summaries of current practice.


An investigation into the effectiveness of certain geography and general science films. Found the principal contribution of the film to be in the clear-cut notions it gave the child of the objects and actions in the world about him.


Findings indicate a great variety of course arrangements in the social studies.

Points to the wide variety in the statements of objectives for the social studies. Summarizes the studies which have been made in this field.


An experiment conducted with the Chronicles of America Photo-plays on the senior high school level. Utilizes the matched-pairs technique. Largely corroborates the earlier findings of Knowlton and Tilton.
CHAPTER II
Films Available for the Social Studies

I. CLASSIFYING THE GREAT VARIETY
OF AVAILABLE FILMS

As was pointed out in the preceding chapter, different films serve different ends in the learning process. Thus some films which serve excellently as introductions or general orientations to a subject may be totally unsuited for use in a class already possessing this background and needing further information. Other films are best for review, while still others carry the class afield and offer incidental, though often important, enrichment material not directly related to the topic being studied. Each of these types of films has a place in a well-rounded social studies program. Suggestions have already been made concerning the determination of the proper film for a particular purpose. In this chapter we shall attempt a brief description of the types of films available for use by the social studies teacher, and shall discuss some of the problems involved in locating and obtaining the proper film at the proper time.

Doane, in his study of *Desirable Characteristics of Educational Motion Pictures*, attempts a classification of the types of educational films. His classification serves as an interesting, though incomplete, guide to the types of films available today. First, according to Doane, there is the film which illustrates one particular aspect of a topic. It corresponds to a full page illustration in a book, its range being limited to an intensive study of one subject. The second type of film presents a rapid survey of the entire topic, its function being primarily that of correlation and integration,

and its place being either at the beginning or at the end of the unit of work. The third type of film, of a general informational nature, enriches the curriculum and expands the classroom situation. Doane makes the very important observation that criticism of films must be made according to the type of work the film is expected to do. For example, many films are criticized as attempting to be self-sufficient, as neglecting the teacher. Actually, this might be a good quality in a film which is introduced purely as enrichment material and deals with a subject to which the teacher can devote little of his class time.²

Hoban, Hoban, and Zisman present a more complete classification of available films.³ According to these authors, films fall into seven overlapping classifications: (1) "those demonstrating a process; (2) those demonstrating a skill; (3) those dramatizing some event; (4) those produced to explain some industrial process; (5) those having emotional emphasis; (6) those documenting some social situation; and (7) those intended primarily to furnish background."⁴ These classifications are sufficiently self-explanatory and therefore will not be discussed here. The ideas contained in each classification will be illustrated in the pages which follow.

Since we are interested here primarily in the availability of films for the social studies, principal attention will be given to the producers and distributors of films. The following classification has been followed: (1) industrial films, (2) United States government films, (3) instructional films, (4) theatrical films, (5) documentary films, (6) school-made films, (7) miscellaneous films. Of these the documentary film does not fall under any special class of producer, but it is given separate consideration because of the great interest recently shown in this particular type.

II. INDUSTRIAL FILMS

The use of motion pictures in the schools of America has been greatly influenced by the large number of "free" films which have

² Doane, op. cit., pp. 42–50. Typed manuscript.
⁴ Ibid., p. 121.
been made available by industrial concerns. These films are "free" inasmuch as they are loaned to schools which agree to pay transportation charges. These were the first non-theatrical films available to schools.\(^5\) Many school systems which prided themselves on their progressive interest in visual education used this type of film exclusively for a number of years. There are still many schools whose film program is made up, either wholly or in large part, of industrial films. There are several reasons for their popularity, but the most important is that they cost little or nothing. There are, furthermore, a large variety of such films on the market. *The Victor Directory of 16 MM Film Sources*\(^6\) lists 143 different commercial and industrial organizations distributing films relating to their products or services. The Y.M.C.A. Motion Picture Bureau, one of the largest distributors of non-theatrical films, lists over one hundred different sponsored films.\(^7\) About half of these are silent and half are sound. A complete listing of available "free" films indicates that there are over 1,400 now on the market.\(^8\) There seems to be little question that the presence of such a large number of "free" films has stimulated the use of films in schools. Salesmen of school projectors were aided in selling their machines on the strength of this cheap supply of films.\(^9\) Principals urged their teachers to make use of teaching aids so easily accessible. On the other hand, it seems to be equally true that the presence of these "free" films has held back a scientific application of the motion picture to the learning process. Many educators have been opposed to the use in schools of any film containing advertising of any kind.\(^10\) This antagonism to the advertising film has often caused suspicion to be cast on any films used in the classroom. Progress in classroom film production has

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\(^7\) Y.M.C.A. Motion Picture Bureau, *Selected Motion Pictures*. New York: Y.M.C.A. Motion Picture Bureau, 1939.


been retarded because of the difficulty of competing with “free” films.

What, then, should be the attitude of the teacher toward these films? This is a question which has caused a great deal of concern on the part of those sincerely interested in the status of the motion picture in the classroom. On the one hand are those who would bar from the schoolroom any material of an advertising nature, even if it is only a trademark.11 Between this view and the indiscriminate use of advertising material there has been expressed a variety of opinion. H. D. Griffin, Chairman of the Visual Education Committee at the Nebraska State Teachers College, feels that teachers should not object to the appearance of trade names in a film “any more than they would hesitate to take pupils on a school-journey to a factory that manufactured some one useful article of commerce simply because it bore a particularly advertised name.”12 But, adds Griffin, advertising films should tell their stories in a simple, straightforward, courteous manner. They should avoid the methods of a circus-barker. Fanning Hearon, Executive Director of the Association of School Film Libraries, agrees that “Business can accomplish its purpose and yet make important contributions to Education by simply turning off the ballyhoo and turning on the facts; erasing the adjective and applying the noun and the verb.”13

Probably the most significant statement of the problem of what to do with the industrial film is that given by Hoban, Hoban, and Zisman in Visualizing the Curriculum: “In the final analysis, the question must be decided for each particular film on the basis of the inclusion of worth-while educational material and the exclusion of unfair or obnoxious advertising.”14 This throws a great responsibility on the teacher. Reed feels that school people are much too confident of their abilities to view a film and pass immediate judgment on whether or not the advertising is objection-

14 Hoban, Hoban, and Zisman, op. cit., p. 125.
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able, but he acknowledges the necessity for such evaluation.\textsuperscript{15} To reach a sound judgment concerning "free" films, the teacher should "consider all the specific instructional objectives of the school, including those of appreciation, habits, and attitudes, in addition to those that involve the acquisition of knowledge"; \textsuperscript{16} if the school objective and the sponsor's objective are in harmony, then there is little cause for difficulty. Even if the objectives are in conflict, a skillful teacher can reconcile the difference to the advantage of those objectives which he knows are more advantageous to the interest of the child.\textsuperscript{17} One superintendent of schools makes use of the "free" film by having the more mature pupils investigate the accuracy of the facts presented or question pertinent omissions made by the film.\textsuperscript{18} In this way many "free" films can be used as instruments in the training of the critical faculties.

In selecting films for inclusion in this catalogue, the writer examined about five hundred "industrials" whose titles or descriptions in the producer's catalogue seemed to indicate that they might be of use in the social studies. Three main types of films were found.\textsuperscript{19} First: films which openly advertise their products to increase sales, and in which the advertising is most blatant. Second: films which seek to build up good will toward a particular industry; such films are often distributed by trade associations or particular firms in such associations. An example of this type of film is the United States Steel Corporation's \textit{Men and Steel}. In this film it is not a particular company or a trade name that is glorified but a whole industry. Third: the third type of film, the public relations film, is produced by such an organization as the National Association of Manufacturers. This type of films tries to build up a favorable reaction toward a certain philosophy of business. Some of these films even try to influence public opinion concerning governmental policies, especially as they relate to business.

\footnotesize{\textsuperscript{15} Reed, \textit{op. cit.}, p. 15.}  
\footnotesize{\textsuperscript{16} \textit{Ibid.}, p. 17.}  
\footnotesize{\textsuperscript{17} \textit{Idem.}}  
\footnotesize{\textsuperscript{18} Institute for Propaganda Analysis, "The Movies and Propaganda," \textit{Propaganda Analysis}, I, No. 6 (March, 1939), 3.}  
\footnotesize{\textsuperscript{19} This classification agrees with that drawn up by Reed, \textit{op. cit.}, p. 16.}
Most of the advertising films examined had to be discarded. Only about one in ten could be given a rating of "fair" or better. There were two principal reasons for discarding these films. First, the advertising in many of them was so distasteful, so blatant, so "noisy," that they were totally unsuited for classroom use. Second, many of the films tended to be so technical in detail as to be monotonous and boring. Some of the latter might possibly be of use in science classes, but many of them tend to go into such minute detail as to make them questionable for this purpose. Few of the films deal with the human side of industry. Those which do, try to present a paternalistic employer and the ever satisfied employees. Some of these can be used in social studies classes to present the employer's point of view.

It is true that many of the films examined were produced in the early nineteen twenties. These films were particularly brazen in their approach. Notable exceptions are those of the General Electric Company, which has long furnished good, usable material relatively free from advertising. A remarkable change has taken place in advertising films within the last few years. They are becoming more subtle and much more interested in public reaction. Consequently, the teacher has been given a larger amount of worth-while film material. But he has also been given an increasingly difficult task of analyzing and using this material wisely. As Reed concludes: "The teacher's finesse in using advertising films must be greater than that of those who made them." 20

III. UNITED STATES GOVERNMENT FILMS

The United States government has been producing and distributing films since 1911. 21 Its first film of importance was entitled Won Through Merit, a description of the philosophy behind the Civil Service. At present the Directory of United States Government Films 22 lists almost four hundred films distributed by sixteen governmental agencies. These films deal with such varied subjects as Sam Farmer's Cotton, Stop Forest Fires!, Trout

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20 Reed, op. cit., p. 17.
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Stream Improvements, Mosquitoes, An International Study of American Roads, Our Inland Waterways, Taming the Desert, Story of Steel, Service in Submarines, and The World War Against Slums. Although many governmental films, especially those prepared by the Department of Agriculture, are prepared for specialized field workers, a large number relate directly to the social studies. An examination of the Directory of United States Government Films shows that over half the films listed help illustrate some aspect of the usual course of study in the social studies. Many of the remaining films are of marginal value and may be used in certain teaching situations.

The principal governmental agencies which distribute films are listed in the directory of film sources which is appended to this catalogue. Under the name of each agency will be found a description of the type of film distributed and the conditions controlling distribution. The Department of Agriculture is the most active of the governmental agencies producing and distributing motion pictures. It has been said by some to be the "largest producer and distributor of educational film in the world." 23 At present it has in circulation over 150 films. Next in rank comes the Department of the Interior with over one hundred films. A large percentage of these films are especially well suited to use in the social studies. Other governmental agencies carry from one to forty films, many of them of interest to social studies classes. 24 Practically all of these films are available in 16 mm. width.

Why does the United States government go to such great lengths to make available films depicting its activities? A. A. Mercey, Assistant Director of the United States Film Service, gives us the following summary statement of the purposes motivating governmental film activities: "(1) to obtain on film a record of government activity; (2) to furnish in visual motion form, steps in demonstrational techniques; (3) to teach or train in specific steps on a particular job; (4) to obtain a measure of public cooperation or participation in a public 'action' program; (5) to

24 For a discussion of the work of each agency, see C. M. Koon, Motion Pictures in Education in the United States. Chicago: The University of Chicago Press, 1934.
inform the public or to furnish a public relations vehicle for the bureau or its activities; (6) to dramatize and document, in a background cause-and-effect fashion, great social and economic problems with pictorial evidence of what the government is doing about these problems."

The social studies are particularly interested in purposes four, five, and six as outlined above. The question: How effectively are these purposes achieved? may now well be asked. Just how good a source for films which can be used effectively as social studies material is the United States government?

In selecting governmental films for inclusion in this catalogue, the investigator reviewed over two hundred films representative of every department. He found a great deal of unevenness in the quality of the films, but on the whole they are well done. Some, such as The Plow, The River, and The Price of Progress, are truly excellent. Since many of the Department of Agriculture films were prepared to show specialized techniques, they are of interest only to those associated with these particular fields. The films on conservation, especially those on forestry, issued by this department are exceptionally good teaching tools. The Department of the Interior has a large number of films which may be used in geography and civics. There is a tendency toward similarity in many of the pictures which deal with our national parks and the CCC. One or two samples of these will probably suffice in most teaching situations. The Bureau of Mines distributes a large number of films made in cooperation with industrial concerns. These films deal with such subjects as The Story of Steel, The Story of Gasoline, and Transportation. For the most part, they are monotonous, detailed, process films which contribute little to the social studies. A few of the better ones have been included in this catalogue. The films issued by the Department of Labor, Women's Bureau, are extremely well suited for social studies classes studying modern industrial methods and problems. The Department of Navy and the Department of War films are, for the most part, recruiting films which sometimes tend to glamorize life in the United States service. Some of these films, however, lend themselves well to an understanding of our armed forces. Although the WPA

films are very well done, they are somewhat blatant in their enthusiasm for "made work."

Our discussion of governmental films would not be complete without a word about the United States Film Service. This group was organized in order to fill the need for "a clearing house for any information on federal motion pictures." This agency distributes but three films: *The Plow*, *The River*, and *Good Neighbors*. It also issues the *Directory of United States Government Films*, which lists all films distributed by the government. The main function of the United States Film Service, however, is to furnish information about films, and to provide a consultative and advisory service on problems of film making, distribution, and utilization.

IV. INSTRUCTIONAL FILMS

Most important of all the films available to the teacher are those specifically designed for school use. Ideally these films should be based upon units of study growing out of careful curriculum research. This research determines the fields of instruction and the topics which lend themselves best to motion picture presentation. Every step in production from the writing of the scenario to the scoring of the finished picture is subject to the criticism of subject matter specialists, educational research specialists, production men, and classroom teachers. When the production is completed, a handbook is prepared to guide the teacher in the use of the film. This handbook usually includes the objectives of the unit, an outline of the subject matter to be covered, activities which may vitalize the unit, a bibliography, and a copy of the scenario for the teacher's guidance. Complete with its handbook, this type of film "constitutes the backbone of the school-film library."

The Eastman Kodak Company, Teaching Films Division, is the leading producer of silent films especially designed for the class-

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28 Koon, *op. cit.*, p. 11.
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room. Production of these films was begun in 1928. The latest catalogue issued by this company lists over two hundred films, very many of which are suitable for geography teaching. The leading producer of sound films for the classroom is Erpi Classroom Films, Inc. (Erpi stands for Electrical Research Products Incorporated, a subsidiary of the Western Electric Company.) This organization produces about twenty-five films yearly, each bearing the sponsorship of one or more experts in education. Most of the 125 films listed in the current catalogue deal with the natural sciences, but in recent years an increased amount of attention has been given to social studies films which emphasize social geography. Other producers have entered the field in recent years and are making a small beginning in the production of social studies films. A complete list of these producers will be found in the Appendix.

There has been a serious lack of films suitable for history teaching produced by competent educators acting in collaboration with expert technicians. The outstanding work in this field has been done by the Yale University Press in their Chronicles of America Photoplays, produced in 1924. This series constitutes a real contribution to history teaching. "One of the greatest educational values of the Photoplays lies in their adherence to authenticity, in their inclusion of a correct historical background, in the patient research expended to portray every detail in historical correctness." Two outstanding experiments with these films, one on the junior high school level and one on the high school level, have attested to their worth as aids in stimulating interest in history, in learning more facts, and in retaining longer that which has been learned. On the other hand, these films reflect the age in which they were made. For the most part, they are poorly acted and poorly edited. While there is a tendency on the part of older students to laugh at the lack of polish in the acting, these films are

30 Hoban, Hoban, and Zisman, op. cit., p. 125.
acceptable for use in the middle grades. With the proper effort, a
mind-set may be established with secondary school students so
that the poor acting is forgiven in the light of the authentic history
which may be learned from this series. Indeed, adult groups have
made profitable use of these films.

V. THEATRICAL FILMS

There are on the school market today a large number of films
originally made for use in the regular motion picture theater. Fea-
tures, travelogues, animated cartoons, newsreels, documentaries,
and miscellaneous short subjects have been made available in 16
mm. size. For years educators interested in the use of the motion
picture deplored the fact that the products of Hollywood, made
by expert technicians working on great budgets, were not avail-
able for school use. To answer the demand for theatrical shorts,
the Association of School Film Libraries was organized in June,
1938. Financed at present by a grant from the General Education
Board, this association hopes soon to become self-supporting
through memberships and subscriptions to its film catalogue serv-
vice. One of the purposes of this organization is to “make available
for educational use desirable films hitherto unavailable; by se-
curing American educational pictures previously accessible only
to theaters and foreign films to which United States education has
not had access.” 33 This organization has succeeded in obtaining
school releases on practically the entire library of the issues of
“March of Time.” These films have proved extremely valuable
to social studies classes, and the Association of School Film Li-
braries has made a real contribution to education by securing
them for use in schools.

The Motion Picture Producers and Distributors of America, in
response to repeated requests by educators to have theatrical
shorts made available for school use, began an investigation of this
problem in the spring of 1937. 34 An invitation was extended to a
group of educators to work with the theatrical organization in

33 Prospectus, Association of School Film Libraries, Inc., 9 Rockefeller Plaza,
New York.
34 Teaching Films Custodians, Catalogue of Films for Classroom Use, pp. 3–8.
evolving a program of cooperation. Under the chairmanship of Professor Mark A. May of Yale University, an Advisory Committee on the Use of Motion Pictures in Education was formed. A group of reviewing panels were set up to evaluate the large number of non-current theatrical short films. These panels were composed of subject matter specialists, specialists in visual education, and classroom teachers. Out of the approximately fifteen thousand theatrical short subjects then available, at least five hundred were found to have sufficient educational promise to justify trying them out in schools. Extremely high standards of selection were adopted. These films in 16 mm. size are now distributed by Teaching Films Custodians, Incorporated, a non-profit organization composed exclusively of educators and organized by the Advisory Committee for the purpose of holding in custody, during the experimental period, the films listed in their catalogues. These films are rented only to bona fide educational institutions for regular classroom showings. The films are listed under such topics as art and music; literature and biography; the social studies; health, physical education, and recreation; and practical arts and vocations. Over 230 films are listed under the following social studies headings: anthropology and psychology, economics and government, geography, history, sociology, and religion. These films have greatly widened the teacher's choice of illustrative material, and although of unequal quality, much of the material contained in them serves admirably to enrich and vitalize the usual social studies course.

Another organization which circulates theatrical films is the Museum of Modern Art Film Library, a division of the Museum of Modern Art in New York.\textsuperscript{35} Founded in 1935 with the aid of a grant from the Rockefeller Foundation, this group has as its purpose the collection and preservation of representative motion pictures of all types. To render possible an examination of the history and function of this new art, 16 mm. and 35 mm. prints of many subjects held by the museum are made available to schools. From this organization may be obtained memorable American films; German, French, and Swedish films; and British and

American documentaries. Many "March of Time" subjects are listed in their catalogue as well as United States government films, such as *The River* and *The Plow*.

Another noteworthy attempt to make use of the theatrical film is the project being conducted by the Progressive Education Association's Committee on Human Relations.36 Under the direction of Dr. Alice V. Keliher, a number of sequences from films which vividly portray life situations were cut from the feature film and edited in the form of short subjects. These films were used experimentally by Dr. Keliher's committee for several years. In 1939 it was felt that the worth of these films had been sufficiently established to justify their general issuance to interested schools. Study materials have been prepared to accompany each film and the films are rented under provisions which strictly limit their use to actual teaching situations. The current catalogue lists fifty-seven short sequences ranging from five to thirty-two minutes actual running time. These films deal with such problems as secret organizations, effect of slums, gangsters, juvenile courts, chain gangs, pardon boards, and character education. The sequences are taken from such films as *Black Legion*, *Captains Courageous*, *Dead End*, *Good Earth*, *Life of Emile Zola*, and *Story of Louis Pasteur*. Although but a few of the films fit definitely into the social studies course, many teachers will welcome them for use in situations which are flexible enough to admit this type of material.

A large number of concerns carry miscellaneous theatrical films suitable for classroom use. A full listing of these firms is given in the directory in the Appendix. Among the leading dealers in 16 mm. feature length films are Bell and Howell, Commonwealth Pictures, Edited Pictures System, Films Incorporated, Garrison Film Distributors, Walter O. Gutlohn, Inc., National Motion Picture Service, Pinckney Film Service, and Y.M.C.A. Motion Picture Bureau.

VI. DOCUMENTARY FILMS

The documentary film, long a familiar form in European countries, has but recently found its way into the United States. Most

documentary films are propaganda films, and as Grierson points out, "so focused are we on purposes these days that all is propaganda." A documentary film may be defined as one which "dramatizes a social situation and points a way to the solution of the situation." This definition, however, would not satisfy all exponents of the documentary film, nor indeed a majority of them. A. A. Mercey, one of the leading students of documentary film in the United States, admits that the definition of "documentary" is still unlimited and unclarified. He, like most of the people working in this field, must be content at present with a description of what this film is and is not. The following characteristics of the documentary film, as set forth by Rothe in his book *The Documentary Film*, may help to make this type of film more meaningful and usable for the social studies teacher.

1. It utilizes the dramatic form in order to bring to life familiar things and people, and to assess honestly their place in our modern society.

2. It attempts an understanding of human values and knowledge of the issues governing our society today as well as in the past.

3. The documentary must approach the subject from a creative or even dramatic point of view. It carefully selects material for picturization in order to express an argument and fulfill a special purpose.

4. It must grapple realistically with problems of contemporary importance, taking into full consideration the accurate relationship of people to their surroundings.

5. "The immediate task of the documentalist is, I believe, to find the means whereby he can employ a mastery of his art of

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42 Idem.
43 Ibid., p. 82.
44 Ibid., pp. 118, 128.
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public persuasion to put the people and their problems, their labour and their services before themselves." 45

The outstanding examples of documentary film available to the social studies teacher are The Plow, The River, and various issues of the "March of Time." The first two films are productions of the United States government. They are propaganda for a better use of our natural resources. They aim to inform the public of the facts concerning our land utilization and to persuade them that something should be done about the problem presented. The "March of Time" attempts to present honestly, boldly, and sometimes shockingly the truth concerning outstanding current issues. It goes further in employing, in most instances, the historical approach in showing how these issues developed to their present state. In this connection it is significant to note that any attempt at an "impartial discussion of the economic, political, and social systems which control our citizenship immediately assumes the role of heresy. Documentary and its exponents are always open to suspicion." 46 The editors of the "March of Time" have felt this suspicion. Their issue on Inside Nazi Germany was barred from some theaters as being incendiary and harmful to our international relations.

Little objective evidence has been given to us concerning the use of the documentary film in the classroom. A significant piece of work has been done by Lloyd Ramseyer on the influence of the documentary films on social attitudes. 47 Using the WPA films, Work Pays America and Hands, and the soil erosion films, The Plow and The River, Ramseyer set out to find what changes these films made in attitudes of persons ranging from pupils in the grades to adults. As a result of a series of tests and essay statements, the investigator concluded that changes in attitudes can be effected by such films; 48 that all normal people are about equally likely to have their attitudes changed by these films; that the attitudes of girls were somewhat more affected by motion pictures than were those of boys; that significant differences

45 Ibid., p. 130.
46 Ibid., p. 13.
48 Ibid., p. 116.
were found in the attitudes held by children of parents in different occupational groups; and that the pictures helped the individuals to think more clearly in relation to the problems dealt with by the films. Ramseyer concluded from these findings that: "If such pictures help people to think more clearly about the problems with which they are concerned, if they help them to be more consistent in their thinking, then this is added evidence of the value of such pictures as educational devices."  

The documentary films annotated in this catalogue are among the best of all the films listed. In general they tend to be better photographed, better acted, and better edited than most of the other types of films. No one producer or type of producer has a monopoly on the documentary form. Certain classroom films and "industrials" tend toward the documentary form in that they dramatize and emotionalize certain phases of life's activities. The government and theatrical documentaries have already been mentioned. It is the writer's opinion that this form is destined to be used more and more in the schools of America and that school instruction will profit greatly thereby.

VII. SCHOOL-MADE FILMS

A great many schools are now engaged in producing their own teaching films. One investigator writing in 1938 found that over two hundred schools were engaged in the production of films. This number undoubtedly is on the increase. It is difficult to say just how far this movement has gone, for, as Dale points out, many of the schools engaged in this work do not publish their experiences. It is also true that many of these films are made for local consumption, and little or no effort is expended to make them available to others. It seems that a definite need exists here for an exchange of some sort whereby the school in California which has produced a film on the citrus grower could exchange its film with a Massachusetts school which has made a picture on

49 Idem.
50 Ibid., p. 117.
51 H. R. Finch, "Film Production in the Schools," Educational Screen, XVII (September, 1938), 216.
52 Dale, Dunn, et al., op. cit., p. 272.
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a New England town. Without question, school films, important as they are as an educational experience for those who plan and produce them, could also serve to enrich the background of students in other schools.

An outstanding example of the school-made film was produced by the faculty and pupils of the Laurel Hill Avenue Platoon School, Providence, Rhode Island, in 1934. Entitled "Colonial Rhode Island," this film was shown in Rhode Island schools during the Tercentenary of Rhode Island and Providence Plantations in 1936. Eight hundred and forty children in grades three, four, five, and six took part in the production, 378 of them appearing on the screen. Included in the film were such incidents as the banishment of Roger Williams from Salem, the founding of Providence, Indian life in colonial Rhode Island, and Rhode Island's charter. The authenticity of the film was checked by an official of the Rhode Island Historical Association. The work necessary to produce this film without a doubt created a lasting impression upon the pupils who participated in the project. The children who saw the film were stimulated to re-create the life of the past in their own schools, and the film can well be used in other schools in other states as a lesson in history and as a lesson in how the past can be made to live today.

A more recent project has been carried out by the schools of Denver under the direction of Roy A. Hinderman, school special service chief, and advised by C. F. Hoban, Jr., and F. E. Brooker, of the American Council on Education. Students and teachers were assigned to the following committees: (1) organization of materials, (2) preparation of scenarios, (3) photography, (4) editing. Five subjects, approximately four hundred feet each, are titled as follows: Denver's Food Supply, Shelter in Denver, The Protection of Our Health, How to Have a Good Time in Denver, How to Get a Job in Denver.

The number of examples of such projects could be multiplied many times. Dale summarizes thirty-seven articles describing

54 Josephine Hoffman, "News and Notes," Educational Screen, XVIII (May, 1939), 166.
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Film production in schools.\(^{55}\) Finch describes a wide variety of similar projects.\(^{56}\) The commonest types of films listed are work in creative dramatics, school newsreels, and general publicity films. The effectiveness of school films in improving civic attitudes is well outlined by Hart in his brief article, “Possibilities in the Use of the School Newsreel.”\(^{57}\) Films were made on such subjects as safety, care of the school grounds, good sportsmanship, and school spirit. The success of these films seems to have gone far toward making the students conscious of their social obligations. The school-made film seems to have a brilliant future.

VIII. MISCELLANEOUS FILMS

Among the many types of films available one of the fastest growing and most useful is the film produced by the various states. The purpose of most of these films is to attract visitors; hence they try to give as attractive a picture of their resources as possible. Granted that these films do not give a complete picture, they do help to acquaint students with the various sections of our country and help to furnish much needed background material. Some of these films, notably those produced by the Virginia Conservation Commission, stress the historical points of interest.

A similar type of film is distributed by foreign governments who hope to attract visitors or build up good will. Among the best of these are the products of the Canadian Motion Picture Bureau. Largely scenics, these films give a good picture of our northern neighbor. Similar travel films are available from steamship lines. The Cunard White Star Lines distribute over one hundred travel films. These are, of course, a type of advertising film.

Last but not least there are many propaganda films on the market. Some are advertising films, some are government films, and others are put out by independent agencies whose purpose it

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\(^{55}\) Dale, Dunn et al., op. cit., part IV.

\(^{56}\) Finch, op. cit., pp. 216–218.

\(^{57}\) W. G. Hart, “Possibilities in the Use of the School Newsreel,” Educational Screen, XVII (June, 1938), 185–187.
is to mold public opinion for some "cause." Among these are films for peace, for control of munitions manufacture, and for or against organized labor. There are also the "anti" films: anti-New Deal, anti-communism, anti-Fascism, anti-trusts, and anti-almost-everything. These films come knocking at the classroom asking admittance. As in the case of the industrial film, the objectives which the producers have in mind must be in harmony with the objectives of a well-planned educational program if they are to be presented to young and impressionable pupils.

IX. THE PLACE OF THE FEATURE LENGTH FILM

The films listed in this catalogue are for classroom use. The film for auditorium and recess showing also deserves consideration. It is not, however, within the scope of this catalogue to deal with the large number of films available for this purpose. The films listed here are, for the most part, one or two reels in length. A few longer ones have been included to serve the teacher who has special need for them. Since it is desirable to discuss the film before and after showing, two reels are about the most that can be shown in any one class period. Some teachers may find it of interest to experiment with the feature length film treated as a serial, showing a reel or two in each class session until the entire production has been shown. Others will want to cooperate with local theaters in conducting special school matinees. Films shown in the regular theater may be referred to and reported upon during class discussions. Our schools need to teach motion picture appreciation, and teachers of the social studies can do much to aid in this movement. It is hoped that in the near future someone will evaluate the feature films available for use in the schools, and indicate the best methods of dealing with them.

X. GENERAL GUIDES TO FILMS

The following references contain useful lists of film producers and distributors.


The most complete catalogue on non-theatrical films. Each film is listed according to the Dewey Decimal System. A brief annotation,
obtained from a number of educators, is given and all pertinent information concerning size, sound or silent, and distributors is included. Annual compilation with quarterly supplements.


An alphabetical list of over fourteen hundred "free" films. Number of reels, width, sound or silent, and distributor are given opposite title of each film. No annotations.


One of the most complete annual lists of non-theatrical films from all sources. Classifies the films into 155 subject groups. Annotations are very brief, but include number of reels, size, sound or silent, and whether free or rental films.


Lists all films produced and distributed by governmental agencies. Classified topically and briefly annotated.


Gives the names and addresses of sources to which inquiries or orders should be sent. Briefly describes nature of films available from each source and indicates provisions of distribution.

**XI. BIBLIOGRAPHY***

The references listed below will aid those interested in obtaining a broader knowledge of the types of films available for use in schools.


Holds that no advertising material should enter the classroom and that propaganda material should be sharply scrutinized.

Finch, H. R. "Film Production in the Schools." *Educational Screen,* XVII (September, 1938), 216–218.

A survey of current practices and problems in school-made films.


An appeal to the advertiser to turn off the ballyhoo and give the teacher good, straight, usable film material.

*Refer to Bibliography at end of Chapter I for general references.
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Home-made films as an aid in teaching social obligations.

The need for more facts and less advertising in industrial films for school use.

A report compiled for the International Congress of Educational and Instructional Cinematography. Summarizes the theory and practice relating to the use of motion pictures in American schools.

The philosophy and practice of the United States government's film activities.

How *The Plow* and *The River* were made, and how they can serve the social studies.

A brief statement of the nature of the documentary film and its possibilities.

A controlled experiment using six 16 mm. governmental films of a documentary nature. Tests were given to determine the change in attitudes portrayed. It was found that the pictures not only had considerable effect on the attitudes, but also helped the pupils to think more clearly concerning the problems pictured.

A summary of the strengths and weaknesses of the free film, with suggestions on how to deal with them.

The outstanding book on the art, philosophy, and nature of documentaries. Traces the history and progress of this form of film art.

How business has made use of the motion picture in its program of propaganda.
CHAPTER III
Problems of Film Utilization

I. WHAT SIZE FILM IS BEST FOR CLASSROOM USE?

There are three leading sizes of motion picture films in use today. These films, rated according to their width, are 8 millimeter, 16 millimeter, and 35 millimeter. The smallest of these, the 8 millimeter, is fast growing in popularity among amateur cinematographers. It is the least expensive to purchase and for home use it is perfectly satisfactory. The 35 millimeter film is standard theatrical size. For many years most classroom films were produced in this size. Its expensiveness, bulk, and hazard from fire, as well as the high cost of equipment for projection, has caused a rapid decline in its popularity outside the theater within recent years. Sixteen millimeter film has become standard film for classroom projection.¹ Through the recent advances made in 16 millimeter projection apparatus, this sized film compares favorably with the standard theatrical film. At first, considerable difficulty was experienced with the sound on sub-standard film. A number of experiments were conducted in putting the sound on discs. It was soon found that by omitting the sprocket holes on one side of the film space could be given to the sound track. Further advances removed most of the hum which characterized early 16 millimeter sound. Today, because of brilliance of projection and clarity of tone, the 16 millimeter film is the accepted standard size for classroom use.

Practically all classroom films are now obtainable on 16 millimeter stock.² Leading distributing agencies report that the 16

millimeter films rented and sold to schools now outnumber the 35 millimeter rentals and sales by ten to one. All films listed in this catalogue are obtainable in 16 millimeter size. Some may be obtained on 35 millimeter stock, but teachers are strongly advised to obtain 16 millimeter projectors and to show this sized film in their regular classroom situations.

II. SOUND OR SILENT FILMS

A great deal of controversy has arisen in recent years over which is more desirable in a particular learning situation, the sound or the silent film.³ Out of this difference of opinion, based upon an inconclusive amount of objective experimentation,⁴ there has come a definite feeling on the part of those most active in directing the utilization of films that both sound and silent films have a definite place in school instruction. The principal arguments in favor of the silent film seem to be that it costs less than the sound film and that it is more flexible inasmuch as it allows the teacher to develop the lesson unit to suit his own group, to interpret the material in the light of the background of the class, and to fit his oral explanations to the vocabulary needs of the group.⁵

The sound film is unquestionably best suited to the depiction of those elements in which sound is an integral part of the situation. A film showing the inauguration of a president is obviously more effective when the voice of the president can be heard as he takes his oath of office. It has also been found that the sound

³ An excellent statement of this controversy is to be found in "A Symposium on Sound and Silent Films in Teaching," Educational Screen, XV (April, 1936), pp. 2–8.


⁵ Hoban, Hoban, and Zisman, op. cit., pp. 108–110.
film is helpful to those who have reading difficulties. In the Erpi experiments it was discovered that highly technical terms were comprehended by children in the lower grades when these terms were used in connection with the actual objects or processes which they explained. The sound film is also a valuable teaching tool inasmuch as it brings into the classroom a new personality, a new voice—a voice of authority which is carefully synchronized with the picture which it explains. The sound film saves the teacher’s time in preparation by presenting an explanation already well thought out. In connection with this last point, the sound film has been found to aid the teacher deficient in subject matter and lacking “dynamic directive ability in the classroom.”

It may be well to point out that many sound films may be used as silent subjects by the simple expedient of turning off the sound. This procedure is often effective with the type of film in which the sound consists principally of a synchronized narration. The teacher may furnish his own running comment, or may direct class discussion during the showing of the film. Where the sound is an integral part of the film, to try to deal with the pictured material alone is often unwise and frequently results in distortion and confusion. Under no circumstances should the teacher attempt to run a sound film on a silent machine. Serious film damage is inevitable. Silent films may, however, be shown on a sound projector.

Both silent and sound films have been included in this catalogue. Where the best film available is obtainable only in silent form, no hesitation should be felt in securing and using this film. On the other hand, all things being equal, it is the writer’s opinion that the sound film will contribute most to the majority of the topics dealt with in the social studies.

III. BUY, RENT, OR BORROW?

One of the greatest deterrents to the use of films in the classroom has been their rental costs. This cost has undoubtedly accounted for the large number of “free” films which have found their way into our schools. Even with this class of film, the user

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6 Eads, op. cit., p. 17.
7 Hoban, Hoban, and Zisman, op. cit., p. 112.
must pay transportation costs, and small though this may be, it proves an insurmountable barrier to schools with badly strained school budgets. The average 16 mm., silent film rents for $1.00 per reel, per day. Sound films average $1.50 to $2.00 per reel, per day. For films more than one reel in length the cost increases proportionally. Visual education experts usually advise that an instructional film be shown several times during the course of a unit of work. This repetition would necessitate several days' rental on a film. Teaching Films Custodians and The Commission on Human Relations follow the practice of renting their films for a minimum period of one week and advocate that a school system rent the films by the semester in order to have them on hand when needed.

Various schemes have been worked out whereby the schools may rent a series of films at reasonable rates. The William H. Dudley Visual Education Service, Inc., has set up regular circuits of film circulation whereby the members of the circuit receive their films in regular order at a considerably reduced price. The Yale University Press has a similar scheme whereby if ten or more schools within a certain area subscribe to the whole series of films and ship the films from one to the other, a considerable saving is effected. One of the principal difficulties with this system lies in getting the proper film at the time when it fits in best with the class work. Too often a film dealing with the Civil War arrives when the class is studying the Revolution.

Instructors have usually found their use of films most satisfactory where these films were owned by the school system and circulated from some central agency. In such situations the films could be scheduled in keeping with local needs and be more readily available for repeated showings during the semester. The average silent instructional film costs $20 to $25 per reel. Sound films average from $40 to $50 per reel. Many government films may be obtained at about half these costs. Despite the fact that government films are obtainable for the cost of transportation, the difficulty of getting these films when needed, because of heavy booking, makes their ownership by local schools highly advisable.

Another method of film ownership which has proved very satisfactory in many states is the cooperative film library. The participating schools each deposit one or more films in a centrally located distribution center, often a teachers college or other school of higher learning. The act of depositing one film plus the payment of a small fee to cover the expenses of handling the films entitles each school to the use of one film per week. The next year another film is deposited, and, since the school now has two films in the library, two films may be borrowed each week. As the library grows and as schools increase their film deposits, the number of films they may borrow naturally increases. In most of these cooperative libraries, the school may withdraw its films at the end of any school year and start its own library if it so desires. The advantage of cooperative action on the part of schools has been well established by the success of the libraries which have been set up.

The cost of films has been, without question, a barrier to film use, but it is not an insurmountable one. If teachers, convinced that films add to the effectiveness of their teaching, can bring favorable arguments to bear in favor of this medium, then provision can be made for them in school budgets. Too long have films been considered by the teachers themselves as added attractions, as desirable non-essentials, rather than as necessary tools to be used in teaching. The change must come first from the teachers themselves. Then, by cooperative purchases and wise rentals the cost of an effective film program can be kept at a figure far below its actual educational contributive value.

IV. HOW OBTAIN THE PROPER FILM AT THE PROPER TIME?

As has already been pointed out in the discussion of the cost of social studies films, many teachers experience difficulty in securing the best available film for use at the time when it will best fit into their programs. Some suggestions have also been made concerning the various methods of financing film programs. The problem now is to work out a system whereby the teacher can rely upon the receipt of his films when he needs them. If the

school or school system owns its own films, then the problem is simplified. In this situation the greatest need is for a competent person to handle the films in the school and to make sure they are always in good repair and ready for use. A general schedule could then be made out for the use of machines and films. This schedule should be prepared for an entire semester, and care should be taken to see that the use of the machines and films is properly apportioned to the various teachers. If such scheduling is done at the beginning of the semester, much time and effort can be saved. Too often, where the materials are not so scheduled, two or more teachers apply at the last minute for the same material, with resulting confusion and loss of teaching efficiency. Dent tells of a Wisconsin school in which a chart made out by the director contains spaces for each day and hour of the week and lists the time when each teacher wishes visual material during that week. The semester chart will be an efficient aid to the teacher who wishes to plan his work well in advance.

When the teacher must rent films, the situation is somewhat different. Even if the teacher has ample funds with which to rent any film on the market, and knows just what films he wants, there would still be the problem of scheduling the films in such a fashion that they would arrive exactly when needed. In some cities the ordering of films is done by the director of visual education. Here, then, it is a matter of the individual teacher planning his work well in advance and getting his requisitions to the director in good time. Where the teacher orders his own films, it is important that the films be ordered well in advance, preferably in the spring for the following fall semester and in the fall for the following spring semester. Advanced ordering is especially important when government, industrial, or other "free" films are to be used. Some distributors ask the teacher to indicate a second choice in case the preferred film is not available. Unless there is no film available from the same distributor which will do the educational job equally well, the teacher should not order another film just to have something to show at this time. Instead, it is sug-

10 Dent, op. cit., p. 182.
gested that films be ordered from one source at a time and that several alternate dates be given when each film may be used. When the most important bookings have been confirmed, then the teacher should order from the next source and give them the open dates which will fit in with a teaching schedule which has been adjusted to any changes necessitated by the first films scheduled. In this way the teacher will avoid receiving adjusted dates from several distributors at the same time, thereby throwing the sequential teaching arrangement into confusion. By exercising care in scheduling and by ordering early, the teacher can obtain a maximum number of good films which fit well into his term plans.

In ordering films the teacher will find the following suggestions helpful:

1. If possible, order the majority of your films from one source to minimize the necessary clerical work, reduce the possibilities of disappointments, and assure better service from the distributor.
2. Be sure to specify whether you want 16 mm. or 35 mm. films, and whether they should be sound or silent.
3. Always give the full, correct title and number of the film you desire.
4. Requests for films should be made on official stationery.
5. Order films well in advance. Films are usually scheduled according to receipt of the order.
6. Return films promptly in order that the next user may not be inconvenienced.

V. HOW TO CARE FOR FILMS

Practically all distributors include in their catalogues directions for caring for films to try to offset the large amount of film damage suffered annually because of careless handling by teachers. It is usually necessary for schools to pay for damage to films while in their possession. Observance of the following rules will help to keep film damage at a minimum, and will improve the film presentation.

1. As soon as a film arrives examine it to make sure that it is ready for showing. Nothing spoils the effect of a film quite so
much as to find that the image on the screen is upside down, or that the writing on the subtitles is in reverse.

2. A sound film cannot be used on a silent machine. The sound film has but one sprocket hole and one set of teeth on the silent machine sprocket will damage the sound film’s sound track.

3. Clean the sprocket teeth and the film gate frequently. The tiniest particle of dust may scratch the emulsion on a film and cause white streaks to appear on the screen the next time the film is shown.

4. Make sure that the film is properly threaded so that loops have been left at the proper points, and that no undue tension is placed upon the film at any point. Observance of this rule will avoid much film damage.

5. Grease, oil, or water will damage the emulsion on the film. Do not allow such substances to come in contact with the film.

6. Most distributors prefer to do their own repairing of the films. If a film should break, tuck one broken end under the other on the rewind reel and turn by hand until it is secure. Never use pins to fasten the ends together because the person who examines the film for the distributor is likely to injure his hands.

7. Keep the films in their metal containers in a moderately cool, dry place to prevent them from becoming dry and brittle.

8. Don’t rewind films before shipping. The distributor will rewind them and examine them at the same time.

9. The projector should be operated by an experienced operator. He may be the teacher or a competent pupil, but he should know how to run the machine.

VI. HOW SHOULD FILMS BE USED?

Having obtained the best available film, the teacher now asks from what techniques the maximum benefit may be derived. Wherever possible, the writer has pointed to definite teaching techniques applicable to the specific films annotated in this catalogue. It may be helpful here, however, to list briefly the generally accepted procedures for using films in teaching the social studies.

1. Preview the film. Most films arrive the day before they are
to be shown, thus giving the teacher an opportunity to go over the film carefully and to plan the day's lesson which utilizes the film. If a teacher's guide accompanies the film, it should also be studied carefully for suggestions concerning the best way to utilize this particular film. It is very important that a thorough study of the film's content should be made before the film is shown to the pupils. Just as the conscientious teacher would not assign reading material with which he is not familiar, so he should not expect to teach an effective lesson with motion picture material which is new and strange. A great many teachers have been considerably embarrassed to find that they have brought into the classroom highly objectionable and even obscene material in motion pictures which they have not previewed.

2. **Plan for proper use of film.** The first showing of the film may serve to introduce the subject, elaborate a particular phase of a topic, or review the material covered. The purpose which the film is to serve should be definitely understood before the film is shown. As already pointed out in the chapter on evaluation, different films are suited to different purposes. In an early experiment, Hollis found that most films were uniformly better for introduction than for review. He explains this by pointing out that "the film shown at the outset sets up a greater interest in the topic than the oral introduction, arouses more questions, and therefore stimulates closer attention to the subsequent lesson material." 12 This evidence does not necessarily mean that this same film could not be advantageously used for review purposes. As Doane pointed out in his classification of films, different films are suited to different purposes. 13 The time for the introduction of the film into the class work will depend upon the purpose it is to serve. The technique of introducing the film will also vary according to the aforementioned purpose or purposes. Dunn and Schneider list six ends which the film may serve: 14

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SELECTING FILMS FOR THE SOCIAL STUDIES

a. Getting facts, or serving as a direct source of information.
b. Developing concepts, or a broader sensory development.
c. Promoting thought.
d. Developing attitudes and interests.
e. Socializing.
f. Reviewing, summarizing, or testing.

3. Set the stage. It is most important that the class should be ready and eager for the film showing. This motivation may be accomplished in a number of ways. Hollinger suggests that a preliminary test be given in order "to stimulate a desire to know, or to develop skill, and to direct attention to important ideas in the motion picture." Others suggest listing of the purposes for the showing on the blackboard in the form of questions to be answered by the film. In some situations the teacher may introduce the ideas to be gained from the film by map work to orientate the pupils to the place to be seen in the picture; by socialized discussion drawn from the class regarding their present knowledge of the subject to be pictured; and by raising questions as to what the picture should add to their present knowledge. Any number of such attention-gaining devices may be utilized by the alert teacher after he has previewed a particular film and determined upon its use with his particular group.

A large number of such suggestions for adapting a film to the current interests and capacities of a class and for introducing the use of the film in the day's lesson are made by Brunstetter in How to Use the Educational Sound Film. He suggests that the films be suited to the grade level of the group by drilling on unusual words prior to the film showing and by concentrating on the essentials which the class should know in the film. He suggests also ways in which the environment of the children may be utilized in preparing for the film showing and how the film may be related to the other school activities. Most significant to social studies teachers are his suggestions for dramatizations by pupils or teacher leading up to the film showing and the use of maps,

slides, and still pictures to prepare pupils for ideas in the film.

4. Show the film. Having decided upon the purpose for which the film is to be used, the showing itself should be so conducted as to stimulate student thought toward desired conclusions. The following general statements may serve as a guide in this process:

a. Have all apparatus set up and in readiness before the lesson begins.

b. During the initial showing, allow the film to tell its own story, calling attention to special picture items only when absolutely necessary.\(^{17}\) Many teachers feel that subtitles should be read to children, but it is the writer’s opinion that this practice is not desirable unless the pupils are unable to read or to understand them. In the case of the sound film there seems to be agreement on the desirability of allowing it to tell its own story.

c. In some instances a portion of the film may be shown to illustrate a particular point. In many cases one reel of a film will suffice instead of the two or three reels which comprise the entire picture.

d. One or two reels are considered the maximum to be shown in one ordinary class period.

e. It is undesirable to show two or three unrelated films at a showing.\(^{18}\)

f. If possible, show the film in the same classroom in which the class ordinarily meets, and have the class meet in the regular way. It detracts from the effectiveness of the lesson if several classes are crowded into a room for the showing, or if a large number of classes gather in the auditorium. Too often this latter type of presentation becomes a “movie show” rather than a presentation of visual aids to learning.

5. Discuss the film. Follow up the film showing with discussion. Explain any unusual photography or other new or unique material.\(^{19}\) Jot down questions which may be answered by another viewing. Relate the material seen to the subject at hand. Check

\(^{17}\) G. S. Willey, *The Silent Film as a Teaching Aid*, p. 15. Denver, Colorado: Akin and Bagshaw, 1935.

\(^{18}\) Brunstetter, *op. cit.*, p. 72.

on the purposes as outlined before the film showing and see if the film has done the things it was hoped that it would do. Testing may be one of the follow-up exercises. The effectiveness of the motion picture in education will be greatly enhanced if the pupils are held responsible for information gained in this manner. During this follow-up period other aids may be used to clear up points which the picture touched upon but did not explain. Maps may be used to refer to locations. Still pictures may be used for detail which was missed in the moving picture. These follow-up periods should also be alive with activities suggested by the film.

6. Show the film again. Most films add greatly to the knowledge of the group when shown for a second, a third, or even a fourth time. These subsequent showings should each be motivated by special purposes and should fill felt needs. For example, the film may be referred to to clear up a disputed point about the occurrence of an event or the appearance of someone or something. To clear up this point the film is shown again and all seek to find the correct answer. Thus the film may serve as a point of reference. It is not always necessary to show the entire film to solve such problems. A short sequence, containing the desired information, will often suffice. Many times a series of questions may be answered by showing the whole picture, stopping the film when an advantageous point has been reached, then discussing what has been seen, and raising questions to be answered by the remainder of the film. Often discussions with questions and answers may be carried on while the film is being shown. Brunstetter suggests that with sound films the sound may be shut off and either teacher or pupils may explain the action as it occurs. Finally, the motion picture may be repeated at the end of a unit of work for review. Many films of an overview nature serve excellently the purpose of summary and review.

No attempt has been made here to give an exhaustive summary of the best teaching methods to be used with the film in the social studies classroom. The techniques of film utilization are by no means standardized. It is strongly urged that each teacher ex-

experiment with various methods of film utilization and adopt those which seem to fit his situation. He should vary the methods of presentation, at all times keeping in mind that the lesson should be an active process in which each pupil should participate. For further references on techniques of film utilization, refer to the bibliography at the end of this chapter.

VII. SELECTED REFERENCES ON TECHNIQUES OF FILM UTILIZATION

The following references deal more fully with the various aspects of film utilization outlined in the foregoing chapter.

Brown, H. M. "Teaching Aids for Junior High School History." *Historical Outlook*, XX (December, 1930), 384–386.

This teacher reports the use of motion pictures to introduce new units, for review, quizzing, and to develop observation.


Chapter III deals at length with the "Techniques of Teaching with Sound Films." Many examples of successful techniques are given.


Suggested steps for teaching with "Chronicles of America Photoplays." Specific illustrations are given.


How one teacher used the "Chronicles of America Photoplay" Pioneer Woman in a study of the West.


A summary of the literature dealing with techniques for film utilization. Contains excellent summaries of many of the works listed in this bibliography.


A controlled experiment showing an increase in knowledge, information, interests, and attitudes on the part of those who were taught with films and slides.

Hollinger, John A. "An Effective Learning Technique Using Motion
SELECTING FILMS FOR THE SOCIAL STUDIES


The test, teach, retest, drill formula applied to the motion picture.

Hoke, G. W. “Planning Instruction with Classroom Films.” *School Executive Magazine*, LIll (April, 1933), 265–267.

The use of silent motion pictures in achieving classroom objectives. How human relationships may be taught.


The activities, procedures, cost, and techniques used in an American history film program.


The film used in a unit on the West. Good description of actual projects motivated by the film.

Poole, Irene. “The Motion Picture in the Classroom.” *Educational Screen*, X (June, 1931), 169–171.

Conclusions arrived at concerning the use of films in Akron elementary schools.


Use of the motion picture with other aids in a well-planned unit of work on Lincoln.

Willey, G. S. *The Silent Film as a Teaching Aid*. Denver, Colorado: Akin and Bagshaw, 1935.

Results experienced by teachers in the University of Denver Elementary Training School in the use of the silent film.
PART TWO

A Catalogue of Social Studies Films
HOW TO USE THIS CATALOGUE

Organization
The films are listed in alphabetical order, according to title, under the topics which they best illustrate. At the end of each topic there are cross references to other films which relate to this topic. The full annotation to these films will be found under the topic for which they are primarily suited.

The Reviews
Each review consists of three parts. The heading gives the title, length, whether silent or sound, distributor, copyright date, cost, whether accompanied by a handbook, and the grade level suitability.

The first paragraph gives a synopsis of the film. The first sentence in this paragraph indicates the general nature of the film. The film content is described in the order in which the scenes appear on the screen. The content of each film is noted separately to aid those who desire to use only a portion of the entire production.

The second paragraph contains an evaluation of the film for social studies purposes. The first word or so in this sentence stands out in bold type to indicate the judgment formed concerning the film. Suggestions are then given for using the film.

The Title
The title given is that which appears on the film. Where more than one title has been used with the film, this fact is noted.

Length
The length of each film is given in terms of reels. The average running time of a full length silent reel is fifteen minutes. A sound film requires ten minutes for projecting one reel. A 16 mm. reel averages four hundred feet in length. This information will help the teacher in planning the film lesson.

Sound or Silent
The symbols Si. and Sd. are used for silent or sound films. Where films are available in both types, both symbols are given.
Size

Since all films listed in this catalogue are available in 16 mm. size, no special symbol has been used to indicate this fact.

Distributor

The principal distributor’s name is given in the heading. In many cases he is also the producer. Since this is a basic list, and since sub-distributors change rapidly, it is not felt advisable to include the names of all agencies which handle each film. If a film cannot be obtained from the principal distributor, or if he is located at a distance which makes transportation costs prohibitive, consult the directory of distributors in the Appendix, where, in many cases, the names and addresses of other agencies which carry the film in question are noted under the principal distributor’s name. In case of doubt, address inquiries to the distributor whose name appears in the review.

Date

The date found in the heading will help indicate the recency of the production and will help to serve as a guide in choosing films. The date given is usually that of the copyright.

Cost

The symbol $ indicates the sale price of the film. The symbol $ indicates the rental price. Unless otherwise noted, the rental cost is for one day. Time consumed in transportation is not ordinarily charged to the renter. “Free” films are those which are loaned free of charge, but the borrower usually pays all transportation costs. In some cases the distributor sends the films prepaid.

Teacher’s Guide

Whenever a guide or handbook accompanies the film, this fact has been noted in parenthesis after the cost. When films are purchased outright, a handbook is included in the sale price. When films are rented the handbook is loaned to the borrower.

Grade Level Suitability

Films suited to the first three grades are indicated by the use of the word primary.

Films marked El. are suited to the intermediate grades—four to six.
A CATALOGUE OF SOCIAL STUDIES FILMS

The symbol \textit{J.H.S.} indicates films suited to the junior high school—grades seven to nine.
Films marked \textit{H.S.} are usable in high school classes.
Where more than one of these symbols appear in the heading, it indicates that the film has a wide range of grade level suitability.

Evaluation

The first sentence in the second paragraph contains the film rating in bold type. It is usually the first word in the paragraph.
\textbf{Excellent} films are those which are truly outstanding in their suitability for the subject under consideration. They are highly recommended.
\textbf{Good} films are recommended as possessing qualities which make them desirable for social studies work.
\textbf{Fair} films are not recommended unless the teacher feels that his particular situation justifies the use of a film which, despite its flaws, still possesses some merit. A few of these films have been included in this catalogue where there is a scarcity of usable motion pictures to illustrate a particular topic.
\textbf{Poor} films have not been included in this catalogue. Over two hundred of the films evaluated fell into this category. They should never enter a social studies classroom and hence have not been mentioned.

A Summary of the Symbols Used

\textit{S}i.—Silent
\textit{S}d.—Sound
\textit{S.}$\$—Sale price
\textit{R.}$\$—Rental price
\textit{“Free”}—Loan, borrower pays transportation costs
\textit{E}l.—Grades four to six
\textit{J.H.S.}—Grades seven to nine
\textit{H.S.}—Grades ten to twelve
I. Biography

Outstanding Personages in American History

I A. Barton, Clara

Angel of Mercy. 1 reel. Sd. Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

The story of Clara Barton and the founding of the Red Cross "...pictures the ladies of the days of Victoria. They may not work, except to embroider or perform similar lady-like activities. Then men ran the world. The scene shifts to the Civil War. Women were permitted to visit the hospitals to weep over their dead and wounded. Seeking a way to eliminate the neglect which has caused the death of so many wounded soldiers, Clara Barton concludes that the women should go to war to tend the men. She attempts to enlist, but is summarily rejected. A few women, however, follow her example and go into the field to serve in the hospital. Their ministrations are accepted, until a shell wrecks the hospital, causing the death of one of the nurses. Clara Barton, despite her dismissal by General Garfield, continues her work. Failing health compels her to seek a cure in a Swiss sanitarium. There she is approached by a group of people who are desirous of her aid to secure the membership of the United States in an international organization, the Red Cross. She successfully asks Congress to adhere to this international organization, but when a great conflagration comes to one of the nation's cities, Clara Barton, in her own name, asks the aid of the Canadian Red Cross. With the coming of this help the entire country awakes to the service which the Red Cross stands ready to give. A montage of scenes of disaster, against a waving Red Cross flag, closes the film."

Fair for units on the Civil War, the Red Cross, and social life in America. The setting will add to the "atmosphere" of historical study.

I B. Bond, Carrie Jacobs


A biographical sketch of the life of one of America's outstanding composers, narrated by Edwin C. Hill. The story opens with Mr. Hill inter-
viewing Mrs. Bond. Then as her life story is told, certain episodes are portrayed and her music is sung. Included are "End of a Perfect Day," "I Love You Truly," and "Just a Wearyin' for You."

A good film to introduce an outstanding composer of songs which have become part of our folk music. The subject is delicately handled, and the music is well recorded.

**I.C. Boone, Daniel**

Daniel Boone. 3 reels. Si. Yale University Press Film Service, 1924.  

Traces the struggle of the early years in Boonesboro. In 1775 Judge Henderson plans to settle the backwoods country along the southern side of the Ohio River. He forms the Transylvania Company and selects Daniel Boone to lead the way. Boone, aware of the ways of the Indians, sees two lying in wait for him. He pretends to swallow his knife and, mystified, the Indians let him alone. At Boonesboro in 1776 a messenger arrives with news of the Declaration of Independence and the settlers feel they are now an outpost of a great nation. The struggles of the settlers against the Indians are well portrayed in the second reel. Their fields are set afire and their children killed by Indians. Many want to give up but Boone holds them together. Winter brings starvation and disease and Boone goes to Salt Licks for salt. He is captured by the Indians and adopted into their tribe. He overhears a plot to attack Boonesboro and escaping, returns in time to warn the settlers and lead them in their fight against the Indians. Reel 3 finds the settlers triumphant when the tunnel which the Indians had dug to get under the Stockade collapses. The Indians are convinced that Boone is "bad medicine" and give up the attack.

**Good.** Although one of the most poorly acted of the "Chronicles," this film has a definite value. Children in the grades enjoy its dramatic appeal and older students can profit from its excellent atmosphere. The view of the frontier village in the first reel is a remarkable restoration and this reel alone could be used to advantage in many history classes.

**I.D. Booth, John Wilkes**

The Man in the Barn. 1 reel. Sd. Teaching Films Custodians (MGM), 1936. R. $5.00 for two weeks. El., J.H.S., H.S.

"This is the dramatization of a theory that John Wilkes Booth did not die until 1903 when, as David E. George, he committed suicide. David George, we hear, confessed on his death bed in Oklahoma that
he was Booth. The scene shifts to 1865. Torchlight parades celebrate the end of the Civil War. A man rushes out through the stage door of Ford's Theatre, escapes on horseback. Twelve days later, Booth is trapped in a burning barn. A single shot is heard. Booth's body is removed to a gunboat where a doctor who once operated on Booth's neck claims there is no resemblance to Booth, although the dead man has a scar on his neck. Seven people, however, identify Booth, and his initials are found tattooed on his arm. But rumors persist that this is not Booth. We learn that, strangely enough, the telegraph wires unaccountably went dead on the night of the assassination; that one of the main roads to the South had been neglected by searching troops; that the sentry who let Booth pass was not questioned. We return to Oklahoma in 1903 where George lies dying. He has the same characteristics as Booth and a damaged hand. The page boy at the theater said Booth caught his hand in the curtain as he jumped to the stage.”

Good as a stimulus to historical research. Also will aid students in a study of the events following the life of Lincoln. Only fair as a film to add to the historical knowledge of the pupils.

I E. Columbus, Christopher

Columbus. 4 reels. Si. Yale University Press Film Service, 1923.

Traces the career of Columbus from 1485 to 1492. Opens with a map animated to show the probable routes of pre-Columbian voyages. Stresses the influence of the filtering-in of goods from the East upon the desire for new and more profitable trade routes. The first reel devotes most of its attention to Columbus in Portugal and deceit of the Portuguese in using the maps and charts of Columbus to test the validity of his theories. The second reel deals with Columbus at the court of Ferdinand and Isabella in Spain. After five years of waiting he starts for France, but at the Convent of La Rabida, where the friars have been caring for his son, he gains the attention of Juan Perez, former confessor for Queen Isabella. Perez writes to the Queen on Columbus' behalf. As a result he gains another hearing before the council in 1492. The second reel ends as the King and Queen enter the council chamber for the hearing. The third reel shows Columbus pleading his case and demanding in return certain concessions including a share in any lands discovered. The King refuses to hear him further. The Queen, motivated by a desire to spread the Christian Gospel, offers to sell her jewels to finance the expedition. The treasurer of the ecclesiastical funds points out that this will not be necessary, for the loan can be readily granted out of the church funds. Columbus is recalled and the voyage is begun. The fourth reel follows the adventures of Columbus on the high seas.

* Teaching Films Custodians, Catalogue, p. 225.
The ship's compass begins to act strangely and as the sailors on the Santa Maria are about to mutiny, Columbus rushes madly at them with drawn sword just as the signal shot is fired from a cannon on the Pinta. Rodrigo de Triano has sighted land. A map with animation traces Columbus' first voyage. The picture ends with Columbus landing on Watling Island and in the name of King Ferdinand and Queen Isabella saying, "I claim dominion over this new empire."

**Good.** Like most of "The Chronicles of America Photoplays," *Columbus* is painstakingly correct in historical detail. The desire to make the series dramatic and interesting sometimes leads the producers astray, however. In the mutiny scene described above, the "nick of time" sighting of land is done in the style of old time "thrillers." High school students have a tendency to laugh at, rather than with, such scenes. Then too, for the most part, the acting in the entire series is stiff and amateurish. We must remember, however, that the series was produced in the early 'twenties and that even the most polished production of that day suffers in comparison with our modern million dollar "talkies." With the proper mind-set on the part of the class this film can contribute much to a study of the discovery of America. It is most effective in the intermediate grades and junior high school, but carefully presented it can be used in high school and even with more advanced groups.

**I.F. Edison, Thomas**


A dramatized version of the life and work of Thomas A. Edison. Begins with his early life at Milan, Ohio. A humorous incident dealing with the hatching of eggs illustrates his early curiosity. The next episodes deal with his enterprise as a newsboy on a train. His scientific experiments in the baggage car cause a fire and he receives a blow on the ear which is to handicap his hearing for life. As a result of his heroism in saving the life of a railroad telegrapher's child, he is taught telegraphy and soon becomes a telegraph operator. His early experiments with the electric light are shown in a sequence which illustrates the labor which went into this invention.

**Good.** Although an old film, poorly photographed, and amateurishly acted, this film is extremely effective in interesting students in the life of Edison.


Glimpses of Edison in his last days. The inventor is shown at his desk on the forty-fourth anniversary of the invention of the incandes-
cent lamp. The first lamp is shown along with a series of scenes showing lamp development. He is then shown visiting the General Electric plant at Schenectady and meeting Steinmetz and other inventors.

Fair for a study of Edison or lighting. Helps to humanize the great inventor. Although the subject matter itself is not of great significance, it shows generally how the work which Edison started has been continued and improved upon.

I G. Hamilton, Alexander


The part played by Hamilton in helping to found the American nation is described in this picture. It opens with Washington’s army at Morristown, New Jersey, in 1780. Hamilton at twenty-three, aide to Washington, helps convince the farmers that they should contribute supplies to the army. After a lapse of years Hamilton is pictured as a happily married young lawyer. Washington is elected President and persuades a reluctant Hamilton to become Secretary of Treasury. The second reel is devoted to a treatment of Hamilton’s financial policies and the beginning of the Whiskey Rebellion. In the final reel the Whiskey Rebellion is put down by the militia. Hamilton decides to resign in order to recoup his own fortune.

Good. As far as it goes the film treatment of Hamilton’s career is well done. It furnishes an excellent introduction to a study of his life. There are many phases of his work upon which the teacher will need to elaborate. The early career of Hamilton can be reviewed from the picture but his financial policies need expansion. The Whiskey Rebellion is well acted out and should lead to a better understanding of this uprising. On the whole this picture serves best as a stimulant to further discussion and reading rather than as a comprehensive picture of Hamilton’s career.

I H. Lafayette


The story of Lafayette’s part in the American Revolution. Opens with Gilbert de Motier, the Marquis de Lafayette, in France discussing the American Revolution with several of his friends. Fearing that the
king would not give him permission to join the colonists in their fight against England, he flies in disguise, escaping the king's soldiers. Arriving in Philadelphia, he offers his services to the Continental Congress. This body refuses to deal with him, so he takes his plea directly to Washington. When he offers his services and his personal fortune of five million francs, Washington bestows upon him a commission as brigadier general in the Continental army. At Valley Forge, Lafayette helps Washington maintain the morale of the troops. After the Revolution, Lafayette returns to France and takes up the fight for French liberties. The film ends as Lafayette, now an old man, requests that he be buried in his native land in soil brought from Bunker Hill.

Excellent as an example of the aid rendered by foreigners in the American Revolution. The biographical form of the story gives it a wide range of grade suitability.

II. La Guardia, Fiorella


"The major problems and accomplishments of La Guardia during his first term as mayor of New York City."* Opens as the mayor speeds to work in his official car, dictating to his stenographer on the way. Then introduces Samuel Seabury and tells of his work in cleaning out the graft and corruption associated with the Tammany administration. La Guardia's platform is explained by excerpts from his campaign speeches. Elected on a Fusion ticket, he refuses to turn to the spoils system of appointing officials; he sets the pay of high ranking officials, gets a health commissioner from Connecticut, elevates a policeman to the office of police commissioner, and aims to reduce the budget. Typical of his keen interest in the affairs of the city are the scenes showing him attending a fire, working for slum clearance, cleaning up the pushcart markets, and supporting District Attorney Dewey.

Good for work on municipal government. Should interest boys and girls in the problems of local government, should make them aware of the abuses often found in large city governments. Reading should be done to find out what La Guardia's contemporaries think of him, and how Tammany is retaliating.

I J. Lincoln, Abraham


Lincoln delivering his Gettysburg address, and scenes of the battlefield which he dedicated. An introductory subtitle sets the scene for the address. The house where Lincoln stayed the night before he delivered

*Association of School Film Libraries, Catalogue, 1939, (unpaged).
his speech is then shown. A long sequence follows in which an actor, playing the part of Lincoln, delivers in a melodramatic fashion the entire Gettysburg address. General scenes of the battlefield follow as "taps" is played. Then a group of Civil War soldiers are seen seated around a campfire singing "Tenting Tonight." More scenes of Gettysburg historical park follow. Then the scene changes to Washington, where the dedication of the Lincoln Memorial in 1922 is shown. The film closes with views of the Offut store and Lincoln's tomb in Springfield, Illinois.

Fair for the Civil War. The speech is poorly done. Photographed only from one angle, it is extremely monotonous. The film is poorly edited and lacks continuity.


An historical reconstruction of the main events in the life of Abraham Lincoln. Opens with Lincoln, the newborn babe, in a rough log cabin, February 12, 1809. In 1816 the family is seen moving by Conestoga wagon from Kentucky to Indiana. Young Abe is seen in his new home studying by the fire, a practice which is frowned upon by his father. The year 1830 finds the family again moving, this time to Illinois. Soon Abe makes his famous trip down the river to New Orleans where he is greatly impressed by the slave market. In 1832 Lincoln is elected captain of volunteers in the Black Hawk War. He is later defeated for the state legislature. The year 1833 finds him postmaster in New Salem. He moves to Springfield in 1837 and there begins to practice law. The Lincoln-Douglas debates of 1858 are then shown. In 1860 he is nominated to the presidency on the Republican ticket. The reel ends as he leaves Springfield for Washington. Reel two shows the South in revolt. Lincoln argues with his cabinet. Fort Sumter is fired upon, and Lincoln calls for seventy-five thousand volunteers. The war is on. Lincoln visits the sick, and pardons a sentry who fell asleep while on duty. On September 22, 1862, Lincoln signs the Emancipation Proclamation. The following year he delivers the Gettysburg address. Grant's troops are seen closing in on Gettysburg. The scene of Lee's surrender at Appomattox Court House follows. The assassination and death of Lincoln end the film.

Excellent. One of the best films on Lincoln. Extremely well cast. The film is well dated and follows good chronological order. It may well be used in connection with the study of the pre-Civil War and Civil War periods.

Lincoln in the White House. 2 reels. Sd. (Technicolor). Teaching Films Custodians (MGM), 1936. R. $5.00 for two weeks. El., J.H.S., H.S.

"Abraham Lincoln delivers his inaugural address after taking the oath of office in 1861. Later he is seated in his study in the White House.
His young son enters, followed by Hay who brings a telegram announcing the firing on Fort Sumter. After praying for guidance, Lincoln asks his cabinet to assemble. In the meantime we see fighting between the troops of the North and South. When the cabinet has gathered, there is a discussion about the freeing of the slaves, the feeling of depression and panic among the people of the North, and the successes of the Southern armies and ships. At the next meeting of the cabinet the Gettysburg victory is announced. It is suggested that the war may now be ended, but Lincoln refuses to think of peace without the certainty of one free and undivided nation. Then a scene in which Lincoln listens to a mother's plea for her soldier son who fell asleep at his post. Lincoln pardons him over the vehement objections of Stanton. In spite of his son's illness, Lincoln decides he must go to Gettysburg to speak. He is shown writing his speech on the train. That night in Gettysburg he asks the band which is serenading him to play "Dixie." The crowd outside the house where he is staying seems to like this southern tune. Everett is speaking at the Gettysburg battlefield. When he is through, the President is introduced. The picture closes with the Gettysburg address."*

**Good** for American history classes studying the Civil War. The costumes and the furnishings of the interior of the train will help give the student the "feel" of the times. Have a student introduce the film with a short talk about Lincoln and his relation with his cabinet. Follow up with a discussion of the problems facing the President during the war. An interesting discussion may arise out of a consideration of the fact that Lincoln did not write the Gettysburg Address while on the train.

**The Perfect Tribute.** 2 reels. Sd. Teaching Films Custodians (MGM), 1935. R. $5.00 for two weeks. El., J.H.S., H.S.

"A dramatization based on 'The Perfect Tribute,' a story by Mary Shipman Andrews, is here given. We see Lincoln in a railroad coach, bringing him to Gettysburg for the dedication of the battlefield there. His simplicity and sense of humor are evident in several scenes with Stanton, who is traveling with him. He finally borrows a piece of wrapping paper to prepare his address. Across the aisle from him sits Edward Everett, who is busy preparing an address to be delivered on the same occasion. The next day, disappointed at the reception his address received, Lincoln goes for a walk, meets a small boy who is hurrying to get a lawyer for his brother, a wounded Confederate soldier lying in a near-by hospital. Lincoln offers to serve. The soldier, because of his bandages, cannot see Lincoln and talks to him about the President's Gettysburg address. Finally he asks him to read it to him and the soldier is deeply moved. The small boy by now has recognized the President, who is happy over the soldier's opinion, acknowledging it as the 'perfect tribute.'"†

† Teaching Films Custodians, *Catalogue*, p. 223.
Good for a study of the Civil War and insight into the soul of Lincoln. Although The Perfect Tribute is not in keeping with historical fact, it does clearly reveal Lincoln’s attitude toward the South. Should stimulate reading of the stories growing up about Lincoln.

Other films, described elsewhere in this catalogue, containing material on Abraham Lincoln are:

I D The Man in the Barn
VI E The Blue and the Gray
VI E Strange Glory

I.K. Presidents of the United States

Presidents of the United States—McKinley through Roosevelt.

Newsreel shots of the presidents in office during the period covered by title. The picture opens with President McKinley speaking in Buffalo, New York, in 1901, the day before he was assassinated. T. Roosevelt is shown in a typical speaking pose and also hunting in Africa. Taft is seen on vacation at his summer home in Canada. Wilson is pictured as he signs the proclamation of America’s entry into the World War. Warren Harding visits the newspaper plant, and later greets the suffragettes in Washington. Coolidge is shown vacationing on his farm, and Hoover is fishing. The last quarter of the film deals with F. D. Roosevelt. He is seen as a New York State Senator in 1910; as Assistant Secretary of the Navy in 1913; vacationing with his family in 1920; taking the oath of office as president in 1933; signing the Curran Beer Bill in the same year, and reviewing the fleet in the following year.

An excellent summary of the presidents serving during the period covered. With the exception of Wilson, there is no particular significance to the acts being carried out by the various presidents, but the film does present them as live, active personages and as such should add considerable interest to the study of recent American history. This picture should serve well for introductory or review work.

I.L. Roosevelt Family


The Roosevelt family tree traced from the arrival of the earliest Roosevelt in America in 1649. The two branches of the family tree, founded by Claes Morleszen Van Rosenvelt, is traced through animation to the families of Theodore Roosevelt and Franklin D. Roosevelt. Each
man is seen in action and members of their families are shown. Ends with an appeal to support the present president.

Fair. An interesting film which should be useful in stimulating an interest in the development of our first families. Studies which might lead out of the showing of this film are: a consideration of other famous families; hereditary background of other presidents; the effect of immigration upon our cultural development. The film is largely self-explanatory and can be used to introduce further study.

I M. Roosevelt, F. D.

Inauguration of Franklin D. Roosevelt, January 20, 1937. 1 reel. 

A newsreel of Roosevelt's second inauguration. The motorcade to the capitol is seen and a general view of the ceremony is shown. We hear Roosevelt take the oath of office, and we also hear excerpts from his inaugural address. The inaugural parade passes before the President, and the picture ends with a summary of the problems facing the president as he begins his second term. Each problem is illustrated with an appropriate scene. Unemployment, neutrality, farming, social security, and others are listed.

Good source material which should stimulate an interest in recent history.

Other pictures containing material on Franklin D. Roosevelt are:

V F Supreme Court
V D Inside the White House
VII B Forward Together

I N. Roosevelt, T.


The outstanding events in the life of Theodore Roosevelt. The first reel shows him as Assistant Secretary of Navy under McKinley. The battleship "Maine" is shown sunk in Havana harbor. Poring over a map of the Pacific Roosevelt discusses the plan of war. Newspaper headlines show the development of the war. The "Rough Riders" are seen charging on San Juan hill. Reel two shows Roosevelt, back in the United States, serving as Governor of New York. He accepts the nomination as Vice President in the campaign of 1900. Newspaper headlines indicate the assassination of McKinley and the elevation of Roosevelt to the presidency. As President, Roosevelt works for western irrigation projects, and the Panama Canal. The election of 1904 is briefly treated. The film ends as Roosevelt sends the U. S. Navy on a Good Will Tour.
A good review of the career of T. Roosevelt. It is especially valuable for American history classes because of the variety of types with which it deals. The film is a fairly effective mixture of still material, newsreel shots, and historical reconstruction.


A hasty overview of the life and work of Theodore Roosevelt. Opens with stills of his birthplace, mother, father, and Roosevelt as a child. In a series of short shots he is then shown addressing the crowd at his inauguration, March 4, 1905; at the Russo-Japanese Peace Conference, Portsmouth, New Hampshire; dedicating the Roosevelt Dam, March 18, 1911; nominated for the presidency by the Progressive Party, 1912; touring the West; pleading for preparedness in 1914; speaking for a Liberty Loan, the Red Cross, relief agencies during the World War, and at Lafayette Day Celebration, 1918. The final scene presents his funeral, January 8, 1919.

Only fair. The film consists of a series of extremely short shots, some so brief as to leave little impression. The film is better for a general view of the man than for his work.

Other pictures containing material on Theodore Roosevelt are:

IV D Panama Canal
VI F Remember the Maine
VII F Roosevelt Dam
VII G Roosevelt, Friend of the Birds

I.O. Ross, Betsy

The Flag. 2 reels. Sd. (Technicolor). Teaching Films Custodians (MGM), 1936. R. $5.00 for two weeks. El.

“This is a fictionalized story of Betsy Ross and the Stars and Stripes. Edith Brandon, wife of Charles Brandon, an officer in the British Army, is a guest in the home of Betsy Ross. Washington and Betsy work out the plan for the flag. Betsy makes the first flag and hangs it in her sitting room. Brandon risks a secret visit to his wife, who is an expectant mother. News arrives that there is a British spy in town and Washington suspects he is in Betsy's house. He is finally discovered hiding behind the flag. When Washington finds out the cause of his visit, he promises to return him to his own lines. The picture ends with a scene from 1917 when America and Britain are united in a common cause.” *

Fair. Recommended by the May Committee for United States history at the lower grade levels. This film will add much to the pupil's back-

ground in United States history, if care is taken to point out that it is fiction and not presented as historical fact. An interesting exercise in the upper grades might be to discuss how much of the film is true.

I P. Stuyvesant, Peter


The story of how New York became an English colony is pictured in this film. The first reel shows the harsh rule of Stuyvesant and the denial of the people’s petition for a voice in their government. George Baxter, an English resident in New Netherlands, leads a feeble revolt and is sent back to England. Here he is seen in the second reel urging King Charles II to seize the Dutch colony. Charles consents when convinced that the English Acts of Trade cannot be enforced as long as the Dutch are able to smuggle duty free goods into the New England colonies. James, Duke of York, is given control of the colony of New Amsterdam and he pledges a toast to it in a rare new drink from India—tea. Reel three opens with the year 1664. The English sail into New York harbor and threaten the Dutch. Stuyvesant, low on ammunition and faced with a petition for surrender signed by his villagers, grudgingly capitulates.

Good. These three reels form an excellent summary of the conflict between the Dutch and English. Reel one aids in an understanding of the situation in the Dutch colony itself. The second reel might well introduce a discussion of the attempts on the part of the English to build up a system of taxation in America. A discussion of the English system of colonial government should lead naturally out of a showing of the film.

I Q. Washington, George


The life of Washington up to the end of the French and Indian War. Washington’s birthplace at the Ferry Farm on the Rappahannock is shown. George and his sister Betty leave for school, where they are next seen at work on their studies. George visits the British boats lying in the river and decides to join the British navy. His mother dissuades him. He is sent to live with his brother at Mount Vernon. Here, as a young man, he surveys the land of Lord Fairfax. He is next seen visiting the French in the Ohio Valley and telling them to leave. Upon reporting to Lord Dinwiddie that the French refuse to leave, Washington goes with Braddock to drive out the French. Braddock’s defeat and death follow,
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and Washington is seen reading the funeral services over Braddock. Washington then returns to Mount Vernon.

A good introduction to the life of Washington. The interiors of boyhood home and school are well done and should be studied closely. The exterior scenes of the French forts are also worthy of attention. The time sense is poorly developed in this film and the teacher will need to emphasize the lapse of years between the different episodes.


A review of Washington’s role as a member of the Virginia House of Burgesses, and his part in the events immediately preceding the Revolution. A pioneer family is seen in its frontier home, molding candles and bullets. It is attacked by Indians. The situation on the frontier becomes acute and Washington is elected a colonel in the Virginia militia. He disciplines the frontier forts and helps put down the Indian menace. As a member of the House of Burgesses, he is retiring, but he takes a firm stand against the British tax system. The ride of Paul Revere and the battles of Lexington and Concord are shown. News of the battles reach Virginia, and Washington goes to the Continental Congress in Philadelphia where he is elected commander-in-chief.

A good film for teaching Washington’s career immediately preceding the Revolution. It moves along rapidly and is probably best suited for introducing or reviewing this topic.


A review of Washington’s part in the Revolution. On his way to Boston to take command of the American troops, he hears of the battle of Bunker Hill. He hurries on and finds a motley array of men awaiting him. After equipping and drilling them, he stations them at Dorchester Heights. The British move to New York and Washington follows. In the meantime Congress declares independence. Washington is defeated at the battle of Long Island and retreats to New Jersey. He is then seen crossing the Delaware and fighting the battle of Princeton. The defeat of the British at Oriskany and Saratoga is shown on an animated map. We next see Washington at Valley Forge. Then Franklin at the court of Louis XVI is successful in his negotiations, and Washington and his men take heart. Finally, we see the battle of Yorktown and the surrender of Cornwallis. The last scene is Washington’s farewell to his officers.

A good summary of the Revolution. The maps are especially good for showing the routes of the opposing armies, but further map study should augment the information in this picture.

The events of Washington’s career traced from the close of the Revolution (1783) to his final retirement from public life in 1797. To illustrate the disorders which followed independence, we see courts being closed and judges forced out, people refusing to pay taxes, unpaid soldiers threatening Congress, and interstate tariff regulations causing trouble and confusion. In rapid succession we see Washington being asked for help, a preliminary conference being held, the Constitutional Convention at work, and finally Washington choosing his cabinet. Washington’s travels throughout the country are shown by animated maps. He sees the people busy felling trees, clearing the land, and building up commerce and industry. Citizen Genêt is shown arousing the Americans in support of the French cause. Indian attacks in the west are then shown. The Jay Treaty proves unpopular. Finally, Washington retires to his Mount Vernon estate.

Fair. An extremely fast-moving film which crowds a great many events into the space of one reel. The result is that the scenes are episodic in nature and no single event is shown in sufficient detail to allow the student to draw conclusions. The three maps, Washington’s travels, the division of the States on the question of war debts, and the empire of the United States, which are included, need augmented discussion and explanation. While this reel may be found useful as a source of review, it does little which cannot be done by text and still pictures.

Other pictures containing material on George Washington are:

IG Alexander Hamilton
IH The Boy Who Saved the Nation (Lafayette)
IO The Flag
VI A The Gateway to the West
VI B Yorktown

The following films, described elsewhere in this catalogue, contain miscellaneous material relating to various personages in American history:

VI A Wolfe and Montcalm
VI B Vincennes (George Rogers Clark)
VI B Give Me Liberty (Patrick Henry)
VI C Song of a Nation (Francis Scott Key)
VI E Under Southern Stars (Stonewall Jackson, R. E. Lee)
VII L America’s Hall of Fame—Tuskegee and Edgar Guest (Booker T. Washington)
VII N Man Without a Country (Lt. Nolan)
VIII A Boom Days (F. D. Roosevelt, Harding, Wilson, Coolidge, Bryan, Kellogg, Lindbergh, Taft, Hughes, Holmes, Hoover)
VIII A Headlines of a Century (McKinley, T. Roosevelt, Bryan, Taft, Wilson, Harding, Coolidge, Hoover, F. D. Roosevelt)
II. Cultural History

Intellectual and Artistic Development of the American People

II A. Architecture


A comparison of the Riverside Church in New York City with Notre Dame de Chartres and Notre Dame de Paris. Well executed shots of these three cathedrals are explained by the narrator, who points out how modern Gothic has been applied to America’s skyscraper church.

Good for showing how Old World art forms have been adapted in new world architecture. Although composed largely of still material it is edited in such a fashion as to prove useful.


A trip to Greenfield Village and Deerfield, Massachusetts. Henry Ford’s collection of early buildings brought together at Greenfield Village is shown and each building is described: Rose Cottage from Gloucester, England; Clinton Inn built in 1831; a country store from Waterford, Michigan; the toll house where Whittier used to play; a 126-year-old post office from Phoenixville, Connecticut; and the courthouse from Logan County, Illinois, where Lincoln first practiced law. The views of Deerfield, Massachusetts, are good general scenes of tree-shaded roads lined with a variety of early colonial dwellings.

A good film offering an opportunity to study a large number of early American dwellings. Can be used in a study of home life in colonial days.

Other films, described in this catalogue, containing material on American Architecture are:

I C Daniel Boone (Frontier homes)
I P Peter Stuyvesant (Dutch colonial)
IV B America’s First Frontier—St. Augustine (Spanish colonial)
IV B City of Proud Memories (Georgian)
IV B *Heart of the Nation* (Public buildings)
IV B *In Old New Orleans* (French colonial)
IV B *Los Angeles* (Spanish influence)
IV B *On to Washington* (Public buildings)
IV B *The Real New York* (Skyscrapers)
IV B *Washington, D. C.* (Public buildings)
IV B *Washington, The Capital City* (Public buildings)
IV B *The Wonder City—New York* (Skyscrapers)
IV B *Washington, The Capital City* (Public buildings)
IV B *The Real New York* (Skyscrapers)
VI B *Declaration of Independence—Yale Chronicles* (Public buildings—colonial)
VI B *Frontier Woman* (Frontier home)
VI E *Richmond under Three Flags* (Southern)
VII K *Declaration of Independence—Yale Chronicles* (Public buildings—colonial)
VII K *Frontier Woman* (Frontier home)
VII K *Challenge of the Slums* (Slums)
VII K *City Planning* (Apartments)
IX B *Colonial Virginia* (Colonial)
IX B *Jamestown* (Colonial)
IX B *The Pilgrims* (Colonial)
IX B *The Puritans* (Colonial)

II B. Education


*(Teacher’s Guide). H.S.*

An introduction to the educational philosophy and works of Berea College. Located in Kentucky, this school brings education and service to the mountain people of this state. *Reel one* stresses the dignity of labor that is part of the philosophy of the school, each student earning a part of his tuition. The campus and its spacious buildings are shown. Students live in small houses and each shares in the conduct of the home. Each student is trained for a position of responsibility. *Reel two* shows the work of the clothing, furniture, and toy factories, the bakeries, dairy, laundry, poultry farm, and tavern, all conducted by students and serving the school and the community. *Reel three* deals with such extracurricular activities as dramatics, glee clubs, art, spiritual life, and athletics. *Reel four* stresses the community activities conducted by the school and includes adult education, county agents, cooking classes, and farm demonstrations. Many Berea graduates are seen returning to their home communities to teach, to run model farms, and to serve their neighbors.

An excellent film on the new type of education that trains for leadership and service in the community. Discussion concerning the need for such institutions should lead to an investigation of the Kentucky mountain folk, and the problem of the poor white in America.

"... presents the work of a small rural school in attempting to train children to understand their community, to train them toward cooperative living, and to utilize their environment in the educational process." General shots of the countryside and the village of Allamuchy, N. J., introduce the film. We see typical farm buildings and watch the boys and girls going about their morning chores. After the chores are done they board a bus and soon arrive at school. The students cooperate in the various housekeeping tasks in the schoolroom. On bank day they handle the deposits in the school bank. The girls prepare hot lunches and serve the noon meal. Out of doors the pupils participate in a well rounded group of play activities. In their studies they take advantage of their surroundings, studying the plant and animal life near the school. Reel two deals with a class-made film which is one of the projects leading out of the study of Indian life. The procedure by which the film was planned as well as the pupil-made film itself is included in this reel.

Excellent for a study of modern school education. Should prove of interest to the city dweller who will be led to a better understanding of his country cousin. The second reel might be used to stimulate project work among elementary school pupils. Inaccuracies in the second reel, such as picturing the Iroquois living in tepees, are understandable inasmuch as this was the way in which the project was actually carried out. Even such inaccuracies may be used by the teacher in guiding his class toward more meaningful activities.


Typical activities conducted in the progressive Hessian Hill School, Croton-on-Hudson, New York. As school opens the children enter and begin their day's activities. As the day progresses we see the school store, the workshop, an erosion control project, a meeting of the student council, school dramas, art work, and school elections. Throughout the film the emphasis is upon pupil planning, doing, and judging.

Fair for a study of modern educational trends and opportunity in America. The film may be used in the lower grades to stimulate school citizenship among the pupils. In the high school it may lead to a discussion of the growth, meaning, and responsibilities of American education.

Other films, annotated elsewhere in this catalogue, which shed light on American education are:

VII L America's Hall of Fame—Tuskegee and Edgar Guest
VIII L Negro Schools in American Education—the Calhoun School
VII L Xavier University
IX A The American Indian—Government Education
II C. Music


Good. This series of Negro songs is extremely well done. Each song is sung before a plantation setting, which helps to recreate the spirit that gave rise to this unique American contribution to the world's music. May be used in connection with pre-Civil War slave life.


The American cowboy as revealed through his songs. Against a background of the western range, ranchhouse, and corral, the following cowboy songs are sung: "Git Along Little Dogie," "Red River Valley," "Home on the Range," "Prance Along Cowboy," and "The Old Chisholm Trail."

Good for a unit on American folksong. Fair for an understanding of the West of the cattle kingdoms. The life of the cowboy is romanticized but his contribution to American folk music is well illustrated.


A good selection of American music, well rendered. A brief history of each song is given before it is sung. Reels one and two are especially recommended.


Songs of the West form a background to a series of shots showing covered wagons trekking westward; prospectors at work; cowboys herd-
ing cattle; western mountains; and ranch buildings. The songs which are sung by baritone include "Oh Suzanna," "Little Old Sod Shanty on My Claim," "Git Along Little Dogie," and "Home on the Range."

An excellent film for the consideration of the West's contribution to American folk music. The scenes are also well chosen to illustrate in a realistic fashion the activities of the prospector and rancher of the West.


A series of sailor songs sung by a sailor seated with his family by the sea. The songs include "Plymouth Town," "Blow, Wind, Blow," "What Shall We Do with the Drunken Sailor," "The Bell in the Lighthouse Rings Ding Dong," and "Little Star of Juno."

Fair. Although the acting is extremely stilted, this film does catch the spirit of songs of the sea which were so popular in America in the middle of the nineteenth century.

**II D. The Magazine**

**Yankee Doodle Goes to Town.** 2 reels. Sd. Castle (Sponsored by *Collier's Magazine*), 1939. "Free." H.S.

The story of the growth and influence of magazines in the United States. The film opens as the colonial soldiers return from the Revolutionary War. A gloomy Massachusetts minister predicts that the "Union" will not last. A dramatic sequence on the Constitutional Convention shows the attempt to make Washington king, and the final triumph of democratic ideas. The "Publius Papers" published in the *Daily Advertiser* is pointed out as the first advertising campaign. The Constitution is ratified. The westward movement is then illustrated. The Westerners get their ideas for dress and furniture from *Godey's Ladies Book* and *Harpers Weekly*. Harriet Beecher Stowe publishes *Uncle Tom's Cabin*. Social life at the beginning of the twentieth century is shown by street scenes showing early autos. The film then skips to the World War years. Scenes include: the sailing of U. S. troops, our troops in action, and the Armistice. The 'twenties are shown as the 18th Amendment goes into effect, and an era of gangsterism arises. *Collier's Magazine* leads the fight against the 18th Amendment. Other work of the modern magazine is illustrated. The *Readers Digest* leads the crusade against auto accidents, others fight slums, social diseases, and similar evils. The large number of modern magazines is then shown by an animated graph. Short shots illustrate the type of material carried in the modern magazine. The film ends as the chronic doubter of colonial days looks down in amazement at a nation which has lasted over 150 years.
Good, except for the ending in which the doubter says, "Well I'll be a son of a ——." The film is well edited. The material is skillfully and professionally handled. The historical episodes are well done. The propaganda is obviously in favor of Collier's, but the place of all magazines in our modern life is emphasized.

II E. The Newspaper

A Day with the Sun. 3 reels. Sd. Y. M. C. A., 1936. (Produced by New York Sun.) "Free." El., J.H.S., H.S.

A review of the events of the nineteenth and twentieth centuries which have found their way into newspaper headlines. Among the events pictured are the birth of the New York Sun as a penny paper in 1833, the pony express, clipper ships, the Battle of the Alamo, the westward movement, the Civil War, the coming of the railroad and telegraph, the San Francisco fire, the opening of Panama Canal, the coronation of George V, scenes of Kaiser and Czar reviewing troops, French and Russian armies on the march, the American draft, U. S. troops in France, Armistice Day in New York City, a League of Nations meeting, prohibition, Lindbergh's flight, Japan's invasion of Manchuria, the Florida hurricane, dust storms, Boulder Dam, the funeral of George V, and war in Ethiopia. The film ends with a sequence on how the Sun receives the news at the New York office, edits and sets up the copy, and finally sends it out in printed form.

A fair review picture. For the most part, the scenes are entirely too short and are of poor quality. The last part of the film which deals with the make-up of a modern newspaper is superior to the early part of the film. For the purpose of showing how news gets to the public, only the last reel should be shown.


How paper is made from wood pulp. Starts with the cutting and trimming of the tree. Next, contains a good sequence on life in a lumber camp, showing the camp blacksmith at work; the lumberman at play, washing up, and eating. Then it takes up the course of the log as it is floated downstream to the mill. The blasting of a log jam is shown. At the factory the wood is ground into pulp, treated with acid, and made into paper. The rolls of paper are then shipped to a newspaper plant and put on the great power presses.

A good film on the source of our newspaper stock and the importance of our forest resources. Introduces the life of the lumberman in a hasty fashion but sufficiently to stimulate investigation into his working conditions and way of life. As with all Eastman Teaching Films, the sub-
titles are kept at a minimum and the teacher should study the handbook carefully in order to gain a thorough mastery of the film material.


A brief introduction to the complicated workings of a modern newspaper. First the reporter is seen receiving his assignment; returning to the office he writes it up and it is set up on the linotype. The proof-reader then goes over it, and in its corrected form it is pressed into a matrix. Plates are then molded from the matrix and put on the press, which turns out three thousand twelve-page papers per minute. The circulation department then distributes to the newsboys, through whom the newspapers reach the public.

An excellent brief film on the newspaper. This film should prove of value in a study of the formation of public opinion and a consideration of the newspaper as a business enterprise. The film is somewhat out of date and the persons in the film are attired in outmoded clothes, but this can be overlooked in view of the handling of the picture material. The alert teacher might use this dated material in the film as a point of departure for a discussion of the change which has taken place in newspapers in recent years.


The evolution of paper making. Traces the early forms of writing, including hieroglyphics, cuneiform, Chinese rope knotting, the Phoenician alphabet, the Greek alphabet, and the Roman alphabet. Shows the preparation of papyrus, Chinese paper from the mulberry tree, and the modern sulphite process. Explains how the invention of the printing press led to a demand for paper in quantity.

Good background material for a consideration of the modern newspaper. It can also be used in connection with a study of communication. It is especially good for work in the elementary grades.
III. Economic Progress

The Growth of Commerce and Industry

III A. Agriculture


An introduction to the world’s sugar-raising areas and a description of the process of refining sugar. The first reel opens with an historical scene of early settlers in Louisiana working in a crude sugar refinery. A map then locates the world’s sugar-raising areas and sugar raising is shown in each of these countries. The last half of the first reel deals with sugar raising and harvesting in Cuba. The second reel points out that one third of the sugar used in the United States is refined in or near the United States. The entire refining process is then shown.

A fair picture for showing our dependence upon other nations for certain basic commodities. Also good for showing the high degree of mechanization in modern industry. This is especially well brought out in the contrast between the crude agricultural methods depicted in the first reel and the complicated machinery shown in the second reel.


An introduction to the importance of this typical American crop. Opens on the theme of our indebtedness to the Indian for his gift of corn. Then the complete processes of planting, cultivating, and harvesting corn by modern machinery and methods are shown. The enemies of corn, especially the corn borer, are considered. The industrial importance of the product is shown by the manufacture of cornflakes and cornstarch.

A good film for studying the “corn belt.” Also usable in a consideration of farm life.

Down on the Farm. 1 reel. Sd. Teaching Films Custodians (Educational Pictures), 1932. R. $5.00 for two weeks. El.

“These are typical farm life scenes. From the door of a farmhouse two boys appear with the bucket which they carry to the water pool.
It is carried back to the bench before the door. One of the boys gives his face a very sketchy washing, is reproved by his mother, and is required to do it again. The three little girls in the family watch the boys drive the cattle from the barn and follow them through the fields to the pasture, where the rails are carefully replaced to prevent the cows from straying. The team of horses is taken from the stable to the fields, followed by all the children. A horse-drawn reaper cuts the grain and the boys stack the bound wheat. Meal time is announced by the mother’s striking a circular buzz saw suspended from a branch. A flock of turkeys is released from the coop, to be fed in the yard. The mother photographs the children sitting in a cart drawn by a calf. One of the boys has a raccoon for a pet. They set out for the brook, which they cross on stepping stones. One of them fishes from the small bridge, while the others wade in the shallow water, where one of the boys catches a frog. He frightens the girls with it. They reach the swimming hole and jump in from the diving board. On their way back to the house, they meet a loaded hay cart, and ride back to the barn on it.”*

Good background material for an understanding of life on the farm. The activities of the children make this film particularly well suited to use in the lower grades. This farm is not one of the most modern, and the children should be made aware of that fact. May well stimulate the group to visit a near-by farm.


“All right, boys. Let’s see if we can do a better job of farming this year.”

“Free.” H.S.

How dilapidated equipment leads to inefficient farming and poor profits. The film illustrates how old doors, gates, fences, driveways, and roofs cause waste of time and energy. Equipment left to rust, or repaired with baling wire breaks down at critical moments and means a loss to the farmer. Ends with an appeal to the farmer to clean up his farm.

A good picture for illustrating one side of the farm problem. It is extremely well narrated, tries to sell nothing, but aims at better farms in a better nation. Although the message was originally aimed at the farmer, it can well be used in classes considering the farm problem.


Contrasts the old-fashioned muscle power type of farming with the modern machine-powered agriculture. To illustrate the old-fashioned type of farming, oxen are shown plowing, seed is scattered by hand, crops are cultivated with a hoe, and threshing is done with a flail. The

* Teaching Films Custodians, Catalogue, p. 281.
tractor is then shown pulling a gang plow, cultivating, seeding, pulling harvesting equipment, and bringing crops to the barn.

A fair picture for illustrating how machines have revolutionized farming. There is quite a bit of advertising, but the film does show the increased efficiency and speed of machine farming. Pertinent comparisons are made between machine and muscle farming.


How the orange came to America and its place in our economy. The orange is traced by maps and pictures from Burma to China, to Arabia and the Holy Land, and finally by way of the Spanish monks to the United States. Modern orange groves are then shown and various practices of budding, transplanting, irrigating, picking, and packing are seen.

Fair for a study of how we have a debt to the Old World in our agriculture. The latter part of the film dealing with the modern citrus fruit business is sketchy but good as far as it goes.


Outlines the need for irrigation, the attempts which have been made to meet this need, and the life of the irrigation farmer. Waste areas of desert land are shown and then located on a rainfall map of the United States. The water used for irrigation is then traced from the snow-capped mountains, to the small stream, then to the irrigation dam, and finally by way of irrigation ditches to the farm. Here the farmer is seen preparing the field for irrigation, opening the irrigation gate, and watering his field. Problems of the irrigation farmer are brought out by his conversation with his neighbors, the irrigation company agent, and the manager of the sugar beet factory. In the final sequence other methods of irrigation are shown. The flooding method is used on alfalfa and wheat fields. Irrigation is also shown in a citrus fruit orchard.

Excellent for units on agricultural problems, the westward movement, irrigation, and commercial geography. The maps in the film help to orient the pupil, but further map work is desirable in both the preparation and the follow-up. The problems of the irrigation farmer will help open up a discussion of the farm problem in the United States as a whole.


How the pneumatic tire has speeded up farming and added to the tractor's efficiency. In a series of scenes showing the low pressure
rubber-tired tractor at work, this film points out the advantages which the tire has brought the farmer. The tractor is seen at work planting cotton, cultivating citrus trees, operating on frozen ground, and pulling loads in the field. Significantly, it points out that the old-fashioned method of planting cotton with mule power could seed but ten acres per day, while the tractor-powered planter sows fifty acres per day.

A fair film to illustrate how the machine has speeded up farming and consequently increased production. In spite of the strong advertising for the tires of the film's producer, this film is very usable in a study of modern farming.


*Our Daily Bread* traces the progress in agricultural methods from the use of crude hand tools to modern, complicated machinery. First man is shown reaping with the hand cradle, raking and binding by hand. Then comes the horse-drawn reaper and animal power is substituted for man power, but the binding is still done by hand. Then comes the McCormick binder. Soon the tractor largely replaces horse power and, with the combine, practically mechanizes harvesting. The progress of threshing is traced from the hand flail and the treadmill to the use of electric power. In like manner milling in the early water-power mill is contrasted with the modern electric roller mill.

An excellent film for a study of the history of agricultural developments. Although an advertising film to further the uses of electrical equipment, it is in no way objectionable from this point of view. The only advertisement which appears is the use of the firm's name on the title and several shots of their motors. The ideas are simply presented and the film has been found usable in the grades as well as in high school. Further study should be given to inventors of agricultural equipment and their contributions to farming. *Our Daily Bread* is largely self-explanatory and needs only sufficient preliminary discussions to motivate the film lesson.


An evaluation of the work of the farmer, life on the farm, and the contribution of the farm to American life. Opens at five A.M. on the farm with the farmer up and about his chores. In the city a baby is being fed on milk which the farmer has supplied to the city dweller. The narrator points out that thirty million people work on the farms of America, and that business fluctuates with farm prosperity or lack of it. Various types of farms are shown. A sequence is devoted to the wheat farm. A city meal is then traced to farms in different sections of the
United States. How food and clothing are provided by the farm is then shown. The wealth of the farm is then compared with other industries. It is pointed out that the farm produces five times as much wealth as the mine, ten times as much as the petroleum industry, and one hundred times as much as the marine industries. Boys and girls on the farm are shown living healthy, happy lives. The film ends by re-emphasizing the interdependence of farm and city.

Excellent for an appreciation of farm life. Somewhat romanticizes farm life and shows little of the farmer's problems. It may be helpful to follow this film with another, showing farm inconveniences and problems, in order to get a true picture of the farm. The interdependence between farm and city is well illustrated.


The sugar beet industry in the United States. The wild sugar beet is compared in a drawing with the cultivated sugar beet. A sugar beet farm is then shown as the beets are being harvested by machinery. The progress of the beet is followed from farm to factory. The processing of the beets is then shown and includes washing, shredding, removal of sugar, liming, and filtering.

Fair for a study of a special phase of American agriculture and for sugar manufacturing. May be used in connection with a study of tariff, and relations with Cuba and the Philippines.


"Treats the geography of the Rio Grande delta and provides authentic recordings of the problems and activities of a truck farmer and his family." While the northern part of the United States is covered with snow, farmers in the south are seen raising vegetables for the northern market. Mr. Andrews, a South Texas truck farmer, is visited by a man from Minnesota. The farmer describes his activities. His farm, his home, the near-by town, with its schools, shopping, and shipping facilities are shown. The farmer is seen planting beans, tomatoes, and corn. These crops are then irrigated, sprayed, and harvested. The farmer and his son discuss the problems involved in starting a farm of this nature. A crew of harvesters are seen working in the field and then the products are packed and shipped. The film ends as these vegetables appear in northern markets.

Good for a consideration of the farmer's problem, interdependence of the various sections of our country, commercial and regional geography. The "scenes of the farmer's home focus attention upon living standards made possible by the application of scientific farming methods."
ECONOMIC PROGRESS


"Portrays the life of a wheat farmer and his family in a typical mid-western area." As the film opens the farmer and his son are busy preparing the soil and planting winter wheat. Direct conversation shows their attitude toward their work. During the winter the farmer and his family busy themselves making repairs around the farm and caring for the livestock. The boy and his sister attend a 4-H club meeting where various members report upon their projects. Flashes of typical activities of club members are cut-in to show how farm youth are trained. With the coming of spring, the farmer hires men to help harvest the crop. Modern harvesting machinery is shown in action. The part of the farm women in feeding the harvesting crew is shown. This also illustrates the farmer's home life. The harvested grain is then taken to the town elevator to be stored and later shipped to market.

Excellent for the human side of the farm problem. Useful in geography and social studies classes. Pupils should locate the winter wheat belt and find out about this region. The handbook contains a large number of suggestions for follow-up activities.

III B. The Fishing Industry


The importance of Alaska's salmon fishing industry and how it is threatened by Japan. Interest in Alaska is emphasized by showing a recent settlement of drought-area farmers at Matanuska. Alaska salmon canneries are shown and it is pointed out that Alaska furnishes 90 per cent of the United States' supply of this delicacy. Inroads being made by the Japanese are shown by displays of Japanese canned salmon on American grocery store shelves. A map shows the relation of Alaska to Siberia and Japan, and emphasizes the importance of the Aleutian Islands to the defense of the United States. The work of the coast guard in this area is extensively shown. A brief excursion over Alaska by air introduces the audience to the many resources of the country. The prosperity of this possession is threatened, however, by the Japanese fishermen, whose "floating canneries" are seen working just beyond the three mile limit, and whose nets prevent the spawning salmon from returning to Alaskan streams. To combat this menace the Alaskan fishermen organize and appeal to Washington for aid and protection.

Good for foreign relations and an understanding of the importance of our territorial possessions. Made in 1937, this film tends to exaggerate the importance of the dispute between Alaskan and Japanese fishermen. Students should investigate the extent and nature of the treaties which now deal with this problem. Though definitely alarmist
in its approach, this film should stimulate pupils to a better grasp of our relations in the Far East.


How mackerel are caught and prepared for the market. Opens with a close-up view of a mackerel. Shows the fisherman entering a seine boat and putting out to sea. The lookout sights a school of mackerel and the men take their places in the small boats. The net is payed out and the fish are surrounded. The fish are then dumped on board the seine boat and packed in the hold. Ashore the nets are hung up to dry. The fish are unloaded, put in a filleting machine, salted, and packed for market.

A fair reel on this phase of the fishing industry. Useful in illustrating how the sea augments America’s food supply.


A trip from Gloucester to the Grand Banks on the fishing schooner, Columbia. The picture opens with a long shot of a fishing schooner at sea. It then shows one of these schooners being built in a New England shipyard. A map then locates the schooners being built in a New England shipyard. The Columbia is loaded for the voyage and sets sail. En route to the banks, the trawls are prepared and baited. At the banks dories are put overboard and the dory fishermen are seen at work hauling in the cod and halibut. Back at Gloucester the fish are packed in ice or dried and salted. The film closes with scenes of the annual memorial day services for ships and men lost at sea.

A good film for a study of the part fishing has played in the development of New England. May be used in connection with either the colonial period or modern industries. In the latter connection the processes shown in this film should be contrasted with the modern steam trawler.


A comparison of schooner fishing with modern diesel trawling. The home life of the fisherman is shown in the opening sequence. The fisherman packs to leave for a trip to the banks. His wife urges him to give up fishing and turn to another occupation. He upholds his profession and leaves her with a word of hope for a good catch. Aboard schooner we see the work of the fast disappearing dorymen as they use hand trawls. We next visit a diesel trawler whose huge nets are dragging
the bottom and scooping thousands of pounds of fish aboard with each haul. Life aboard the trawler is clearly revealed and the significance of the fisherman’s occupation is pointed out. The picture ends as the diesel trawler passes the schooner homeward bound and arrives at the Boston Fish Pier.

**Excellent** for a realistic glimpse of one of New England’s industries. Valuable for the influence of geography upon ways of living. A good historical film in that it compares the sailing vessel with the modern diesel engine, showing how even this phase of life has been touched by the industrial revolution. Map work should locate the banks and trace the voyages of both vessels.


“Presents an overview of the oyster, crab, clam, and lobster fishing industries on the eastern coast of the United States.” Clamming is shown along the Massachusetts coast. Digging, planting, shucking, and marketing processes are shown. Oystering is shown off the Virginia coast. Planting of seed oysters, hand tonging, and dredging for oysters leads up to the shucking, packing, and shipping. The crab industry is also shown off Virginia. Here again we see the crabs being caught, steamed, and packed for shipment. Finally the lobster industry is shown. Each sequence is introduced by a map locating the shellfishing areas. Four different processes, each representing its particular industry, describe the action.

**Good** for commercial geography, and an increased understanding of our marine resources. The maps are very well done and may stimulate pupils to make similar resource maps. From this overview may come individual reports on these various industries.


A visit to a salmon cannery in British Columbia. Opens as the salmon arrive at the cannery. Shows them being beheaded, split, and cleaned by a machine called the “Iron Chink.” The fish are then cut into slices for canning. The sealed can of salmon is steam cooked. The canned salmon are then packed in boxes and shipped.

**Good** for the application of machinery to fish canning. Factories shown here are very similar to those of the west coast of the United States. Also an important film for showing the large numbers of oriental laborers employed in these factories. May be used in connection with the problem of oriental immigration.
III C. Manufacturing


"Free." J.H.S., H.S.

A survey of the rise of American industry pointing out the advantages of modern business methods. Lowell Thomas, the narrator, is seen speaking on the future of America. A modern factory illustrates his remarks concerning our progress. An historical sequence then takes the audience back to the mill of one hundred years ago. Through conversation between the mill owner and his helper we get an insight into the tiresome methods of the time, and the plan to enlarge their mill by a system of joint stockholders. The mill’s rise is then traced. A graph shows the rise in the percentage of profit for mill owners and workers. The advantage of the corporate form of ownership is shown in pictures of better homes, better clothes, and additional conveniences on the farm. A map with newspaper headlines superimposed shows the dire predictions during the panic of 1907. Still, points out the narrator, progress continues. Modern conveniences such as autos and radios are shown. The picture ends with martial music and a picture of the American flag.

**Good** for the manufacturer’s point of view. Presents the advantages brought about by joint ownership, the machine, and “big business.” Its historical approach makes it a valuable film in social and industrial history of the United States. It is propaganda for the present industrial system and should be recognized as such.

**Cotton—From Seed to Cloth.** 2 Reels. Si. Films of Commerce, 1930.

(Sponsored by Nashua Manufacturing Co.) "Free." El., J.H.S., H.S.

The cotton industry from the planting of the seed to the finished product. Opens with a map of the cotton-growing areas of the world. Then a map of the cotton belt of the United States is shown. The planting, cultivating, and harvesting are quickly sketched. An early model of the cotton gin in operation explains how this machine removes the seeds. The first reel ends with the cotton arriving at a New England mill and being made into yarn. The second reel shows the weaving of cotton cloth. The early loom is contrasted with a modern power loom. The cloth is bleached, dyed, and made ready for shipping. Graphs compare the production of the cotton cloth with the production of wool and silk.

A good film for studying modern methods of manufacturing cotton cloth. Somewhat weak on the production of cotton. The various processes of spinning and weaving are well explained by animated drawings.
A useful film for studying the effects of the industrial revolution in respect to this industry.


An insight into the many fields of endeavor being investigated by modern science. A map is presented to show that physical frontiers no longer exist. A dramatic sequence shows director of the Bureau of Patents in Washington, in 1837, predicting that human inventions had reached their limit. A few years later such inventions as the vulcanization of rubber were changing American life. Scientists are then shown at work finding new by-products obtainable from petroleum. Two research men then tell of the fields in which they are working. Among the examples of the work of modern industry which are shown are airplane propellers from sour milk, television, unbreakable lenses, rubies from peach pits, sponges from wool and cotton, plants grown without soil, and various plastics.

**Good** for the research which goes on in modern industry. Stresses the importance of the present industrial system. Can be used in classes studying modern business and industry.


A general introduction to the mining and smelting of iron. The Mesabi range with its rich iron deposits is shown. The iron is removed from the surface mines and loaded on freight cars. The route from the mines to the Duluth mills is shown by animated maps. The smelting in blast furnaces is then pictured and we see the iron being cast into pigs.

A **good** film for showing modern methods of mining and processing iron ore. Of specific value is a consideration of the importance of the discovery of the mineral wealth of the Lake Superior region by Philo M. Everett in 1845. A good illustration of the mineral resources of the Great Lakes states and of the importance of this resource in building up this region. A valuable illustration of the economic advantage of this easily accessible vein of ore. Also illustrates wholesale production of raw materials in this country.


A review of the materials which go into the making of a modern motor car. The narration explains how each part of the nation contributes to the making of the motor car. Typical scenes include the mining of lead, antimony, asbestos, copper, iron, salt, and tungsten. Each metal is
shown entering into the motor car's parts. Similarly the forests contribute turpentine; the petroleum fields furnish fuel and asphalt; sulphur goes into the battery; the farmer furnishes sugar cane, linseed oil, cotton and corn, and the rancher furnishes mohair from goats.

**Good** for a summary of the varied resources of the United States, the dependence of the auto industry upon all sections of the country, and the wide variety of sources upon which the auto industry depends for its materials.


The processing of steel from the mine to the finished product. Iron ore is seen being mined and hauled to the mill in trains and Great Lake ore boats. At the mill the ore is melted and mixed with limestone in an open hearth furnace. The steel is poured into ingots and the latter rolled into steel plates, rails, and wheel blocks. Workers are seen drawing their pay at the end of the week. A closing sequence shows the uses to which steel products are put. This includes streamlined trains, ships, concrete roads, electric trains, household equipment, watch springs, buildings, and bridges.

**Good.** General impression of a steel mill and the place of steel in our modern life. The color adds considerably to a feeling of the miracle of changing the natural ores to hardened steel. Weak on the process side, but good overall view of the industry.


How methods of production have changed since colonial times and the necessity of upholding our system of private enterprise. Methods of handwork as carried on in the old blacksmith shop are contrasted with modern production in steel mills. Progress in transportation is shown in the auto industry. Machines have speeded up work and given us labor-saving devices, and more jobs. Contrasted with this is the European scene where dictators are at work. Back in the United States men are working on inventions, such as air conditioning, which will make life more pleasant. Amidst a series of scenes of American industries the narration stresses the fact that business must be kept free. Government must help business. There must be a partnership of labor and capital.

**Fair.** Propaganda for private initiative and rugged individualism. A good film for a critical appraisal of propaganda methods. The film is poorly edited and not always logical.

Traces the manufacture of steel from the mine to the finished product. The narrator explains the various steps in the process, while a musical background helps to pace the film. First we see great open pit mines in the Lake Superior districts. Underground mining is then shown briefly as the cars arise from the shaft and are dumped onto railroad cars. Ore is then loaded onto boats on the Great Lakes, and finally arrives at the steel mill. Scenes inside the mill show the loading of a blast furnace, pouring into molds, electric furnaces for stainless steel, rolling the ingots into plates, inspection of the steel plates, giant trip-hammers pounding the steel into wheels and axles, the making of steel wire and tubing. The scientist in the laboratory experiments to determine tensile strength, and to improve the finished product. Finally, a large number of the uses of steel in modern life are shown.

Good for an understanding of modern heavy industry. The advertising is subdued, as the film emphasizes the contribution of the entire industry. High school students should be encouraged to investigate the nature of heavy industries in our modern economy. Discussion on the location of mines, factories, and markets will help students to understand many principles of modern production methods.


How man developed machines and brought about an industrial revolution. The picture opens with an historical survey showing by means of animated drawings the first piston pumping engine, invention of illuminating gas in 1813, and the Stevenson "Rocket" of 1839. In the 1880's we see electricity enter the scene, bringing with it great power, better light, and improved transportation. The advantages of electricity are enumerated, and a map shows the distance electricity is now transported in California. The importance of Faraday's experiment is explained, and its relation to modern electric power is illustrated. The hydroelectric plant at Niagara Falls is shown as an example of water generated electricity. Reel two shows the Conowingo Dam. A map then points out the water power resources of the United States. But this was not sufficient for our modern needs, so we turned to steam power. A map shows the coal fields of the United States and compares our coal and water resources. By animation we see that the two-thirds of a million tons of coal which we use each year is enough to build a wall like the Great Wall of China, all around the United States. Watt is shown in 1763 adapting the crank and flywheel to steam. Early experiments by Hero and Brocca are shown by drawings. Animation then shows how the modern steam turbine works. Reel three illustrates the improvements in power which have come about in recent years. By ani-
mation we see that in 1885 one pound of coal would run two 40-watt lamps for one hour. Today a pound of coal will run twenty-five 40-watt lamps for an hour; in other words eighty times as much light is obtained today. Great central power stations have arisen and one of these is shown.

A good film to show the effect of the industrial revolution on American manufacturing, transportation, and comfort. Useful in opening up a discussion of the use of our natural resources. The historical approach is especially effective. Serves well as a review of power development and furnishes the historical background for a discussion of current problems along this line.


Sheep raising and wool marketing, with emphasis upon the part co-operatives can play in this industry. Reel one opens with an animated map locating the centers of the co-operative wool growers' associations in the western and southwestern states. The grazing and shearing of sheep forms the prelude to marketing activities. Reel two shows the transporting of wool to eastern markets. Here the co-operative association enters, weighing the wool and shipping it to market. The Co-operative Association demonstrates methods of shearing, packing, and shipping to groups of farmers. At the co-operative's warehouse in Boston the wool is appraised and graded. The wool is properly sorted and the co-operative's salesmen take care of shipping it to the various mills. The film ends with a review of the manufacture and uses of wool.

A good film for the process of growing and marketing of wool. It is weak, however, in its treatment of the financial advantages of co-operatives. It should be useful for stimulating further investigation of co-operatives. For this purpose the second reel alone should suffice. There is much repetition throughout the film, and most classroom purposes will be amply served by showing only the first two reels.


How the woolen industry has changed from hand to machine methods. The sheep are first shown being sheared by hand and then by electric clippers. Carding and spinning are also done first by hand and then by modern machinery. For the old-fashioned method the Navajo Indian is seen at work, and the colonial spinning wheel is shown. Modern spinning methods include machine washing, carding, rewashing, combing,
and redrawing. Weaving, likewise, is done first by hand loom and then by modern power looms.

Excellent for a comparison of hand and machine methods. Helps students to understand the slow, laborious tasks of the colonists. Good also for a study of the machine age.

III D. Meat Packing Industry


The story of the meat packing industry from 1832 to the present. The history of this industry begins with the establishment of the first slaughter house in Boston in 1832. This house supplied meat for the soldiers at Fort Dearborn. Then the Union Stockyards are shown in 1865. Longhorn cattle are seen in the yards and on the range. Swift in 1875 conceived the idea of shipping dressed meat. He is seen talking the matter over with an eastern beef man, and they decide to try it. The refrigerated car is then shown. The cattle are traced from the ranch to the feeding farms in the corn belt and then to the packing plant. Here the various cuts of meat are shown and the meat is seen being prepared for the customer.

Good for an understanding of the rise of big business. Advertising is present but is not overemphasized. May be used in a study of the development of the West, or the rise of the city.

III E. Mining


The story of the mining of anthracite coal. Very similar to the film, Bituminous Coal (see review). In addition to the process of mining, this film also emphasizes the need for lumber to prop the roof of the mine—over one-half million trees are used annually for this purpose. Animation shows construction of shaft and tunnels. Sizing operations are shown in somewhat more detail than in the film on bituminous coal.

Fair. Of the two films, Anthracite and Bituminous Coal, the film on bituminous coal does a better job of showing the mining process since it goes into greater detail. If only one film on coal can be shown, the one on bituminous coal is probably the more desirable.


The story of the mining of bituminous coal. Shows early methods of mining coal, such as were used in the first mine discovered at Richmond,
Virginia, in 1750. Then traces the process of modern mining with electrical equipment. First fire bosses inspect the mine to insure safety. Then come the miners who drill, blast, and load the coal. Modern electric cars carry the coal out of the mines to the breakers. Mine ventilation and pumping of water are shown. The film ends by showing the uses of coal in home, in factory, and in locomotives.

A good film for the modern mining of coal, with emphasis upon the mechanical improvements. Can well be used as an introduction to a consideration of this subject. Also valuable to stimulate discussion concerning the use of mineral resources. The portrayal of labor in a coal mine will probably arouse interest in a discussion of the rights of labor in this industry. The emphasis upon the mechanical equipment helps to show the changes taking place in this industry.


The story of how coal was formed and how it is mined today. Shows the humus deposits in the primeval forests being laid down, and then covered with successive layers of silt and sand. Then came earthquakes, whose action is shown by animation, and in certain regions hard coal was formed. Motion picture views of a valley in the anthracite region are shown and the film depicts the mining of coal. By photo and animation coal is shown being located and mined from surface mines. Workers are seen entering the shaft, digging coal, timbering the roof, pumping surplus water, inspecting for gas, and hoisting coal to the surface. Above the ground we see the coal being sorted at the breaker, sized, and loaded for shipment.

A good film on coal mining inasmuch as it tells the whole story in one reel. Most useful in aiding pupils to gain an understanding of this resource. Other films on coal are better from the standpoint of showing working conditions in the mines.

Coal Mining. 2 reels. Si. Goodyear, 1930. "Free." J.H.S., H.S.

The latest methods of bituminous coal mining as applied in a mine operated by one of Goodyear's subsidiaries. The film opens with a view of the mining town of Adena, Ohio, where we see row upon row of mining homes, mostly frame houses, uniform in design. The miners are then shown riding to work on the mine cars. Entering a horizontal shaft, they arrive at the field of operations and set to work using the latest mining machinery. An electric coal cutter digs out the bottom coal and prepares for blasting. An electric loading machine piles the blasted coal into cars. Reel two shows the coal being brought to the surface. There the slate is removed. The coal is then loaded on regular railway freight cars and taken to the Goodyear plant, where it is used in the making of tires.
Good. *Reel one* is excellent for a study of labor in a modern coal mine. It also illustrates the many branching interests of a modern industrial plant. Mechanization in the mine is especially well illustrated. The second reel is comparatively poor and adds little to the story.


The mining of copper and the manufacture of copper and brass products. *Reel one* shows the Butte mines with laborers waiting to go to work. The ore is blasted down and loaded on cars, brought to the surface, and dumped. It is then smelted and refined by an electrolytic process. It is cast into bars and shipped to the brass-making plant, where it is placed in an electric melting furnace. *Reel two* illustrates the rolling of copper and the manufacture of roofing, plumbing supplies, electrical fixtures, and bronze screens.

*Reel one* is fair for illustrating the copper-mining country, and working conditions in a copper mine. It shows the importance of transportation in bringing raw materials to the factory. It demonstrates the mechanisms of modern science as applied to industry. *Reel two* is poor, being repetitious and technical. The advertising is kept subdued throughout the film.


How our coal was formed, how it is mined, and the tests applied to make sure it is used properly. Opens with animation to show how coal was formed. Then shows modern coal mining, including drilling, blasting, loading, washing, grading. Then the coal is delivered to the home. Animation of a home heating plant shows the points of a furnace which should be checked annually. *Reel two* shows the various tests applied to coal to determine how best to use it.

Fair. The first reel is usable in the grades where coal mining is studied. Also useful in a study of conservation. The second reel is technical in nature and not recommended.


How copper is mined. Introduced by a rather artificial setting in which a man explains the whole process to his dog. The body of the film deals with the surface copper mines at Bingham, Montana. Good scenes show the nature of the various levels scooped off the side of the mountain by electric scoop shovels. The ore is then hauled to the mills nineteen miles away.
Fair for mining and an understanding of our mineral wealth. Not very good on the actual process of copper mining but emphasizes the application of modern machinery to this type of work.

III F. Oil Industry

Men and Oil. 2 reels. Sd. Films, Inc., 1937. R. $3.00 El., J.H.S., H.S.

A survey of the early days of the petroleum industry, from the Paramount feature film, High, Wide, and Handsome. The oil industry is introduced by a scene showing a “quack” selling “Seneca Oil” for medicine. A young man in Titusville, Pennsylvania, conceives the idea of obtaining this oil in large quantities to be used in lamps. By patience and perseverance he succeeds in drilling into a “gusher” and on September 8, 1859, succeeds in “bringing in” the first well. Boom times follow and a great many small enterprises enter the oil business. But the railroad interests, in an effort to control the industry, juggle the rates and threaten the life of the small oil-well owner. The oil men join forces to build a pipe line to carry their product to the refinery. The struggle between the oil men and the railroads is well shown in a series of bitterly fought battles. The pipe line finally goes through, the first of a great system which is shown on an animated map. The importance of the oil industry today is then shown in a series of scenes of automobiles, steamships, airplanes.

An excellent film to illustrate the struggles of the various business interests in the period immediately preceding the era of big business. Should be treated as historical fiction rather than a straight portrayal of facts. The methods of the railroads and their opposition to the laying of pipe lines are here treated in a general fashion rather than as relating to specific cases. The spirit of the conflict is well pictured in these two reels. Unfortunately a trailer is attached to the film advertising the picture High, Wide, and Handsome and detracts somewhat from what is otherwise a fine teaching film. This will probably be deleted at an early date.


An historical sketch of the use of oil and an explanation of modern oil refining. The picture opens with scenes of Noah’s Ark being “pitched.” Zoroaster and the fire worshippers are seen using oil in their ceremonies. The Babylonians sprayed Cyrus’ forces with hot oil. The Aztecs used petroleum in the rites, and the American Indian used it as a medicine. Early “quacks” peddled it in the streets as a re-all. In the middle of the nineteenth century Drake drilled the first well at Titusville, Pennsyl-
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vania. The problem of oil transportation was met by the pipe line. Reel two of this picture deals with the modern oil refining process.

Fair. The first reel of Evolution of Oil is useful as background material in the study of this industry. The second reel is highly technical and is not recommended.

III G. Transportation—General


"Free." J.H.S., H.S.

A review of recent progress in transportation, with emphasis on the part the oil industry has played in this development. Aviation is traced from the planes used in the World War to the modern transport plane. Railroad development is shown by the horsecar, the various types of steam locomotives, and finally the diesel engine. Water transportation is developed poorly through scenes of a boat race. Overland travel is shown by the Conestoga wagon, and the automobile, and finally by the modern auto and improved roads. Each sequence ends with strong advertising.

Fair. Some very good material is here largely spoiled by the blatant advertising material. Might still be used with groups able to see through the advertising.


How modern transportation has broken down the barriers of mountain range, desert, forest, river, and ocean is the theme of this picture. Animated maps introduce these barriers as they existed in the United States and then the steps taken to remove them are rapidly sketched. Canal, railway, automobile, modern highway, airplane, and steamship are shown in their relation to the overcoming of physical barriers. The growth of railroads is shown on animated maps. The part of improved transportation in the growth of cities is represented in city scenes. Bridges cross rushing streams, and tunnels pierce mountain barriers to unite the nation.

Good. A rapid review of the subject, this film serves to introduce the relation of transportation to modern life. It is not a detailed analysis of the steps in the growth of transportation but rather sets the stage for an understanding of the progress which has been made. It will serve best as an introduction to a review of the subject. It can well be used in connection with the growth of the railroad or highway in the United
States. The animated maps should prove especially valuable. Because of its rapid action, this film should be shown several times in order to insure maximum learning from its content.


A survey of the diverse means of land and water transportation now being employed in different parts of the world. The picture opens with our most modern means of transportation. We see autos, streamlined trains, busses, and airplanes. Then we are shown more antiquated means of transportation which are still in use. Horses, donkeys, camels, elephants, llamas, dogs, water buffaloes, and man power are each shown in various parts of the world. The film concludes with views of modern liners, side by side with ancient junks and sampans.

A good brief review of transportation, which should be found useful in the grades. It deals with the simple facts as they are found, with no attempt to analyze or explain them.

III H. Transportation—Air

Across America in Ten Minutes. 1 reel. Sd. Teaching Films Custodians (Educational Films), 1932. R. $5.00 for two weeks. El., J.H.S., H.S.

"From New York to San Francisco by air. The plane takes off, flies over New York harbor and the Statue of Liberty. We see lower Manhattan and the Woolworth tower; then we circle the mooring mast on the Empire State Building. After passing over Newark, we enter Pennsylvania where we see Allentown, the center of the coal and iron district. Then the Blue Ridge Mountains, the Susquehanna River; and Cleveland, Toledo, and Chicago. We descend to a low altitude over Chicago to see something of the city and its civic buildings. We cross the Mississippi River, and come over Lincoln, where we see the new state building that won a recent award for architectural design. After that, the rolling hills of Wyoming and Cheyenne. The plane ascends to 14,000 feet as it approaches the foothills of the Rockies. Elk Mountain appears, and the Great Divide. Then Immigration Pass, through which the early Mormon settlers toiled to enter Utah. At Salt Lake City we see the temple and the tabernacle; also the state capitol, which is a copy of the capitol in Washington. After flying over the barren wasteland of the Carson Sink in Nevada, we reach Reno. In the Sierras, scattered groups of trees are seen against the snow. The trail used by the forty-niners is still in evidence. We next come upon Lake Tahoe, then Sacramento. Finally, through wisps of fog, we see San Francisco. The film closes with the big plane flying over Golden Gate."

* Teaching Films Custodians, Catalogue, pp. 85-86.
A good general overview of the United States for geography or history classes. Also useful in units on transportation. The teacher will want to follow this journey by map in both the introductory and the follow-up work.


How a little girl and her mother go on an airplane trip from Los Angeles to Salt Lake City. Opens as they arrive at the airport. They watch the plane being serviced in preparation for the flight, and the narrator explains the action. They then board the plane and we see the stewardess making them comfortable. They take off and the camera moves forward to the pilot's compartment where the instrument board is shown and the narrator explains briefly how the plane charts its course. Back in the cabin the girl and her mother are looking at the landscape. The stewardess serves meals and shows how the berths are made up. Arriving at Salt Lake City at dusk "mother and daughter disembark and watch the plane continue its journey into the night."

Excellent for teaching transportation in the elementary grades. The young girl is about nine years of age and pupils will be interested in her journey. The narration is simply done and well within the understanding of primary pupils.


Life aboard a transcontinental plane. 1937 marked the tenth anniversary of coast-to-coast air travel. A plane of ten years ago which spanned the ocean in thirty-three hours is shown. A map shows how this caused our continent to shrink to one-third its former size. Then a modern airliner is shown. The mechanics are seen grooming the plane and the pilots are planning the flight. The start is made from New York City, and the first reel ends with passengers enjoying lunch in the air. Reel two shows the plane's operation by a wireless beam, and brings the flight to Chicago. The story is then interrupted to show how the planes are overhauled periodically at the Cheyenne Aircraft Base. This reel ends with the passengers going to sleep aboard the plane. Reel three shows the landing in Salt Lake City. A map of the western air routes is shown and scenes on each of these routes are included. Breakfast aboard the plane is shown, and the flight ends with the landing in Los Angeles.

Very good on modern airplane transportation. Reel one can be used alone to introduce modern air travel. Somewhat long and tends

to be repetitious. Use of all three reels at one showing is not especially recommended.


A review of the early days of aviation. Opens with Dumont making his first flight in his dirigible in 1901. Proceeds with views of the Wright brothers, 1903; the helicopter, 1907; Peleterie's monoplane, 1907; Curtis racing in the "June Bug," 1908; and Bleriot crossing the channel in 1909. Closes with a sequence on Teddy Roosevelt taking his first airplane ride.

A good film for use in recapturing the spirit of the early days of the airplane. Can be used in connection with a study of transportation and also in enriching the era of Theodore Roosevelt.


Newsreel pictures of the progress of aviation from the first flight of the Wright brothers to the commercial planes of 1936. Among the scenes shown are the following: Reel one—Wright brothers' first flight; Bleriot's flight across the English Channel; Teddy Roosevelt's first flight; army aviators in the World War; Byrd and Bennett at the North Pole; Lindbergh's solo flight. Reel two—Graf Zeppelin crosses the Atlantic; Kingford Smith's Ireland to New York hop; Post and Gatty's 'round the world flight; Do-X visits America; Italo Balbo's Italian air fleet visits Chicago's World Fair. Reel three—Doolittle's record coast-to-coast flight; the wingless autogiro; "Flivver" plane; China Clipper; the Hindenburg's first flight; and a general summary, including additional views of early models of airplanes.

A good film for use in history classes since it clearly shows the scientific spirit of the early twentieth century. Extremely interesting from the viewpoint of the development of heavier-than-air craft, which is traced in a logical fashion. Valuable in a study of transportation and twentieth century science. Also interesting is the quality of the motion pictures which developed almost parallel to the subject under consideration.

III I. Transportation—Land


The principal operations in the construction of the world's longest suspension bridge. An aerial view of the completed 3500-foot span in-
troduces us to this engineering marvel. The 570-foot steel towers are then shown being erected and we see close-ups of men at work on the towers. In sequences we are shown the 200,000 tons of rocks used as anchorage for the cables; the scaffolding being towed across the river and hoisted into position; men at work on the catwalk; the huge cables being swung into position. Animation shows how these cables were spun from wire. The floor of the bridge is then fastened to the cable and the steel and concrete roadways are laid. The completed bridge is then shown in a color sequence shot from a height.

Good for a unit on modern transportation. The film has been used successfully in all grades from the fourth through the twelfth. The titles are non-technical and easily understood by the grade school pupil. The film presents a clear picture of the manner in which man is today conquering the barriers of nature.


The building of a tunnel through the Cascades Mountains. Opens with a sequence explaining the barrier formed by the Cascades and traces the various steps which have been taken in overcoming this obstacle. A map locates the Cascades and the tunnel site. Animation shows the tunnel construction. Finally the tunnel is opened, thus shortening the route between Scenic and Berne by some seven miles.

Fair for transportation and nature of our western mountains. Gives an understanding of how difficult it has been to link our continent by rail.


Transportation facilities available in modern California. Monks marching in early California are seen breaking the trails followed by modern trains. We take a journey on one of these trains from San Francisco to Los Angeles. En route we see orange groves, beaches, movie lots, missions, the shore line, and cattle ranches. Life aboard a modern train is also shown. The second reel continues the views along the journey, with scenes of missions, truck farms, Monterey, golf courses, hotels, San José, Stanford University, the Golden Gate bridge, Alcatraz Island, and the San Francisco World Fair. The film ends with a map of the Southern Pacific lines.

Good for a unit on transportation or a study of California. The first reel may be used independently of the second half. The advertising is kept fairly well subdued.

The history of land transportation from muscle power to the modern electric locomotive. Starting with the Indian drag, the picture traces the steps in the evolution of better methods of transportation. The stone sled gives way to the wheelbarrow, the ox-cart, the horse and wagon, the early steam locomotive, the modern steam locomotive, and finally the electric train. Each step is traced in sufficient detail to explain its advantages over the preceding form.

Good. Although an advertising film, King of the Rails is well suited to classroom use. It is one of the better films available on the evolution of transportation. It is well suited to sequence showings, any one of the stages enumerated above being more or less complete in itself. It is suggested that this film be shown several times during the study of transportation. It provides an excellent introduction or summary.


The growth of the railroad systems of the United States. Maps show the absence of railroads in 1820, the rise of the Baltimore and Ohio in 1830, the route of the Union Pacific, the spread of the population which followed, and finally the principal railroad lines in 1920. Graphs and tables trace the increase in railroad mileage, the average cost per mile of railroad, and how the railroad has increased the value of adjacent farm land and made possible the rise of cities. Interspersed scenes show the early locomotive, old-time and modern roadbeds, electric locomotives, and modern bridges and tunnels.

Fair for land transportation. The film moves so fast that the facts contained in the graphs cannot be assimilated easily. Composed largely of still material.


A review of transportation from the Stone Age to modern times. The action centers around a boy who is working on a model of a carriage. As he talks with his father, the principal steps in the development of transportation are reviewed. In the Stone Age the level, the plane, and the wheel are shown. Next Greek chariots and ships show man’s progress. Then in the Middle Ages the master craftsman is seen at work on a carriage. Quickly the film takes up the story of the clipper ship, covered wagon, first iron ships, stern wheeler, railroads, and finally the horseless carriage. Such modern developments as the airplane, vehicular tunnel, bridge, and modern automobile are shown.
Very good for a study of transportation. Despite the many gaps in the continuity, the idea of progress and the principal steps in the world of transportation are well shown. A good film with which to introduce a unit on transportation.


Deals with the history of transportation on land, with emphasis on development in America. It traces the earliest means of travel by specific example, first showing travel on foot, and then by camel. The progress in the development of vehicles is traced from the first rude Egyptian sled, through the progressive steps of the small cart, the prairie schooner, stagecoach, and finally the steam and electric locomotives. Old-type locomotives are shown in action. The remainder of the picture considers the advantage of the electric train over the old type of steam locomotive. The following points are emphasized in this connection: electric locomotives are cleaner, faster, safer; terminals are less congested; real estate values along the right-of-way are raised; fuel is saved by using cheap water power to generate electricity.

Good. The first two hundred feet of the first reel furnishes an excellent summary of the history of land transportation. Many teachers, especially those in the grades, will find this sufficient for their purpose. The entire first reel completes the story of modern electrification, while the second reel deals mainly with the advantages of electrification. The subtitles on electrification are somewhat complicated, and the teacher will need to preview the film carefully and work out discussion plans in advance. Although propaganda for electrification of the railroads, the film is not objectionable. Other areas to which the film might contribute are: modern technology as applied to transportation, conservation of coal by use of water power, and the effect of urbanization upon transportation.


The story of the Wells-Fargo Express Company edited from the Paramount feature picture Wells-Fargo. Following the treaty of Guadalupe-Hidalgo which ended the Mexican War, thousands of settlers began the westward trek. In wagon trains which sometimes stretched for miles across the plains, the gold seekers and land seekers moved westward. To keep these people in touch with the civilization which they had left, the Wells-Fargo Express Company was organized and was granted the contract for carrying the United States mail. Good views of the perils attending the trip across the plains are included. Dramatic
scenes show pony express riders carrying the news of Lincoln's election. But the train replaced the stagecoach and the telegraph replaced the pony. We see in conclusion the newer means of communication and transportation, including the airplane, the telephone, and the radio.

A good portrayal of early means of transportation and communication in the west. The reproductions of the western towns of the gold rush days are especially worth showing in history classes. Because of the episodic nature of the picture, its value should be enhanced by preliminary study and discussion of the period under consideration.

For other material on land transportation see:

XC Overland to California
IV G Oregon Country

III J. Transportation—Water


A trip on the Hudson River Day line from Albany to New York. Two youngsters, Nancy and Roger, board the boat and observe the different types of boats plying the river. They see a speedboat, kayak, tug, ferry, sailboat, and finally a great ocean liner. At the dock in New York harbor there are general scenes of the waterfront, skyline, and docks.

Good for transportation in the lower grades. The many types of boats seen provide a good introduction to a study of water transportation. Direct conversation between the pilot and the children helps to explain how river boats are navigated.


A description of a steel ship, with some attention to foreign commerce. The parts of the ship are pictured and described. Loading operations give the pupil the opportunity to see the variety of material exported. In return we see the unloading of rubber from Sumatra, hemp from the Philippines, and tin from Singapore.

Fair on shipbuilding and the parts of the ship. Useful in a study of modern transportation. Much of the material is static, and for the most part still pictures will teach the material covered in this film in a more effective manner.

Life aboard the electric ship. Opens with the launching at Newport News, Va. A trip is then taken from New York to San Francisco. The engine room is shown and the working parts of the ship are briefly explained. Various phases of life aboard ship are then shown. Stops are made at Havana, Panama City, Los Angeles, and finally San Francisco. Sound consists of music and effects. The film is explained by subtitles.

Fair for transportation and life aboard an ocean liner.


Three examples of water transportation now largely outmoded. The first example deals with the canal system of Pennsylvania, which developed to considerable proportions in the middle part of the nineteenth century. The barges are shown being towed by mules driven by a towpath boy. The second example shows the canals of Germany which transport the canal boat by rail over a hill too high to be economically traversed by a lock. The final illustration depicts life on a Mississippi River steamboat. The boat is seen leaving Memphis. Short shots show the pilot house with the captain at the wheel, Negroes on board singing and dancing, and a load of mules being unloaded at a stop up river.

Good. Can be used in a study of transportation in the early nineteenth century. Also valuable in considering the coming of the railroad and the struggle between canal and railroad interests. The sequence on the Mississippi River steamboat is most valuable for transmitting something of the spirit of this mode of travel rather than for specific facts concerning traffic up and down the "big river."


A visual explanation of the purpose and function of the Inland Waterways Corporation of the United States. Opens with the explanation of the organization by the Inland Waterways Commissioner. It is explained that this governmental function grew out of the attempt to relieve shipping congestion during the World War. Operating at a profit, its rates are approximately 80 per cent as great as railroad rates. A map traces the waterways through the central plains, and the evolution of travel on the Mississippi is then briefly traced. First the flatboat is shown, then the river steamer, and finally the modern barge. A map then locates the rivers and terminals used by the corporation. Pictures show the various river terminals at Minneapolis, St. Paul, Dubuque, Rock Island, Birmingham, Peoria, and Chicago. A flatboat trip is fol-
lowed from Memphis to New Orleans. En route scenes pointed out are river lights, pilots on the boat, taking soundings on the river, Vicksburg, Baton Rouge, New Orleans terminal, and finally unloading at New Orleans. Among the products shipped by barges the following are shown being loaded or unloaded: sugar, pipes, pulp wood, burlap, coffee, rice, auto parts, and sulphur. The film then closes with a statement by the corporation chairman.

**Good** for a unit on transportation. The entire film is long and since much of it consists of similar scenes, one or two of the reels can be used to tell the story.


A study of New York harbor and the men who make it work. We see a ship arriving at quarantine. The inspectors and reporters come aboard. Then the tugs get to work and dock the big liner. The cargo is unloaded and the passengers alight. Then we see the other craft of the harbor: ferryboats, barges, and smaller vessels. The picture ends with scenes of retired seamen in their home at Snug Harbor.

A **fair** film for use in a study of transportation. It possesses the advantage of showing the human side of transportation.


The story of American water transportation from the crudest canoe to modern electric ships. First we see Indians paddling across streams on logs. Then canoes were burned out of logs. Later bark canoes were made. Then came the raft. The days of the Mississippi steamboat are shown and quickly followed by the electric-driven ship of today. The last part of the film deals with the mechanics and operation of the electric ship and tends to be somewhat technical.

The first half of this film furnishes an **excellent** introduction to the history of American water transportation. The last part can be used with high school students to emphasize the application of technology to this type of transportation. It fits well into a consideration of inland transportation and also of the United States as a world power.

**The Ship That Died.** 1 reel. Sd. Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. J.H.S., H.S.

“The mystery of the ship Marie Celeste is portrayed in this picture. We see the New York harbor in 1872 crowded with sailing vessels. The Marie Celeste loads a cargo of casks of alcohol. The captain’s wife
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comes aboard, and the ship puts to sea. Later, far at sea, the crew of another vessel sees the Marie Celeste under full sail. When they hail her, there is no answer. They go aboard but find no one. The food is still hot and the cargo is untouched, except for a hole in one cask. There are pages torn out of the log book. When they open the closet of the captain's wife, a stained knife falls out. The scene now turns to Gibraltar where a royal commission is holding a hearing to discuss the mystery. Various theories are pictured as they are suggested. One commissioner believes the trouble to have been mutiny, but there are no signs to bear him out. Another thinks that a fire might have started in the hold, and that the captain ordered withdrawal in a small boat. Then, while they watched for an explosion, which didn't occur, the ship drew away from them. An old bo'sun says that all sailors know that strange things happen at sea. He thinks a phantom ship might have borne down on them, causing them to jump overboard in terror. No agreement, however, was reached by the commissioners." *

Fair for maritime history. Stimulates an interest in the old days of the sailing ship. May stimulate reading of the clipper ship days.


The development of water transportation. A map locates the eastern rivers of the United States. Early transportation by canoe is followed by animation to show how James Fitch tried to improve river travel. Photos of Fitch and Oliver Evans are shown. Robert Fulton's "Clermont" is shown in animation. The route he traveled from New York to Albany is indicated on a map. The "Holyoke," a stern wheel river steamer is shown in animation, and the "Walk-in-the-Water" is seen as a still drawing. Maps locate the cities which grew up along rivers and point out how steamboats speeded up settlement on the Pacific coast. Other maps show the part of the steamer in blockading the South in the Civil War. Finally, modern steamers are shown being loaded, and transport ships are seen carrying soldiers in 1917 and 1918.

Fair for the development of transportation on water. Made up largely of maps and still pictures, it does possess some advantage in its illustrations of the evolution of this form of travel.


The title explains the purpose of the film. An animated map shows how the Great Lakes were formed when the polar ice cap covered the area and then receded. Also pointed out on the map are the rivers

* Teaching Films Custodians, Catalogue, pp. 227-228.
draining into the lakes, the portages, and the cities which grew up along these portages. As spring navigation opens the lighthouses are manned and put in operation. The various types of ships which ply the lakes are: bull freighters, car ferries, grain ships, and passenger liners. A grain ship is shown being unloaded and the passenger ship arrives at Detroit.

Fair for a unit on transportation. This film is one of the few available on this subject. It does do a good job of showing the extent of the lakes and the part they play in our internal commerce. Geography classes studying this area will probably find this film useful.

**III K. Women in Industry**


A survey of the influence of the machine on women's work and a treatment of the problems which have accompanied the machine. *Reel one* opens with the contrast between old hand methods of working and modern machine methods. The example used is the printing machine, the machine of Benjamin Franklin being compared with the great modern power presses. With the machine has come an increase in the number of women employed in factories, and examples are taken from printing, garment, shoe, machine, and textile industries. But with the machine has come human waste which state and federal agencies are investigating and taking steps to eliminate. The example is given of a girl who seeks employment without guidance and finds herself a misfit in her job. Contrasted to this girl is the girl who is guided by government agencies, trained for her job, and happy in it. *Reel two* deals with the working conditions which the Women's Bureau encourages. Proper working facilities, eating space, safety devices, alternating on work, conveyors for heavy goods, protection from occupational diseases, and first aid equipment are some of the subjects pictured. There follows a remarkably good sequence on the way in which machines have reduced the number of workers required. This continues through *reel three*, and examples are taken from numerous industries. For example, where fifteen workers were required in a cigar factory in which hand-made cigars were made, now only five workers are required since machines have been installed. What is to happen to those no longer needed? Machines bring with them the further problems of wage cuts, speed up of work, and monotony of work. Some companies have met the problem by long-term adjustments to new machines. The example is given of the telephone company, which has worked out a long-term program for the installation of dial phones. Girls no longer needed on switchboards are transferred to other jobs in the office or on toll lines, and an attempt is made to throw no one out of employment. The film ends with a plea for future economic planning.
An excellent film to motivate a discussion of the effect of the machine on American civilization. It is sufficiently detailed to furnish facts upon which to base discussion and yet ample leads are given to stimulate further study. Especially valuable in studying the problem of the worker and the effect of the machine upon his daily life. Highly recommended.


“The problems of out-of-town girls of little experience in finding satisfactory jobs in large cities and living on the money they earn.”* The plight of the working girl is introduced as she appears in New York City crowds. She is shown at various occupations. We see her as telephone operator, cafeteria worker, model, office worker, or in the professions. She is seen preparing herself at business schools and at college. A sequence follows in which the case is taken of a girl who earns $17.50 weekly. She shares an apartment with other girls, does her own cooking and laundry; or she may live in a residence club. Another example is shown of a girl who comes to New York in answer to an advertisement for a domestic. She finds that the job offers only room and board, so she refuses it. She seeks other employment in vain, finally taking a job as a taxi dancer. When the dance hall is raided, she is taken to jail. The film closes with the welfare agencies’ warning to young girls not to come to the city without funds enough for at least one year.

Good for a study of women in industry, especially in times of depression. The film also presents sociological concepts of value to the adolescent girl. The film may be useful in a unit on crime, and city problems.

Within the Gates. 2 reels. Si. Women’s Bureau, U. S. Labor, 1930.

“Free.” J.H.S., H.S.

The place of women in modern industry, with special reference to the textile workers. Opens with a sequence on the work of women in early times. Women are seen working in desert huts and on the grassland, and spinning in primitive homes. Again we see them spinning and weaving in colonial America. Then with the coming of the industrial revolution we see women leaving the home and entering the factory. In more recent years women have entered other industries, so that today out of 534 occupations in America, women are at work in all but thirty. Of every five workers one is a woman, and of every five women one is gainfully employed. As an example of women’s contribution to our everyday needs we are shown how she helps create a man’s shirt. First the cotton is picked and many of the pickers are women. Then in the textile factory we find women carding, spinning, and weaving. Reel two continues the story of a man’s shirt. We see women inspecting the cloth

* Association of School Film Libraries, Catalogue, 1939, (unpaged).
and finally sewing it and packing it for shipment. We are then introduced to a series of scenes showing the various fields which women have entered today. Among the occupations pictured are women physicians, surgeons, seamstresses, executives, stenographers, clerical workers, telegraph operators, telephone operators, saleswomen, and household workers. The picture ends with an appeal for equal opportunity, fair pay, shorter hours, and better working conditions for women.

An excellent film for the place of women in American history and their present status. Also an important film for a consideration of labor problems in America and modern industrial methods. It can be best used to introduce the above topics or as a review film.
IV. Geography

The Nature of the United States and Its Possessions

IV A. Alaska


An overview of the diverse scenery, resources, industries, and life in Alaska. Opening scenes show wheat fields with ice-capped mountains in the background. Other typical scenes show glaciers, gold mining, salmon fishing, and whaling. A sequence on the Pribilof Islands shows the capture of seals. Native life is depicted by a series of scenes around the home. Children are shown drying fish, dancing, and caring for their reindeer herds. Activities in an Eskimo school are shown, including sewing, baking, and carpentry. Finally, American settlers are seen on their farms, and in villages.

Good as an introduction to Alaska. Introductory map work and historical background should be supplied by class discussion in order to make the picture more meaningful.


A visit to Alaska, with attention to the various sections of the country and with emphasis on the salmon fisheries. Narrated by Father Hubbard, the Glacier Priest, the film opens on a map of North America, including Alaska. The map of Alaska is then superimposed on the United States to show comparative size. The northern or Yukon section, south Alaska, and the Alaska Peninsula are then shown in typical scenes. These views include dog teams, Alaskan houses, farmlands, roads, glaciers, the formation of an iceberg, volcanoes, and general scenes of the Alaskan countryside. The last part of the film is devoted to the salmon fishing and canning industry and includes an excellent sequence on the spawning salmon. The fishermen are shown hauling in their nets and delivering the fish to the cannery, where the cleaning and packing process is shown.

Very good. This is one of the best films available on Alaska. The map work is well handled and the scenes are well chosen to portray vari-
ous aspects of Alaskan life. It is beautifully photographed and the narration is well done. The fishing sequence is excellent. What little advertising appears is in good taste and in keeping with the general development of the subject. The accompanying handbook will prove extremely valuable in helping to plan the film lesson.

Iceless Arctic. 1 reel. Sd. Teaching Films Custodians (Educational Pictures), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

“This is Alaska without snow. Scenes taken from aboard ship show the mountains, wooded islands, and rugged shoreline. Then random views at Sitka and Skagway, wild flowers, an Alaskan farmer plowing. We see a monument to ‘Soapy’ Smith, and an intricately carved totem pole. There is an extensive sequence on salmon fishing: salmon leaping from the sea; being hauled in in huge nets; stored in great cold storage rooms. With commentary, and an accompaniment of orchestral music.” *

Good for geography and history classes studying Alaska. Gives a broader understanding of the true nature of Alaska. Might be used in connection with a study of the Resettlement Administration’s work in settling Alaska with people from the Dust Bowl.


A series of four one-reel subjects based on Robert Flaherty’s Nanook of the North.

Nanook and His Family. 1 reel. Si. Opens with a view of the exterior of an Alaskan igloo. Looking inside we see an Eskimo family asleep. They soon wake up, dress in fur clothing, and prepare a breakfast of raw meat. Snow is melted over the fire to get water. The baby is given a snow bath. The Eskimo father teaches his young son to shoot a bow and arrow. A storm comes up, so dinner is eaten inside the igloo. Little igloos are built for the dogs who sleep outside. As the storm rages outside, the family get into their fur beds for the night.

Nanook Builds an Igloo. 1 reel. Si. Nanook looks for the proper kind of snow and finding it he cuts blocks of it and places them in a circle. Aided by his wife, who carries her baby on her back, he builds the igloo up to its proper height and then rounds off the top. A hole is cut for a door. A thin piece of clear ice forms a window, and the family is ready to move inside.

How Nanook Gets His Food. 1 reel. Si. Nanook and his friends are seen hunting seal. They find a seal’s air hole and wait for him to come up. Finally the seal is speared, and after a struggle he is captured, slain, and skinned. Fresh pieces of meat are cut from the carcass and eaten

* Teaching Films Custodians, Catalogue, p. 112.
raw. Nanook then goes fishing in his kayak. Using bait on a string and a spear he captures enough for his family. The climax of the film is a walrus hunt in which a two-ton walrus is speared and captured.

*How Nanook Travels.* 1 reel. Si. First, summer travel in the kayak is shown. The whole family piles in and goes to the trading post. A sequence on the construction of the kayak follows. Large kayaks in which the whole village travels are then shown. A good sequence on the trading post shows the Eskimos trading furs and selling dogs. The last half of the reel deals with winter travel. The sled is seen. Its runners are iced; the dogs are hitched and Nanook starts out on a hunting trip. The hazards of traveling over ice drifts are pictured.

**Excellent.** This four-reel series furnishes interesting and stimulating material on the Eskimo. Each reel deals with a definite aspect of Eskimo life and can be used to center the discussion for the day’s lesson. The subtitles are brief and easy to read. *Nanook Builds an Igloo* does give the impression that the igloo is the only type of shelter used by the Eskimo, but the teacher can correct this impression by showing a still picture of the summer dwelling.

**IV B. Cities of the United States**


A visit to St. Augustine, Florida. Opens with the modern frontier seen by most immigrants—New York City. Then takes the viewer to St. Augustine, where the Spanish set up the first city in America in 1565. Horse-drawn buggies still carry the visitor around the city. First he visits Fountain of Youth Park. Then old homes are seen. An Indian tribal house marks the burial ground of the Indians who were natives of this region. The old city gates still stand and form an interesting contrast to the modern streets. A pre-Civil War schoolhouse is then visited. In success- sion, we then see the plaza, old slave market, Spanish governor’s house, Franciscan Fathers’ home, narrow streets, Fort San Marco, an alligator farm, and, finally, the interesting old Spanish quarters.

**Good** as an introduction to a much neglected aspect of American history. There are sufficient evidences of Spanish culture given to stimulate further investigation into the Spanish empire in the New World. This film could well be used during a study of exploration and early settle- ment in America, or in a study of origins of America’s culture.

**City of the Golden Gate.** 1 reel. Sd. Teaching Films Custodians (Fox), 1934. R. $5.00 for two weeks. El., J.H.S.

“Pictured here is a tour of San Francisco with the commentator re- marking on points of interest. Golden Gate, boats ferrying across the
bay, fleets of fishing craft, sea gulls and California tulips, cable cars moving up the steep city streets, flower vendors, Golden Gate Park, a Chinese pagoda. We see Japanese children at play; then the crowded streets of Chinatown, its banks, telephone exchange, and newspaper office. The picture concludes with a view of the fog rolling in from the bay.”

*Fair* for a general view of San Francisco. The May Committee notes it as “unrelated, surface review, but is suggested as having some value in social geography, grades 4 through 9.”

**City of Proud Memories.** 1 reel. Sd. Bell and Howell, 1938. R. $1.50. El., J.H.S., H.S.

A visit to Charleston, South Carolina. Among the interesting scenes visited are: the Old Exchange, City Hall, Powder Magazine, spot of the pirate hangings, examples of wrought-iron gateways, old gardens, Negro quarters, old houses, St. Philip’s church and graveyard, Charleston College, scenes of the activities of Marion and his men, the fort in Charleston harbor, and St. Michael’s church.

Excellent for recapturing the spirit of the old South as evident in one of the larger cities. Also valuable in a consideration of American architecture. Useful in American history as supplementary material on the South of the “Cotton Kingdom.”


A trip to the nation’s capital. Opens with an air view of the city, with the narrator pointing out the various buildings. Then we are taken up Pennsylvania Avenue to the Capitol. We see successively the Treasury Building, Library of Congress, White House, Government Printing Office, Ford’s Theater, Washington Monument, Lincoln Memorial, and Arlington.

Good travelogue on the capital. The narration is very good. Historic incidents concerning the building of the capital are related as the various points of interest are shown.


A comprehensive view of the principal points of interest in the “Windy City.” Among the points visited through the camera eye are: Merchandise Mart, numerous bridges, Wrigley Building, Palmolive Building, Michigan Avenue, Aquarium, Field Museum, World’s Fair

*Teaching Films Custodians, Catalogue, p. 195.*
Buildings, University of Chicago, Stockyards, Ghetto, and Lindbergh Beacon.

A fair introduction to the study of city life. Further study should include the life of the people in the city, transportation facilities, and the like.


Emphasizes the many historical points of interest in this city. Points of interest include: Customs House, levee, cotton shipping, auditorium, St. Anthony's Church, Jackson Square, French Creole quarters, stocks for runaway slaves, Pirates alley, Napoleon's House, auction rooms, Ursuline Convent, Beauregard's home, Tulane and Loyola Universities. Many examples of Spanish architecture are shown. The site of the battle of New Orleans and many points of interest connected with Andrew Jackson are pointed out.

A good film for stimulating interest in historic places. May be used in connection with the War of 1812. Also valuable in studying the days of the "Cotton Kingdom."

**Los Angeles—Wonder City of the West.** 1 reel. Sd. (Technicolor). Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"Los Angeles, a great rambling city that has blotted out all but a few evidences of the little Spanish colony that settled there 150 years ago. The film opens with the Old Plaza Church in the Mexican quarter of the city, 'a quaint reminder of the days when California was under the flag of Spain.' We see Alvero Street, a restored area within the confines of the plaza; a stone cross in the center of the street; people walking about in Spanish costumes; varicolored pottery on display. Then the busy streets of Los Angeles' business section. In Hollywood we are shown Graumann's Chinese theater, famous for its star-attended first nights. (The commentator points out a number of architectural oddities, such as the Brown Derby restaurant.) After passing numerous familiar movie companies, we visit the lots; various types of architecture reproduced for movie sets are pointed out. We see South Sea island huts; an ancient sailing vessel and other elaborate properties."*

Good for units on the rise of the city; the nature of modern western cities; the influence of the Spanish in America; and a glimpse at one of America's leading industries—the making of the "movies." Commentator notes historical landmarks.


A general visit to this great port city, with emphasis on its water front. General views of the city introduce the viewer to this metropolis of the South. The glamour which it once knew is shown by scenes of the old part of the city, with its "duelling oaks," old buildings with fancy iron grill work and open courts, and its quaint outdoor restaurants. An air view of the business center, followed by closer views of outstanding business houses, acquaints one with the more modern aspects of the city. The location and crescent shape of the city is then shown on a map. The river trade which centers at New Orleans is introduced by views of a stern wheeler, such as plied the waters of the Mississippi during pre-Civil War days. Modern river traffic is then shown, and the great system of levees is pictured. Maps show how railroads converge on the city and how these are augmented by an inner harbor ship canal. Maps also show the direction of traffic in and out of the harbor. These maps are interspersed with short shots of water-front activities, such as the loading and unloading of freighters. The film ends with a short sequence on the annual Mardi Gras.

Good for an understanding of the part New Orleans plays in our commercial empire. Helps to illustrate work in economic geography, and valuable as an aid in units on transportation. Study of the teacher's guide is essential to the proper use of this film.


The Pennsylvania Railroad routes leading into the nation's capital and scenes of the Capitol itself. The first one hundred feet of the film show the routes of the Pennsylvania Railroad on a map, with cut-in shots of scenes along the routes. These shots include views of Chicago, St. Louis, New York, Pittsburgh, and Philadelphia. Arriving at the capital, the following points of interest are pictured: Union Station, Capitol, White House, War Department, Supreme Court, Archives, Smithsonian Institute, Treasury, Embassy Row, parks, zoo, Lincoln Memorial, Congressional Library, Pan-American Building, Ford's Theatre, Arlington Memorial Bridge, Tomb of the Unknown Soldier, Arlington Mansion, and Mt. Vernon. The last one hundred feet again deal with the railroad.

Good for a study of our modern national capital. Could well be run without the first and last one hundred feet, since these sections add little or nothing to the unity of the film.


A trip around New York City. The first reel shows Battery Park, ferries, Wall Street, Sub-Treasury Building, Stock Exchange, Trinity
Church, Broadway, City Hall, Municipal Building, County Court House, Empire State Building, Rockefeller Center, the Bowery, Ghetto, Washington Square, Greenwich Village, and the Little-Church-Around-the-Corner. The second reel includes views of Times Square, Central Park, museums, zoo, Park Avenue, city traffic, piers, Grant’s Tomb, Columbia University, Polo Grounds, and George Washington Bridge.

A good film for a comprehensive over-all view of the city. It possesses the advantage of including views of remote corners of the city not usually included in such films. The emphasis is upon the extended aspects of the city. Class discussion and additional reading should investigate the everyday lives of the city dwellers. The advertising version differs from the educational version only in its appeal to stay at the Hotel Times Square. This element is not particularly objectionable.


A general overview of San Francisco. We see the harbor, Chinatown, City Hall, Golden Gate Park, Alcatraz Island, University of Southern California, and the Palace of the Legion of Honor.

A fair study of the nature of our far western cities. May be used in a study of modern America and also in connection with the growth of cities in the West.


“This is an aerial view of the city of Washington. Union Station is shown, both the exterior and from within the train shed. Through one of its arches can be seen the dome of the Capitol, which is kept in view as we proceed along Pennsylvania Avenue. The President addresses a joint session of Congress. The Congressional restaurants are pictured, and the Lincoln Memorial is seen. The exterior of the White House is pictured, and the new Supreme Court Building. In the Department of the Interior Building, we visit the Bureau of Standards. Machines test the wearing qualities of shoe leather and the elasticity of silk stockings. Before the Treasury stands a statue of Alexander Hamilton. Within, an engraver cuts the die used in the printing of banknotes. Printed in sheets, the money is cut and stacked. Worn-out, returned bills are stored in bundles, then cut in half and each half counted and checked, before burning. In the Department of Justice we are shown the many scientific instruments of detection. A group of G-men test their marksmanship on the target range. During views of the Washington Shaft and the Capitol dome, lighted at dusk, the commentator remarks that this is the heart of a great, sympathetic and free nation.”

* Teaching Films Custodians, Catalogue, pp. 147–148.
Excellent for civics and government. Shows the work of several of the more important departments. Will stimulate discussion of the functions of other departments. "Highly recommended" by the May Committee. Discussion of this film might well lead to the construction of charts showing the organization of the various departments of the federal government.


A visit to Washington, D.C., opens with air views of the city. A map then locates the Capitol near the fall line of the Potomac. The plan of the city is shown by a line diagram. The following points of interest are then located on the diagram and pictured: the avenues, the Library of Congress, White House section, the Mall, and the Potomac River with the Lincoln Memorial.

Good for a view of the Capitol and valuable for an understanding of the plan of the city. May be used in civics classes, or in a unit on city planning.

The Wonder City. 1 reel. Sd. Teaching Films Custodians (Educational Pictures), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"Here we are shown New York City at night. Lighted skyscrapers are seen from across the East River. A tug pushes up the river. The Chrysler building is in the background. As the sun sets, the lights of the George Washington Bridge appear, while on the roadway the head-lights of cars sweep past. A ferry passes in the dusk. The streets of the waterfront are almost deserted; overhead, an elevated train rounds a curve. In mid-town cars crowd the streets; police whistles direct traffic. Shop windows are brilliantly lighted. We see the bright lights inside the theaters. Finally, dawn breaks. The deserted office buildings are photographed through the wires of the bridge. A small tug goes by; two ferries pass; in the distance, the Statue of Liberty."*

Fair for an introduction to city life at night. The night photography makes it unique and should lead to discussions of life in the city.

Other films which illustrate city life are:

VII K Around the Clock
VII K Challenge of the Slums
VII K City Planning
VII K A Ghost Town Saves Itself
VII K Key West

* Teaching Films Custodians, Catalogue, p. 144.
IV C. Insular Possessions

The Beckoning Tropics. 2 reels. Si. American Museum (Produced by United Fruit Lines), 1930. $.50 service fee. El., J.H.S.

Reel one visits Havana, Jamaica, Cristobal, and Costa Rica. General views of principal cities, landscape, and tropic vegetation. Reel two takes audience to Honduras, Guatemala, Colombia, and Cuba.

Fair on nature of tropics and United States' interests there. The film is extremely jumpy, and it is a mad dash rather than a visit to each country. Not particularly recommended.

Cuba, the Island of Sugar. 1 reel. Si. General Electric Co., 1932.

"Free." El., J.H.S., H.S.

Opens with general scenes of residential and business sections of Havana. Then pictures Cunagua, a 100,000-acre sugar plantation. The process of harvesting sugar cane, transporting it to the mill on ox carts, and extracting sugar and molasses at the mill are fully pictured. The cane is crushed, ground, and heated to the crystallization point. The molasses is then expelled from the sugar by a centrifugal separator. The sugar is then bagged and shipped to refineries in the United States.

Good. This film will be found useful in a study of trade relations with Cuba. It leans largely toward the process side of Cuba's sugar industry, but the film should lead to a better understanding of Cuba's contribution to the world market. No maps or charts are included in the film. It is therefore important that the teacher should prepare for the lesson by map work and leading questions concerning the island. The film should stimulate further reading on tariff relations with Cuba, involving the pressure brought by sugar beet raisers in the United States.

The Fifty Year Barter. 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1935. R. $5.00 for two weeks. J.H.S., H.S.

"This film refers to the Virgin Islands in the Caribbean. The commentator refers to buying of territory, as contrasted with conquest. The scene shifts to the White House, in 1865. Seward, returned from a trip, meets Lincoln. They discuss the necessity of buying the Virgin Islands. To Seward's disclosure that the Danes are asking ten million dollars, Lincoln replies with a suggestion of five millions. Seward leaves to prepare a bill for submission to Congress, with the hope that it will be passed within thirty days. But after fifty years of bargaining, we are shown St. Thomas harbor, where the United States flag was raised in 1917, after we had paid a price of twenty-five millions. Natives still coal the ships by hand as they are shown receiving their penny per basket. We see the
market place, and a charcoal peddler, who cuts his own saplings, fires them for ten days in a mound, then loads his sacks of charcoal on his burro. Rain water is collected for drinking, and is purified by the use of a half-inch fish which feeds on the larvae of mosquitoes. On the island of St. Croix is the town of Christiansted, where Alexander Hamilton played as a boy. A bell tower was erected there by him. The store where he worked is still in use. Street scenes, with the native blacks, close the film.”

Good for study of the territorial expansion of the United States. Also aids in an understanding of the nature of our insular possessions. Valuable in geography classes. Map work needed. Naturally raises the question of why we bought the Virgin Islands.


An introduction to life on the island photographed by the Huntington expedition. Our ship approaches the island and we see its palms and tropical vegetation. Then we visit its cities and get an idea of their modernity. In the country we get a glimpse of a pineapple plantation, see a water buffalo at work, and see the preparation and eating of native food. A group of small girls dance native dances. Natives are seen fishing with net and spear and riding on surfboards.

Good for an understanding of the life of the native Hawaiian and a glimpse of modern Hawaii. May be used in a unit on United States possessions.


A general survey of these possessions of the United States. Opens with scenes of Honolulu and its surroundings. Diamond Head and Waikiki Beach are shown, and the variety of sea cliffs and mountain valleys are pointed out. A pineapple plantation is shown as the crop is harvested. The pineapples are then taken to a canning factory and prepared for shipping. A brief survey of the cane sugar industry follows. The film closes with scenes of the Kilauea volcano.

A good film to illustrate the diverse nature of our country’s possessions. May be used in connection with our part in the Hawaiian Revolution of 1893. The economic motives for our actions will be well brought out by a study of this film.

Honolulu—Paradise of the Pacific. 1 reel. Sd. Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

“Honolulu, still beautiful, still romantic, although changed and modernized because of its importance as a trade center and as a naval sta-

* Teaching Films Custodians, Catalogue, p. 224.
tion for the United States navy, is shown here. The film opens with panoramic views of the city of Honolulu, the ocean and harbor in the background. The famous Tower of Aloha in the harbor, and then the busy streets and modern buildings of the city are seen. In a small park stands the statue of King Kamehameha, the greatest of Hawaiian kings. Three boys exhibit priceless feather capes worn by former kings. Native girls sell coral. Close-ups of coral bouquets, shots of flowering trees of vivid colors, and girls making leis of flowers are next seen. A sequence on the hula shows native girls dancing in a shaded grove while the commentator explains that the hula of ancient Hawaii represents every phase of native life: hulas of hunting and rowing, of courtship and love, of birth and death. Waikiki beach, a world-famous, narrow strip of beach is seen. Native boys paddle out-rigger canoes; others ride surfboards. The film closes with scenic views of the surf breaking on the sandy beach.”

Good for an understanding of this possession. Map work, as well as a discussion of its acquisition, should introduce it. “The commentator gives a comprehensive account of present-day Hawaii and its history.”

It is desirable that the discussion following this film deal with Hawaii’s importance to the United States, an element neglected in the film.


A visit to the Leeward Islands of St. Thomas in the Virgin Islands. Sailing into St. Thomas harbor, we go ashore with the tourists, see the activities in the streets, visit the market, watch the unloading of a steamer, visit Drake’s seat renowned as the lookout for Sir Francis Drake, visit Bluebeard’s Castle Hotel, and finally we leave with the tourists and sail out of the harbor.

Fair for a study of United States’ insular possessions. The picture shows only those phases of life seen by the typical tourist. Useful in American history or government.


A trip to the Philippine Islands, with special attention to Manila. The picture opens with a general air view of the islands and the narrator explains their nature, number, and importance. In Manila we see Spanish architecture and forts. We are taken to a native wedding and see the customs observed. A ball game shows the effect of American rule upon sports. The native constabulary, trained by American officers, marches in review. We also see such native sports as horse racing and foot tennis.

* Teaching Films Custodians, Catalogue, pp. 172-173.
A good reel on the Philippine Islands. The pupil has the opportunity to observe the Filipino at work and at play. The influence of American rule is plainly seen. Will also be of value in leading to a discussion of the islands as a naval base.


A general survey of the Islands and the activities of the people who live on them. Opens on Filipinos at work, cultivating with water buffalo and using the donkey to transport their goods. A general market scene follows. We then see several general views of their homes. A map locates the island in respect to San Francisco. We are taken to Manila harbor and then in the streets we see a queer mixture of primitive and modern methods of transportation. The remainder of the film deals with the products of the islands and sequences are shown on sugar, hemp, coconuts, and rice.

A good film on the islands, especially with reference to the leading industries. Gives a good survey and should be useful in connection with units on the Spanish-American War and United States territorial government.


Unlike most travel pictures, this one shows not only the fine buildings and beautiful scenery of the country visited but also the actual conditions under which most of the people live. Reel one locates Puerto Rico on a map and shows its size in comparison to the United States. Entering the harbor of San Juan, the film carries its audience through the streets of the capital city to its outstanding points of interest. Then in the lowland portion of the island sugar and grapefruit plantations are seen. Going higher into the mountainous section of the island, the homes of the poor are visited. Reel two opens with the work done on coffee plantations. Again the poverty of the small farmer is stressed. Back in San Juan, the slums are visited and the very poor living conditions are pointed out. The film ends with an indication of the work being done for these poor Puerto Ricans by the United States government and by various mission organizations.

An excellent introduction to the many problems involved in governing our outlying possessions. The whole question of territorial rule might well grow out of a screening of this film, and the concomitants of imperialism be brought into the open. Can be used in connection with a study of the Spanish-American War or of territorial government.

The locale is set by an airplane shot of Tutuila, and the accompanying description. Tourists are then followed about the island and we see natives at work weaving and making the national drink. The work of the American schools is introduced by dances of the school children. The importance of the coconut tree to the native is described and the growth and harvesting of coconuts are portrayed. The second half of the film discusses coral formations and the extension of the island’s size by lava overflowing from an active volcano.

Good. Both picture and speech in this film are better adapted to the elementary grades than to the high school level. It is a good example of the variety of land under the American flag. Elementary teachers will be interested in the film as an example of life on a tropical island. High school teachers may find the film useful in stimulating discussion concerning the dispute in 1889 between Great Britain, Germany, and the United States over the protectorship of the Samoan Islands. The question should naturally arise as to why the United States has retained a protectorate over this distant island.


How the United States obtained Alaska and the insular possessions. Opens with a map showing the extent of the territory of the United States at the time of the Civil War. Then pictures and explains the circumstances surrounding the purchase of Alaska. Maps indicate the extent of the purchase including the Aleutian Islands. Hawaiii also is seen and located and its acquisition explained. In sequence the film locates, describes, and explains the acquisition of the Philippine Islands, Puerto Rico, Guam, American Samoa, Panama Canal Zone, and the Virgin Islands. A map locating all the possessions is included at the end of the film and the acquisitions are reviewed.

Good for American history and government. Effective review material. The nature of our possessions is described and a brief summary of the historical background leading up to the acquisition is included. The narration is very well done.


A visit to Curacao, Cuba, and Bermuda. Starting at Curacao, we see the Dutch influence on this tropical isle. We sail up the grand canal, visiting the salt marshes and the home of Simon Bolivar, famous South American liberator. Then to the “Port of War,” Santiago, Cuba, where
points of interest in connection with the Spanish-American War are pointed out. Finally we visit Hamilton and St. George, Bermuda.

A fair film, usable in connection with a study of the West Indies and their colonization. Of some value in a study of the Spanish-American War. Most useful, however, as enrichment material on the neighbors of the United States.

Wonders of the World Travel Series—Hawaii, Panama Canal.
1 reel. Si. American Museum (Produced by North-German Lloyd), 1930. $.50 service fee. El., J.H.S.

A trip to the tropics by way of the Panama Canal. Entering Honolulu harbor we see in rapid succession a pineapple plantation, water sports, sugar plantation, volcanoes, and general scenery. We then head for New York, going through the Panama Canal where we see the Administration Building and Miraflores Locks. With a stop at Havana, Cuba, we at length land back in New York.

Fair. This film is hurried and poorly edited. It might be used once in a consideration of the Pacific problems and the relation of the Canal to our western possessions.

IV D. Panama Canal


A tour of the canal with maps and animated drawings showing the operation of the locks. The general terrain of the canal is shown. A map of the New World shows how much time is saved by the canal in a journey from New York to San Francisco. United States engineers take over the French project; destroy the breeding place of mosquitoes; and begin work on the canal. A relief map shows the site of the dam and points out the various levels. An air view shows the route of the canal. A boat is seen going through the Gatun locks. Animated drawings show the lock in operation. A map indicates the flow of traffic through the canal.

Good for the effects of the canal on water transportation. The animation is not as clear as it might be, but it does help to clear up the operation of the locks. Useful in American history for the period from 1901 to 1914.


Actual views of the construction of the canal from start to finish. The picture opens with Theodore Roosevelt making a speech in favor
of the canal and appointing George W. Goethals as chief engineer. Typical scenes of some of the sixty thousand workers employed on the project follow. Subtitles tell of the four hundred million dollars expended in removing two hundred million cubic yards of earth. There follow scenes of dynamiting, digging with steam shovels, hauling, and dumping the earth. Examples of the forty-six sets of gates are shown. Then on October 14, 1913, the first boat is seen entering Miraflores locks. Dramatically the Cucoracha slide of seventy-five acres of earth into the completed dam is presented. Again the dredges are put to work and soon the Gamboa Dyke is blown open and the canal is ready for commerce, bringing New York and San Francisco eight thousand miles closer by water.

This is an excellent film for teaching the significance of the Panama Canal and the magnitude of the undertaking. It is truly a documentary film, for it depicts events as they actually happened. To prepare for the presentation of the film, the teacher needs to discuss the events leading up to the decision to build the canal, Roosevelt’s part in the undertaking, and on the high school level, the international aspects of the project. Since the film contains no maps, it is especially recommended that map work form a definite part in both preparatory and follow-up work. Further explanation is also necessary concerning the function of the locks in the canal. The film has been used to advantage in both grade and high school classes. Some of the activities which might be motivated by a showing of this film are: investigation of the proposed Nicaraguan Canal; the government and defense of the Canal Zone; the economic aspects of the building and maintenance of the canal; the health problems involved; and the effect which the canal has upon international trade.

(Teacher’s Guide). El., J.H.S.

The historical development of the canal is shown in maps, and scenes of the modern canal in use. Maps introduce the topic by tracing the paths of early Spanish explorers; showing the influence the canal would probably have had on the Civil War had it been built before that conflict, and the effect of the Spanish-American War in emphasizing the need for a canal. A map of Panama, and stills of President Theodore Roosevelt, Goethals, and Gorgas suffice for the building of the Canal. The loaded freighter is then seen passing through the Canal. Further maps show how the Canal shortened the trade routes to the West and point out details of the Canal Zone. Scenes along the Canal, and an air shot of the “big ditch” complete the film.

Fair for the historical development of the Canal. The large amount of maps and still material in the film make it one of the least desirable of the pictures on the Canal.
IV-E. The South


The life of the sharecropper told with a pro-union bias and a plea for the formation of co-operatives. Narrated by John Haynes Holmes, this film makes a strong emotional appeal for the three million present-day tenant farmers. The introductory title tells how the sharecropper came to work on "shares" for insurance companies and banks. A farmer is seen plowing his cotton field, then comes cultivating, and finally his whole family picks the cotton. A plea is made for the child labor amendment. With an income which averages $262 per year, the tenant farmer after paying rent and food bills has about $62 for other necessities. "Fifty cents a day" for farm labor, states the signboards. "Take it or leave it," says the narrator. Poor shacks, worse interiors, are realistically shown. Children with shirts made of flour sacks play in the dirt in front of dilapidated dwellings. A bedroom, a kitchen, dirty and fly infested, add to the general picture of misery. Then the sharecroppers begin to organize. They strike, but the planter strikes back with violence. Workers are knocked down and kicked. Planters' bosses ride the fields with pistols at their side. The government orders the cotton plowed under, with the result that the planters get a subsidy but not the sharecroppers. The film ends with hope for co-operatives. Scenes of the Delta Co-operative farm are shown. The Rust brothers' cotton machine is seen in action, ready to serve the farmers in a co-operative society. The narrator ends with the phrase, "yesterday we asked for pity, today we demand justice."

Good. Strongly realistic, this film is valuable for its picture of the worst conditions in the South. The economic basis for this condition is explained from the point of view of the worker. There is some question of the general accuracy of the scenes showing workers being beaten and armed bosses riding in the fields. If this picture is used, the teacher should also see that the planter's side of the story is told so that all angles of the problem can be considered. The picture will arouse the pupils to a sense of the plight of the tenant farmer, the important thing being to guide the pupil further in the search for the best solution to the problem. Is the solution given in the picture the best possible or are there other alternatives?


The Boone country today. An old marker and an early cabin set the stage for a journey to the Boone country of the present. A map locates it for us and the picture dissolves to scenes of the Appalachians and the Shenandoah Valley. Farms are shown and we watch a Virginia
fox hunt. Livestock are seen on the upland trail. In the Cumberland Gap area are coal outcroppings, sandstone, brimstone, and cement. An excellent sequence shows us: the mountaineer in his cabin with his spinning wheel; homemade pottery; and an old schoolhouse. We see tobacco and corn being cultivated, and visit a horse farm. In rapid sequence we visit Middlesboro, Lexington, and finally Frankfort.

Fair for a study of the South. The many phases of southern life shown help open up the problem of the South's place in the nation.

**Dixieland.** 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"A rapid review of the American South, with emphasis on historical places and personages, is here shown. We are first introduced to the Suwannee River, to cotton fields where colored workers pick the cotton, and to the drab homes of the 'poor whites.' Then the homes, statues, and graves of Andrew Jackson, James K. Polk, John Marshall, Stephen Foster, Abraham Lincoln, Nancy Hanks, Jefferson Davis, and others are seen. We are also shown the homes of Harriet Beecher Stowe in Maine and of Wendell Phillips in Boston. The picture closes with shots of historic buildings, including Uncle Tom's cabin." *

**Good.** Despite the large amount of still material, "the south and its traditions are presented in a way that will seem mature to both northern and southern audiences." * This film can be used in studying the period leading up to the Civil War. It is most useful in setting the stage for an understanding of southern life. Also useful in a unit on southern architecture.


J.H.S., H.S.

A visit to the state parks around Montgomery and Auburn, Alabama. In Montgomery the house in which Jefferson Davis took his oath of office is pointed out. Other historic landmarks pictured include the Confederate White House, and the building from which the order was given to fire on Fort Sumter. Modern Montgomery is illustrated by views of the modern streets and the stockyard. Fine highways lead the visitor to state parks, where he sees CCC workers busy improving the recreational facilities, and building dams and shelters. A short sequence on Alabama Polytechnic College illustrates modern education in the South.

**Good** for a consideration of the modern South. Fair for history of the Confederacy, and southern education. Treats too many aspects of Alabama life to be useful for either of these topics, but is a valuable overview film.


The story of cotton, from planting the seed to weaving the fabric. Opens with the plowing of land, using mule power, then hand cultivating with Negro labor, spraying, picking by hand, loading onto wagons, and transporting to the gin. At the gin the seeds are removed, and the cotton is baled and shipped to the textile mill. Here the cotton is mixed, cleaned, the fiber is loosened, wound on spools, spun and twisted for strength, sized in liquid which glues the fiber together, and finally woven into blankets.

An excellent film on the growing of cotton. This film is especially well adapted for illustrating the cotton plantation and methods of pre-Civil War times. Shows well the connection between the agricultural South and the industrial North.

Modern Dixie. 1 reel. Sd. Teaching Films Custodians (Fox), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

“We are taken on a trip through Louisiana with New Orleans our first stop. While we see its modern skyline and busy streets, the commentator explains its importance as a shipping center for the products of the South, especially cotton, rice, and molasses. Then the narrow, crooked streets of the old Colonial city where the natives cling to the speech and customs of their French and Spanish ancestors. Here the slave quarters of some of the old, abandoned homesteads are still occupied by Negroes. There are several scenes showing the sugar and rice industry: first the sugar cane being cut by hand; then fields of rice; and following that, modern machinery reaping the rice and separating the chaff. A short sequence shows the gathering of Spanish moss. We next come upon Negroes picking cotton. At the wharves it is loaded onto boats by modern mechanical means. A session is going on in the cotton exchange, whose members act for buyers all over the world. A flash-back to old Colonial days shows women operating spinning wheels and looms; others are carding the cotton strands by hand. After that, a trip by boat through the cypress swamps where the great trees, many of them hundreds of years old, do not deteriorate, is shown. Later we see them being felled and prepared for shipment. At Baton Rouge the state capitol, and the campus and buildings of the state university are seen.” *

Good for history classes studying the South since the Civil War. Valuable in geography classes. Should lead to a study of the South’s problems. Map work needed to locate scenes in film. Could be used with the first reel of the “Chronicles of America” film Dixie to stimulate a discussion of the changes taking place in the South.

* Teaching Films Custodians, Catalogue, p. 146.

Natural wonders of Virginia plus views of the historic landmarks. Opens with general views of the Blue Ridge Mountains. As we enter Rockbridge County typical Virginia landscapes unroll in front of our eyes until we enter Lexington, Virginia. Here we see Washington and Lee University with Lee Chapel, Lee’s tomb, and Stonewall Jackson’s tomb. Next Virginia Military Institute is visited and the cadets are seen on parade. Passing through Goshen Pass we visit the birthplaces of Sam Houston and Cyrus McCormick. Finally we come to Natural Bridge, where we see this natural phenomenon from several angles.

Fair for classes studying the South. It is a general travel film and, although well done and good of its kind, is only of general interest to the average class.


The industrial progress of the new South in its various phases. The westward shifting of the cotton belt is shown on a map which contrasts the areas of cultivation in 1860 and 1920. Cotton-picking machines are shown to indicate the trend toward mechanization of this industry. Similarly, short sequences show typical scenes of the tobacco, rice, and truck farms. Good roads and consolidated schools indicate the attention being given to cultural life. To show the wealth of raw materials possessed by the South, the picture contains scenes of lumbering, oil wells, marble quarries, coal mines, and limestone quarries. Maps locate these resources. A visit is then made to a typical manufacturing city, Birmingham, where various activities are seen, including: water works, paper mill, cotton mill, candy factory. The railroad lines are shown to illustrate how transportation has kept pace with industrial growth. Finally, short visits are made to the thriving cities of New Orleans and Miami.

Good for an introduction to the industrial South. Valuable for geography of the South or for a unit on industrial America. The various types of activity shown in the film should help the pupil to consider the relationship between economic, cultural, and social life.


The story of Richmond, 1737 to 1937, as told in its architecture and points of interest. Reel one opens with views of Richmond today. Then the following points are shown: old homes and gardens, St. John’s
Church where Patrick Henry delivered his famous "liberty or death" oration, John Marshall's home, Thomas Jefferson's statue, State capitol designed by Thomas Jefferson, statue of Washington, Old Hall of Delegates, Governor's mansion, and the statue of R. E. Lee. Reel two includes views of St. Paul's Church, Battle Abbey with its Civil War murals, graveyard of Confederate soldiers, gracious homes and gardens, and Byrd Park.

Good for an introduction to the capital of the Southern Confederacy. Although much of the material is static, it is well edited and conveys a good impression of the city. Can also be used in connection with a study of American architecture.


Pictures the regions bordering on the Rio Grande River. On a map of the United States the Rio Grande River is located. It is then traced from its source by a series of maps and scenes. On the upper Rio Grande the Pueblo dwellers are seen engaged in activities which include bread and pottery making, and a harvest festival. In the middle Rio Grande section irrigation projects are shown. We see the Elephant Butte dam, irrigation ditches, and an irrigated fruit grove. We then arrive at El Paso and see general views of the city. On the Mexican side of the border we get glimpses of peasant life, including their schools, the making of adobe houses, and peasant women at work. On the lower Rio Grande are fruit orchards, truck farms, and finally Brownsville.

Good for the geography of the border region. Also useful in a discussion of our economic and social relations with Mexico. Furnishes useful material for comparing American life with that of its southern neighbor.


A series of short shots showing varied aspects of Southern life. Reel one includes the coastal region, Florida Keys, Appalachian foothills, cotton picking, rice crops, sugar plantations, fruit raising, sweet potato and peanut farming. The second reel shows the gathering of turpentine, coal mining, and concludes with a series of scenes on the leading cities of the South. Among those pictured are Savannah, Tampa, Mobile, Birmingham, and Galveston.

Fair as an introduction to the economy of the South. Although somewhat old, the pictures of the various industries are especially use-
GEOGRAPHY

ful. May be used in geography classes, or for a study of the modern South.

The Southern Tourists. 1 reel. Sd. Teaching Films Custodians (Educational Pictures), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"Here are a few places in the United States that should interest the tourist. Included are Fort Marion, Florida, built in 1638; St. Augustine, Florida, 'the oldest city in the United States,' where we see its 'oldest post office' and 'oldest homes.' A fountain commemorating Ponce de Leon is inscribed with the legend of his 'fountain of youth.' We are next shown an old cemetery in New Orleans, shipping activities in Mobile Bay, views of Mobile's Mardi Gras, and airplane flight at Daytona Beach."*

Fair for a review of places of importance in early American history. It will at the same time acquaint the pupils with the modern South. The captions give some historical data.

IV F. The States


A motion picture journey to outstanding points of interest in Arizona. Opens with roads to Arizona by way of train, airplane, or motor car. Good but rather brief airplane views are shown. Arriving at Litchfield, which is located about twenty miles from Phoenix, the tourists find abundant recreational facilities. Near-by they find a cotton plantation, and cattle being driven in off the range to fatten. They then see citrus groves with Mexican laborers picking the fruit. The homes of these laborers are visited. Three hours away the Gulf of California beckons some of the tourists. Others visit the Grand Canyon, or Roosevelt Dam. The picture ends with a visit to a rodeo.

A good picture on the general nature of the West. Stressing the spectacular somewhat, it does show the varied nature of Arizona. Herds of cattle, Mexican labor, old Spanish missions, Roosevelt Dam, and similar sights open the way to a discussion of the varied nature of the modern West.

The Big Bend of Texas. 1 reel. Si. U. S. Interior, 1936. (Made in co-operation with Texas Gulf Sulphur Co.) "Free." El., J.H.S.

A series of glimpses of Texas' landscape and varied industries. Opens with a map sequence in which the outline of Texas is rotated on a map of the United States to show the great size of Texas. Various industries are then located within the state and typical activities are shown illustrating each. Included are oil wells, refineries, sulphur mines, helium

* Teaching Films Custodians, Catalogue, p. 147.
plant, and sheep ranching. Excellent views of Texas' scenic wonders include the Grand Canyon of St. Helena, Boot Canyon, Bocquillas Canyon, and the Chicos Mountains.

A good introductory film on Texas. May be used in considering the geography of this state, its industries, or its place in the union.

**Colorado.** 1 reel. Sd. Bell and Howell, 1937. R. $1.50. El., J.H.S., H.S.

A tour of picturesque Colorado. Starting from Denver, Lowell Thomas narrates this film and points out the highlights of the state. Among the spots visited are: Colorado Springs with its Garden of the Gods, the desert country, Pike's Peak, Seven Falls, Estes Park, the Continental Divide, Buffalo Bill's grave on Lookout Mountain, Leadville with its gold mines, the valley of the cliff dwellers, and the modern land of the Navajos.

Excellent. A view of America's scenic beauty. The photography is very good and the film is well edited. It should also help the pupil gain an accurate picture of this part of the West, with its rugged mountains, desert flowers, and mirror-like lakes.


The Mohawk Valley in pioneer days and today. Opens with general views of the territory. A map locates the valley in relation to the Adirondacks, Catskills, and New York City. Historical reconstructions show passengers waiting for the stagecoach; an Erie Canal boat being pulled by mules; and the New York Central train, the "De Witt Clinton," arriving at Schenectady. The film then surveys the modern Mohawk Valley. Among the scenes presented are the cities of Schenectady, Amsterdam, Gloversville, Fonda, Johnstown, Utica, and Rome. The highway which now follows the Mohawk trail is shown and we see general views along the highway.

Fair for a glimpse of upstate New York. Presents the change which has taken place since colonial days. The principal industries of the region, including farming, are shown and help orientate the pupils to the diversified nature of eastern industry.


A tour through Colorado sponsored by the Rock Island line. Aboard the train scenes of club car, Pullman, and diner are shown. Arriving at Colorado the visitors view Big Thompson Canyon, Estes Park, Rocky Mountain National Park, Fern Lake and Falls, Iceberg Lake, Grand
Lake, Lookout Mountain, and Denver. Along the way hikers, horse-
back riders, campers, and fishermen are seen. The scenic beauty of the
state is stressed.

A fair scenic of Colorado meant to entice tourists via the Rock Island
lines. The advertisement is not too strong, and in general the film
should serve as a good introduction to the nature of Colorado’s parks,
lakes, and scenery.

Seeing Vermont with Dot and Glen. 2 reels. Si. Y.M.C.A., 1932.
“Free.” El., J.H.S.

A young married couple are followed on their tour of the state of
Vermont. Reel one presents Bennington Monument, Dorothy Canfield
Fisher’s home, Manchester, Lake St. Catherine, marble quarries, Marble
Church and Bridge at Proctor, Lake Dunmore, Middlebury, Otter
Creek where McDonough built his fleet, “Grand Isle” Orchard country,
Richford, North Troy, Brunswick mineral springs, and Lake Memphre-
magog. Reel two shows the hydroelectric development at Barnet, Lake
Morey, Chelsea, summer home of Sinclair Lewis, Barre granite quarries,
Richmond, Mt. Mansfield, talc mine, asbestos quarry, Crystal Lake,
Vermont farms, Connecticut River, Windsor, Coolidge homestead, and
Brattleboro.

A fair scenic showing the nature of the Vermont landscape. Also
points out the many natural resources and industries of this state. Some
good scenes showing typical New England villages.

(Teacher’s Guide). El., J.H.S., H.S.

The geography and industries of Virginia. A map of the coastal
plains locates Virginia. Air views of the Tidewater section are followed
by closer views of many old plantation homes. Along the coast the
crabbing and oysterling industries are briefly shown. Tidewater peanut
and watermelon farms are shown. In the Norfolk area a steamer is
being coaled. The Piedmont area is located on a map. At Richmond
we see various points of interest. Among the many products of the Pied-
mont which are illustrated are tobacco, corn, and horses. Industries
include tobacco curing and spinning mills. In the foothills of the Blue
Ridge Mountains many farms are located. A map points out the
Shenandoah Valley. The farms of this valley with their varied produce
are passed. En route we see pulp mill, paper mill, shoe factory, and
hydroelectric plants.

Fair for a view of the modern activities carried on in the earliest
English colony in the New World. Useful in geography or social studies
classes. Best for review. Covers too much ground too hurriedly.
IV G. The West

America’s High Spots. 1 reel. Si. Sd. Castle, 1938. S. Si. $8.75, Sd. $17.50. (May be rented through Bell and Howell for $1.50 per reel.) El., J.H.S.

Scenic survey of the West. Opens with views of Mt. Shasta in California, its snow-capped peaks rising 14,400 feet above sea level. Then shows views of Yosemite National Park with its Bridal Veil Falls. Other scenic spots visited include Carlsbad Cavern in New Mexico, Grand Canyon National Park in Arizona, Yellowstone National Park, including views of the Great Falls, Grand Canyon, and geysers. Finally, views of Niagara Falls, N. Y.

An excellent survey. Pictures are of good quality and narration clearly describes outstanding spots. May be used in a study of the West, or in a consideration of a conservation of our country’s natural beauty.


The nature, extent, and significance of the dry southwestern portion of the United States. Opens with the world locations of arid regions. Shows the effects of wind and erosion in the Arizona Desert. Desert plants and animals are then examined in their natural habitats. The film concludes with a sequence on the Navajo Indians, showing their nomadic nature and their work. Their weaving and cattle raising are well depicted.

A good film to aid in an understanding of the true nature of our arid land. The vegetation and animal life of this region help the pupil to understand the difficulty of man’s adjustment to this type of environment. The film may be used in connection with the westward movement, the Indian problem, and in a consideration of private and federal attempts at reclamation.


The life and work of the cattleman. The nature of the range is shown in a series of shots of cattle grazing. The cowboy is seen rounding up the cattle. Time is taken out for lunch and the cowboys are seen around the mess tent. The cattle are then driven into the corral, dipped, and loaded aboard a freight train to be taken to market. Alfalfa raising for winter food is also shown. The film closes with a western rodeo.
**Good.** Useful for a study of western life, this film possesses good pictorial value, but requires a great deal of teacher explanation. It is suggested that the teacher should study the handbook carefully and prepare the class thoroughly for the film lesson.


A varied series of pictures on the industries of the Central Plains. A map locates the area. The general nature of the topography is shown. In rapid succession we see the Illinois River, Niagara Falls, the corn belt, stock raising, farming, coal mining, copper mining, commerce on the Great Lakes, lumbering in Michigan, grain elevators, Minneapolis, and the water front at Chicago. *Reel two* shows the Union stockyard, financial district, and other Chicago scenes. The last half of the second reel deals with the Great Plains. This area is located on the map, and scenes of the plains follow. The grazing industry is then introduced. Among the phases of ranch life shown are the ranch buildings, the roundup, the herd, and shipping of cattle.

**Fair,** for geography or the western movement. The continuity is poor and inclined to be jumpy. The whole film might be used for introduction or review. The last half of the second reel is worth while for a true glimpse of the modern cattle ranch.


How the Goodyear Company experimented with the growing of long staple Egyptian cotton on the Arizona desert. *Reel one* opens with a discussion of the value of long staple cotton and shows views of Egypt, from which most of this type of cotton came before the World War. The Goodyear Company, needing this cotton for its tires, decided to try to grow it on the Arizona desert. Good general views of the desert are shown, with close-ups of cactus plants. The desert is scraped with a steel scraper. Then wells are dug and irrigation ditches built. Mexican laborers pour in to labor in the field. The cotton is shown in various stages of cultivation, and finally it is ready for picking. Whole families labor in the field, picking cotton at five cents per pound. The towns of Goodyear and Litchfield are shown. This reel ends with the cotton being hauled from the field. *Reel two* shows the processing of the cotton after it reaches Connecticut. Different types of cotton are mixed; dirt and foreign matter are then removed. The processes of cording, spinning, weaving, and testing are shown in considerable detail.

**Good.** The first reel of this picture is excellent on the West. The desert scenes convey a true picture of the general terrain and natural vegetation. The problems involved in bringing this area under cultiva-
tion are well shown. The importation of Mexican labor and the use of child labor in the fields should provide good material for discussion. The hand labor necessary in the cotton fields is another topic which should be stimulated by this film. A good comparison may be drawn between the small industrial towns of the West and those of New England shown in this film. The processing in reel two is only fairly well shown, and for purposes of a consideration of the West reel one is complete and sufficient in itself.


A visit to one of the few spots on the North American continent which lie below the sea level. The valley is located on a map. Scenes of ghost towns of the desert follow. Modern highways now lead through the desert, where typical desert scenery is in evidence. Close-ups of cactus show the nature of this desert plant. Horseback trails lead through the valley to medicinal springs. Desert flowers are shown in bloom among the sand dunes. An irrigation project is shown at a date palm ranch.

Fair for the nature of the American desert. May be used in a unit on the West. First reel may be used alone to illustrate the nature of the valley.


A scenic tour. The Canyon is located on a map. Then animation shows how the Canyon was formed. Tourists are seen following the winding paths along the Canyon. There follow a number of picturesque shots from various angles, with good views of the river at the bottom of the Canyon. The different formations are pointed out.

A fair view of one of America’s wonders. Valuable mostly to acquaint the pupil with America’s scenic beauty. The picture is somewhat static, and the clothing worn by the tourists is humorously out of date.


How the Taylor Grazing Act has affected the western range. The past abundance of life on the plains is illustrated by the buffalo, which is now almost extinct. Much of the grazing land is now exhausted. President Roosevelt is seen signing the Taylor Grazing Act of 1934. The land set aside by this act is shown as open to all. A map of the West shows the ten states now under this act. The CCC is shown at work building dams, erosion control ditches, roads, terracing, and fencing, and driving out
gophers. Wild horses are rounded up; cattle are branded; and again the land is shown supporting great herds of cattle and sheep.

**Good** for the western movement, agriculture, and governmental steps toward reclamation. Should lead to a discussion of other parts of the government's program for wiser land utilization.

**Natural Wonders of the West.** 1 reel. Sd. (Technicolor). Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S.

"These are scenic views taken in western United States. We see the Bad Lands, then the scenic grandeur and superb coloring of the Grand Canyon. Then Bryce Canyon, an excellent study in geological evaluation. Next are the mountains of South Dakota and Wyoming, whose winding passages were riding places for many of the outlaws of the old west. Sioux Indians perform the sun dance. The Black Hills of South Dakota, one of the oldest regions of the world, estimated at forty million years, are seen. The granite side of Mt. Rushmore has been selected by Gutzon Borglum for his epic memorial. The heads of Washington, Lincoln, Jefferson, and Theodore Roosevelt are carved out of rock, with the aid of pneumatic drills, and will remain a million years because of the slow erosion of granite."*

**Good** for building up a background of understanding of the nature of our country. The color adds greatly to the effectiveness of the picture. A scrapbook project might lead naturally out of the viewing of this film.


How the far West was settled and the activities carried on there today. A series of scenes of Oregon show the nature of the country. A map points out the trails to Oregon. Covered wagons are seen on the trail, crossing the Platte, weathering Indian attacks, and plowing through snow-covered passes. Cattle and sheep are seen grazing on the plains. Maps locate the Wyoming oil fields and the Columbia Plateau. This is followed by views of the Shoshone Falls, Arrow Rock Dam, and irrigated farm land. Following another map of the Blue Mountain Gap, we see the Bitter Route Pass, dry farming, and finally the Columbia River. Along the Columbia highway we pass typical western land until we come to Portland, which is located on a map and then pictured for us. Our next stop is Astoria. This is also located on a map. Here we see the capture and canning of salmon. The fruit-growing section is then located and typical farms are shown. Lumbering is pictured on the west coast of the Cascades, and the film ends with views of Tacoma.

*Teaching Films Custodians, *Catalogue*, p. 147.*
Good for the industrial geography of the far West. Of some value in a history of the westward movement. Because of the large amount of material covered in one reel, this film serves best for introduction or review.

The Wild West of Today. 1 reel. Sd. Teaching Films Custodians (Fox), 1933. R. $5.00 for two weeks. El., J.H.S., H.S.

"This picture shows the West of today, changed, but still rugged ranch country, breeding cattle, horses, and sheep. After views of a buffalo herd stampeding and fording a creek, we see Herefords being corralled by cowboys; sheep being driven to mountain pastures in the spring. Cowboys lounge about a campfire singing 'The Old Chisholm Trail'; at Tombstone, Arizona, 'Old Settlers' Day,' a celebration is seen, with women in cowgirl costumes singing 'Sweet Rosie O'Grady.' There are scenes from a rodeo staged at a fair." *

Fair for history classes studying the West. Also valuable for American music. Some of the pupils may be stimulated to reading further to determine whether or not this film gives a true picture of the modern West.

* Teaching Films Custodians, Catalogue, pp. 148–149.
V. Government

The Structure and Functions of American Democracy

V A. Constitution


A history of the Constitution and its place in our times. The drawing up of the Constitution is shown and the narration explains that its purpose was to protect against dictators and mob rule. The Senate, House, and Judiciary buildings are shown, and we see President F. D. Roosevelt delivering a message to Congress. The Supreme Court is likened to an umpire in a baseball game. Chief Justice Hughes explains the duties of the Supreme Court. We the people, explains the narrative, alone can change the rules. This is illustrated by a woman’s suffrage parade, and the repeal of prohibition. War scenes and sinking ships precede views of President Wilson signing the declaration of war. The war over, Europe succumbed to dictators. Hitler and Mussolini are each seen making speeches. Waves from abroad are washing our shores with foreign poison, points out the narrator, but the Supreme Court protects free speech, religion, and press in our land. Each branch of our government must fulfill its own function. The film ends with martial music and a shot of the American flag floating in the breeze.

A good film for presenting the conservative view of the Constitution and the Supreme Court. Also valuable as a study of anti-New-Deal propaganda. The film is produced by the Defenders, an organization to uphold and defend the Constitution of the United States.

Servant of the People. 2 reels. Sd. Teaching Films Custodians (Warner Bros.), 1935. R. $5.00 for two weeks. El., J.H.S., H.S.

The need for a strong central government, and the work of the Constitutional Convention. “We see the confusion which arose under the Articles of Confederation. We also see the conventions and the various agreements reached during its course. There are scenes showing Vermont farmers being stopped at the Massachusetts state line, people in New York refusing Rhode Island money; Washington, Hamilton, and Madison discussing the seriousness of the situation. The Virginia plan and the New Jersey plan are presented from the floor of the convention. Arguments arise over the slavery question. Benjamin Franklin tries to
bring about a compromise. Finally we are shown the first four signers putting their names to the constitution.”*

**Excellent.** Explained by commentary and dialogue, this film gives an accurate general impression of the framing of the Constitution. It by no means tells the whole story but serves best to introduce the need for this document and the process by which it was obtained. The May Committee rates it as “an excellent account of the Continental Congress. Recommended for American history classes, grades 4 through college, and civics classes, grades 7 through 12.”*

Other films which relate to the Constitution are:

- VI B *The Declaration of Independence*
- VII P *Child Labor Amendment*

**V B. Department of Justice**


The types of prisons under the control of the Bureau of Prisons. Follows a prisoner through Chillicothe Reformatory from entrance to discharge. The opening sequence is made up of general scenes of the prisons at Alcatraz, Leavenworth, Atlanta, and Lewisburg, Pa. The narrator explains the purpose of each of these prisons. A graph then shows the increase in the federal prison population between 1910 and 1935. This increase, due largely to new laws, has resulted in overcrowding in many prisons. The film then follows a prisoner as he is admitted to the Chillicothe, Ohio, Reformatory. He is given a physical examination, mental tests, and a case history is prepared. After being classified for purposes of prison records he begins the prison routine of school, recreation, and learning a trade. He may work on the farm, help construct buildings, or participate in the production of useful articles. After a certain time he may come before the parole board where each prisoner is given individual treatment. A graph pictures the small percentage of failures under the federal parole system.

**Good** for a study of the modern treatment of criminals. Also useful to illustrate another of the many problems with which the federal government must cope in its efforts to protect the public. Valuable in civics, problems of democracy, or fusion courses.

**You Can’t Get Away with It.** 2½ reels. Sd. Bell and Howell, 1936. R. $4.50. J.H.S., H.S.

The work of the Federal Bureau of Investigation in the Department of Justice. The purpose and aims of the Department are outlined by

John Edgar Hoover, chief of the F. B. I., and former Attorney General Homer S. Cummings. The film then pictures the Bureau's headquarters. Lowell Thomas explains the methods of crime detection which are illustrated. Among the types of work shown, we see identification through finger printing, the elaborate card index system, the course of training of the "G" men. At work in the field, we see the capture of kidnapers and gangsters.

**Good** for the federal government's part in law enforcement. Emphasizes the thoroughness with which the Federal Bureau of Investigation works.

### V C. Governmental Services


A review of the services of our government. Joe, an immigrant, arrives in America and is met by his friend Frank. Frank shows him how the United States government serves its citizens. Among the services which the two young men see are: street lighting, police protection, freedom of religion, water supply, schools, fire protection, parks, libraries, and hospitals. Subtitles explain how the citizen's taxes pay for these services.

A good film for the elementary grades. It is somewhat idealistic and preachy in its treatment of government, and because of the obviousness of some of its statements it is questionable whether it can be used on the secondary level. Despite the age of the print the photography is fairly good.


How the Post Office Department serves the people by carrying the mail. Postmaster General Farley introduces the subject by speaking briefly on the work of the Department. The film then takes the audience to the Bureau of Printing and Engraving, where they see postage stamps being printed, perforated, gummed, inspected, packed, and shipped. Arriving at one of the 45,000 post offices in the United States, they are sold to customers who place them on letters which they drop in the mailbox. The letters are collected, the stamps cancelled, and then the letters start toward their destination. The work of sorting aboard the mail train is shown. Then air mail is pictured. Arriving at the post office in the town to which a letter was sent, the mail is again sorted, and finally the postman delivers the letter.
**Good** for the work of the Postal Department. Valuable in government and civics. The film is fairly complete and will help clarify this phase of our government's activities.


The work of the United States government printing office and its services. Introduced by a description of the many types of valuable information available from the United States government, this film takes us on a tour of the printing office itself. We visit the various floors, see the giant presses, rows of stenographers, offices, mailing facilities, and then follow in detail the preparation of an issue of *The Congressional Record*. We also see money orders, postcards, and pamphlets being printed. The film ends as a wide variety of literature is mailed out at the request of interested citizens.

**Good** to show how the government makes information available to the people. Discuss with the class the work of the various departments in gathering this information. Add to the classroom library by writing for government pamphlets on subjects being studied.

**The Iceberg Patrol.** 1 reel. Sd. Teaching Films Custodians (Fox), 1933. R. $5.00 for two weeks. El., J.H.S., H.S.

"Here are glimpses of the work done by the United States Iceberg Patrol. The picture opens with views taken from an aeroplane showing snow-capped mountains, glaciers in the mountain valleys, and great icebergs floating out to sea. A closer shot shows huge pieces of ice breaking off the glaciers and falling into the ocean to form icebergs. One sees life aboard a patrol boat: men lining up on deck for inspection, the control room, the mess, the kitchen, officers 'shooting the sun,' and supplies being received from the relief ship. The work of the patrol boats in following bergs, plotting their probable path, and warning all shipping of the impending danger is shown in considerable detail. The picture closes with scenic shots of great icebergs floating majestically past a patrol boat. Captions and a background of orchestral music."

**Good** for civics and government. Illustrates another of the varied services of the federal government. Also useful in a study of transportation. Might lead to reading on the Titanic disaster.


A study of the postal system, designed for the primary grades. Betty, a little girl in Los Angeles, writes a letter to her aunt in Pennsylvania. Among the steps shown in the progress of the delivery of the letter are:

* Teaching Films Custodians, *Catalogue*, p. 112.
the correct form of address, postal rates, mail collections, sorting, cancelling, mail train, and delivery. The return letter from the aunt is sent by air mail and it is seen being loaded into the plane and being delivered by special delivery to Betty.

A good primary school subject on the mail. May be used to initiate a unit on the post office or may be used in connection with a larger unit on communication and transportation.


How the New Yorkers receive their water supply is traced in motion pictures and animation. Opens with an airplane shot to show the vast size of New York City and then emphasizes the need for pure water. The unusable bodies of water surrounding New York City are shown. A map then traces the course of the fresh water from the Schoharie Reservoir to Staten Island. The different reservoirs and the distribution of water throughout the city are shown.

Fair. An example of how our modern cities meet the problems of pure water supply. May be used as an example of the functions of city government in supplying the needs of its citizens and the nature of public-controlled enterprises.


“Covers some of the tricks of the short weight and short measure cheat and then shows work being done to insure customer getting his money’s worth.” * Points out that women spend over 90 per cent of America’s money, and shows them making purchases in stores and over the phone, and patronizing beauty shops. The head of the U. S. Department of Agriculture’s Consumers’ Council tells of the forms of fraud practiced on American consumers. Most common of all are the falsely registered scales. Mayor La Guardia, of New York City, discusses the situation with William Morgan Fellowes, Jr., Commissioner of Markets. Typical examples of such fraud include the weighted turkey, false bottoms, and inaccurate labels. To prevent such practices, city inspectors are ever on the alert. We see them examining food. Mellon Institute workers are also shown applying certain tests to factory and food products.

**Good** for economics, services of federal and local governments, and consumer education. The film will without doubt arouse the students and should be followed by a study of the organizations which serve to

*Association of School Film Libraries, *Catalogue*, 1939, (unpaged).*
protect the consumer. This should include a study of the pure food and drug acts.


The service rendered by the Veterans’ Administration Office in Washington. The first reel deals with the work carried on at headquarters. General F. B. Hines, present administrator, explains the purpose of the Veterans’ Bureau. How $92,000 is disbursed daily is shown by the activities of the various employees. Veterans and their widows are interviewed. The work of the law office, board of veterans’ appeals, statistics division, and the architectural division is shown. Reel two takes the audience on a tour of the various regional hospitals and diagnostic centers. Examples of the various services of these institutions are shown.

Fair for a unit in the services of the United States government to its citizens. Also useful in a study of war and peace. Each reel is complete in itself and may be shown separately.

Uncle Sam’s Stamp Factory. 3/ of 1 reel. Si. Bray, 1930. R. $1.00. S. $7.64. El., J.H.S., H.S.

A visit to the Bureau of Engraving and Printing. The process of stamp making opens with the engraver preparing the plate. The plate is then seen being placed upon the printing machine and the stamps are printed. The processes of applying the glue, perforating, cutting, rolling, and preparing stamp booklets are then shown.

A good film to illustrate the diversified and specialized functions of our modern government. The film gives a good survey of stamp production in a very short time. The picture should prove of value in motivating investigation into other fields of government activities, and should lead to a discussion of the government functioning as a business enterprise.

Other films, described elsewhere in this catalogue, containing material on the services of our government are:

III J Inland Waterways
IV A Iceless Arctic (Resettlement Administration)
V H The Story of the Women’s Bureau
V I We Work Again (WPA)
V I Work Pays America (WPA)
VII B Price of Progress (Conservation)
VII F Reclamation and the CCC
VII F Building of Boulder Dam
VII F Challenge of the TVA
VII F TVA
V D. The President

Inside the White House. 1 reel. Sd. Teaching Films Custodians (Columbia), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"Inside the White House presents a view of the exterior, seen from across the wide lawn. On the South Grounds are hillocks placed there at Jackson's order to remind him of his own well-loved landscape. The President's office is in the West Wing and is connected by a covered walk with the White House. The back of the House faces Pennsylvania Avenue. Through the doors we enter the hall with the President's seal on the floor. The East Room is the scene of state receptions, with its chandeliers containing six thousand pieces of glass, and the famous gold piano. Here hangs the portrait of Washington which was saved by Dolly Madison, and one of Martha Washington. The Green Room is pictured, with its chandeliers worth a quarter-million dollars. State receptions are also held in the Blue Room. The Presidential emblem on the back of his chair is shown. In the Red Room hangs a portrait of Theodore Roosevelt painted by Sargent. The President's study is in the Oval Room, on the second floor, and the fireplace is flanked by the Presidential and national flags. The entrance to the Executive Offices is pictured, and the reception room containing a massive mahogany table presented by the Philippines. We see the President's private office, while in the Cabinet Room hangs a portrait of Woodrow Wilson. Each member's name is on the back of the chair he occupies. Stephen Early, Sumner Welles, Henry Morgenthau, Senator McAdoo, Frances Perkins, Marvin McIntyre are all pictured as they arrive to see the President. Tuesdays and Fridays, on press days, the newspaper men arrive; they gather in the reception room. Several well-known correspondents are pictured in a group. The 173 men enter the President's office, after having been checked for their credentials. When the interview has been completed, they leave to file their stories for transmission to all parts of the world."

Good for government and civics. Shows how the President grants interviews. Views of the interior of the White House, although somewhat

* Teaching Films Custodians, Catalogue, pp. 112-113.
static, should interest secondary school groups in the social functions which play such an important role in diplomacy. The May Committee judges it to be "... an excellent presentation of the subject, both pictorially and in the commentary." *

V E. Social Security


A story of a visiting nurse who has an opportunity to view at first hand the workings of the Federal Old Age Pension and Old Age Insurance Plans. Confronted with the problem of finding aid for one of her patients the visiting nurse finds that he is eligible for the Federal Old Age Pension. She also finds that Old Age Insurance will protect many of her patients, but there are a number of workers who are not protected under this law. This leads her to a study of private annuity plans. Her experiences with several older persons who are in need because they failed to provide for the future finally convinces her that she should join a private annuity plan.

Good. The first reel of this picture sets the stage for a discussion of the Federal Old Age Pension, and Old Age Insurance law. The remainder of the picture is valuable for a consideration of the economics involved in the private annuity plans. Unfortunately the picture deviates from the main plot as it moves along and the main issue is sometimes badly confused. For general classroom purposes the first reel alone should suffice to set the stage for worth-while discussion.


An explanation of the unemployment compensation clause of the Social Security Act. Opens with an historical résumé of the manner in which the physical frontiers of the American continent were pushed back. Then came new industrial frontiers, led by the railroads and resulting in new methods of manufacture and distribution. Today we face new frontiers, one of which is the problem of coping with unemployment. In 1935 the Social Security Act was passed, providing that any employer of eight or more persons must pay a tax amounting to 1 per cent of his payroll to take care of unemployment. An officer of the Social Security Board explains this plan. Then an example is given. Three men are seen being laid off at a factory. They go to the state employment office and register. One gets employment at once. The second man gets employment before the end of three weeks. Neither the first nor the second man receives unemployment compensation. The third man cannot find employment. At the end of a three-week period of unemployment he receives a check for one-half his former weekly pay, but in no case can this compensation

* Teaching Films Custodians, Catalogue, pp. 112—113.
exceed fifteen dollars per week. The theory of the act as explained by narration and picture is that this money will be used to buy food and other necessities; this benefits industry and will serve to break further economic decline.

A good film for the purpose of studying one clause of the Social Security Act in operation. It also helps to explain the philosophy of this type of legislation. A good introductory film. May also be used in connection with a study of the frontier, for it reviews the usual conception of the frontier and helps the class to understand that other types of frontiers still exist.


An introduction to the principal reasons for the Social Security Act. In the first instance the federal government is shown matching state appropriations for the blind, dependent children, and the permanently disabled. The working of the old age pension plan shows the worker paying a percentage of his salary each month and his payments being matched by his employer. At age sixty-five the worker is seen retiring on a steady monthly income. Finally, the operation of employment compensation is shown. The worker is shown after three weeks of unemployment drawing up to fifteen dollars each week for a period of twelve to twenty weeks.

Only fair. Entirely too much information is crowded into this short film. The result is somewhat confusing. Might possibly be used at the end of an intensive period of study on social security as a review or check-up device, but even here its value is questionable.

**V F. Supreme Court**


“A brief statement of some of the reasons for Roosevelt’s attempt to liberalize the Supreme Court, and public reaction to it.”* The President’s plan to enlarge the Supreme Court is discussed. The President gives his views on the subject. A number of senators speak against the plan. The functioning of the Court is illustrated by the Wagner Act case. The act is seen being debated in the lower courts. These courts declare the law to be unconstitutional. It finally reaches the Supreme Court and, much to the surprise of its opponents, it is declared constitutional. The film then gives a brief sketch of each of the Supreme Court justices, giving data on age, date of appointment, and whether liberal or conservative.

Good for the place of the Supreme Court in the federal government. Although several of the judges pictured are no longer on the court, the film is a valuable historical document to illustrate F. D. Roosevelt's administration. Also shows how the personal views of the Supreme Court members affect national legislation.

V G. U. S. Coast Guard


A picturization of the activities of the coast guard on land, on sea, and in the air. It can be used in its eight-reel form or can be used in five different sections described below:

Section I. History and Organization. 2 reels. R. $6.00. S. $100.

Organized in 1790 as the Revenue Cutter Service to protect against pirates and smugglers, the U. S. Coast Guard now serves to keep law and order, aid in national defense, and save life and property. Reel one shows a Coast Guard cutter assisting a ship which is afire, and making rescues at sea. The organization of the Coast Guard Service under the Department of the Treasury is described. Reel two shows the location of the various stations on a map. A series of scenes show the Miami and Cape May air stations, and describe the duties of the air service. The transfer of an injured seaman from a ship at sea to a plane is the highlight of this reel.

Section II. U. S. Coast Guard Academy. 1 reel. R. $3.00. S. $50.

Opens with a view of the grounds of the U. S. Coast Guard Academy at New London, Connecticut. Applicants are seen taking competitive examinations. We then follow the cadets through a typical day of drills, studies, athletics, use of small arms, and gunnery practice. Cadets are seen leaving for a summer cruise, and finally graduation exercises are shown.

Section III. Service Afloat. 2 reels. R. $6.00. S. $100.

Starting from the Barge Office in New York harbor, Coast Guard officials board a boat to patrol the harbor in an effort to prevent smuggling, regulate marine traffic at special events, and enforce international law regarding fisheries. The Coast Guard is seen going to the aid of a tug. Other activities shown are: aiding victims in a hurricane, assisting flood victims, ice breaking, sinking derelicts, and towing a disabled freighter. Reel two shows the training school for enlisted men at Fort Trumbull, Connecticut. Coast Guardsmen are seen being trained in radio instruction, use of small arms, and life saving. The duties of the seal patrol are shown and Guardsmen are seen at work in the far North. The film ends
with scenes of the Morro Castle disaster and the part played by the Coast Guard in rescuing passengers.

Section IV. Service Ashore. 2 reels. R. $6.00. S. $100.

The 277 active Coast Guard stations are shown on a map. Their equipment, personnel, and duties are described. We see the men pulling a disabled yacht onto the beach, and see them work in hurricane and flood. The use of a breeches buoy in a rescue is shown.

Section V. Cutter Northland in Alaska. 1 reel. R. $3.00. S. $50.

Opens as the Coast Guard cutter "Northland" leaves for its regular summer visit to Alaska. The route of the vessel is followed on an animated map. Stops are made at Unalaska, Nome, and Savanga. The Guardsmen bring mail and supplies as well as medical and dental assistance to the Eskimo. They pick up the crew of a freighter who have been marooned on an island. The sanitary conditions and welfare of the natives are inspected before the cutter leaves for home.

This series is good for a consideration of governmental peacetime services. It is recommended that the films be used separately. If time and curriculum justify the use of only one of these units, History and Organization or U. S. Coast Guard Academy is especially recommended.

V H. Women's Bureau


A review of the development and present function of the Women's Bureau. Opens with President Theodore Roosevelt in 1907 attacking the long hours and low wages paid women workers. The women then demanded a bureau at Washington. Little was accomplished along this line until the World War. Then we see women workers taking men's places in factories. A wartime bureau was set up in the Industry Bureau to establish standards for the woman worker. In 1920 the bureau was made permanent. Reports are shown being prepared on women's work in agriculture, transportation, manufacturing, trade, and other occupations. The bureau is shown co-operating with the various states in holding conferences of economists and statisticians, gathering statistics, visiting factories, visiting homes of workers, tabulating records, and issuing reports. Ends with a review of women's place in the modern world.

Excellent as an example of the service rendered by the federal government. Also very good for a consideration of modern working conditions and efforts toward higher standards. Should stimulate discussion on women's place in the modern industrial set-up.
VI. Works Progress Administration

We Work Again. 2 reels. Sd. Works Progress Administration, 1937. “Free.” H.S.

The story of the Works Progress Administration's work with the Negro. At the opening of the picture, we are told that at the time of organization of the WPA one out of every four persons in the United States was on relief. We see idle workers standing on street corners and waiting their turn in the bread line. We are then shown the various types of projects upon which idle hands were put to work. In rapid succession we see public improvement projects, such as parks, pools, and playgrounds; education projects, such as nursery schools and adult education; and other projects as varied as clerical work and household training. Reel two pictures the work done by the groups of Negro musicians and singers. The picture concludes with an episode from the Federal Theatre production of Macbeth.

Good. We Work Again effectively presents the “New Deal’s” argument for work rather than dole. Replete with a stirring musical background, it is strong propaganda material. It should furnish ideal motivation for a discussion of the “New Deal” philosophy and should also prove valuable in stimulating discussion of America’s racial problem.


A summary of the work done by the Works Progress Administration since its inception in 1935. Reel one opens with a statement concerning the emergency which gave rise to the WPA, and then plunges into a consideration of the various projects undertaken by this agency. Public improvement under the WPA is the theme of this reel. It includes road building, construction of reservoirs, municipal stadiums, bridges, airports, slum clearance, and public building. Reel two summarizes the work opportunities provided skilled and semi-skilled laborers, and includes: traffic survey, sewing rooms, school luncheon works, traveling libraries, nursing projects, translating books and maps into Braille, clinics, nursery schools, adult education, household arts, and canning projects. Reel three pictures the work done in the arts. This includes Negro choruses, art projects, museum models, and the Federal Theatre. Reel four deals with the fight against natural phenomena, including the many phases of flood relief, drought and dust storms, forest fires, and the building of dams. Reel five pictures the work done in playground and recreational activities. It includes the toy lending projects, camps, and restoration of historic sites. It concludes with a summarizing statement concerning the value of the more than 120,000 projects sponsored.
Fair. This film is not recommended in its entirety for use in social science. Its enumeration of project after project becomes tiresome and tends to defeat its own purpose, which is to publicize the work of the WPA. One or two reels of the above could well be used to stimulate discussion of the philosophy of “made work” and the “new deal.” The class should view these films as a true picture of a particular political philosophy in action, yet at the same time they should frankly face the fact that they are propaganda favoring this action. Approached in this fashion any one or two reels of Work Pays America should furnish valuable social science discussion material.
VI. Military History

Wars in American History

VI A. French and Indian Wars

The Gateway to the West. 3 reels. Si. Yale University Press Film Service, 1924. (Adapted from George M. Wrong’s The Conquest of New France, New Haven; Yale U. Press, 1918.) R. $7.50. El., J.H.S., H.S.

Deals with the opening episodes of the struggle between the French and English over the Ohio Valley. It opens in 1753 with the French exploring the region and giving gifts to the Indians. England, in the hands of self-centered ministers typified by their Prime Minister, the Duke of Newcastle, sends word to Governor Dinwiddie, of Virginia, that he has the Crown’s permission to oust the French. Dinwiddie, after observing Washington on a fox chase, decides he is the man to send to warn the French to evacuate the Ohio. Washington carries out the mission, but to no avail. The French are firmly entrenched at Fort Le Boeuf. In the second reel Washington is sent as second in command of a force of Virginians whose purpose it is to drive out the French. He meets a small force of the French and defeats them. The death of the English commander leaves Washington in full charge and he marches against Fort Duquesne. Finding himself faced by a superior force of French and Indians, he retreats as far as Broad Meadows. There, after a day of fighting, he is forced to surrender. He returns to Virginia knowing that war is inevitable.

Good. The Gateway to the West is a good description of Washington’s part in opening the French and Indian War. The teacher should carefully prepare the class for the film showing in order to insure against overestimating Washington’s part in that conflict. The causes of the conflict are not well covered by the picture and care should be taken that these causes are understood before the picture is shown. It should be followed up by a thorough discussion of the various phases of the war. In this connection The Gateway to the West will serve as a good frame of reference, especially in connection with the part Indian allies played in the war. Map work should be carried on before the film is viewed in order to locate the scene of the action and to make clear the significance of the Ohio Valley in American History.

The capture of Quebec by the English is depicted in Wolfe and Montcalm. Beginning with Pitt's resolve to drive the French from America, the first reel shows Wolfe's preparation to attack. Feeling a premonition of impending death, he makes his will and lands his men at Beauport. In reel two Wolfe leads his men up over cliffs and to a victory over the troops guarding this outpost. Then on to the Faloun. On the Plains of Abraham the French and their Indian allies come face to face with the English. The third reel is devoted largely to the battle and the gruesome scenes of agony as Wolfe and Montcalm die. The maps illustrating the field of activities and the results of the peace treaty add to an appreciation of the geographical and political aspects of the conquest.

Fair. Material illustrative of any phase of the struggle between the French and English over the Ohio Valley is so scarce that almost anything is seized upon by the alert teacher. There is a real question, however, as to the appropriateness of the third reel to classroom use. There is a definite and gory glorification of war. The long scenes of the death agonies of Wolfe and Montcalm seem unnecessary. The first reel alone might be used to focus discussion on the whole conflict. Follow the film showing with a discussion of the battle of Quebec.

Other films relating to the French and Indian Wars are:

I Q George Washington—I. Conquering the Wilderness
IX C Three Centuries of Massachusetts (Part IV)

VI B. Revolutionary War


A series of scenes of "statues and places commemorating the period in American history between 1775 and 1807. Included are the Virginia House of Burgesses, the Liberty Bell, Concord Bridge, the village green at Lexington, a monument on Lexington Common, Fort Amherst, Crown Point, Fort Ticonderoga, Plaque of Putnam, Bunker Hill Monument, statue of Nathan Hale, monuments commemorating the battles of Trenton and Saratoga, John Paul Jones trophy, Independence Hall, and the house of Betsy Ross." *

Fair for the colonial period of American history. Best suited to the lower grades. The large amount of still material contained in the film

*Teaching Films Custodians, Catalogue, p. 212.
makes it of questionable value, yet this material is smoothly handled and the film may answer the need for a series of scenes connected with this period in American life.

**Declaration of Independence.** 1 reel. Sd. Teaching Films Custodians (Warner Brothers), 1937. R. $5.00 for two weeks. (Teacher’s Guide). El., J.H.S., H.S.

How the Continental Congress declared our independence from Great Britain. As the film opens, we are introduced to various delegates to the second Continental Congress, called by John Hancock. We listen in on their conversations concerning the advisability of a complete break with England. At the Convention Hall Hancock reads a message from Washington advising independence. Lee moves for independence and his motion is seconded by Franklin. A committee of three, Jefferson, Franklin, and Lee, is appointed to draw up the formal Declaration. We see them at work discussing the outstanding ideas to be put into the document. When the time for a vote comes, Caesar Rodney, the delegate from Delaware, is at his home. His vote is needed to insure the passage of the Declaration. He rides furiously for Philadelphia, arriving in time to vote in favor of the document. The Declaration is then signed and Jefferson reads it to the assembly as the Liberty Bell rings out.

**Good** for American history classes and civics classes dealing with the Revolutionary period and the philosophy of the founding fathers as expressed in the Declaration of Independence. Although the Rodney incident is overdramatized, the film, on the whole, is in keeping with historical fact. The settings and costuming are excellently done and give the pupil a feeling of the life of the time.


The actual steps leading to the passing of the resolution for independence are here portrayed. Opening with the early movement for independence, the part of Thomas Paine and the influence of his pamphlet *Common Sense* is especially well illustrated. Franklin and Adams discuss the need for independence as a means of obtaining the aid of the French. At a ball held in Philadelphia, the division of the people into three groups is clearly shown. The radicals favor immediate independence, the conservatives would be loyal to the King at all costs, and a third group, led by Dickinson of Pennsylvania, favor a compromise. In the second reel the abuses of the quartering act are illustrated. At Independence Hall the Continental Congress debates separation from England, and on June 7, 1776, Richard Henry Lee of Virginia moves that a resolution of independence be adopted. Thomas Jefferson prepares the final draft but a vote on it is blocked by Morris and Dickinson.
of Pennsylvania. Since a unanimous vote is necessary in order to pass the resolution, its fate is in doubt. In the final reel the voting on the resolution takes place. Morris and Dickinson refrain from attending this session and Pennsylvania votes for the resolution. After a dramatic ride, Caesar Rodney of Delaware arrives just in time to swing the vote of his state in favor of the resolution. The Declaration of Independence is voted unanimously on July 2, 1776. On July 4, John Hancock signs the document and sends it to the printer. Other members of the Congress sign later. The picture ends with the people hanging the King in effigy and demonstrating in the streets.

Good. One of the better films in this series. The Declaration of Independence can be used to advantage in the study of the Revolutionary War. The first reel lends itself to an analysis of how the people are affected by propaganda. The scenes in Independence Hall help recreate this phase of American history.


This film traces the events from the “Boston Massacre” to the opening of the Revolution at Lexington and Concord. In the opening scenes the people of Boston are seen hanging an effigy of a tax collector. Sam Adams and John Hancock look on. There follows a very good episode on the “Boston Massacre.” This is quickly followed by the main events of the Boston Tea Party, including the ducking given a “patriot” who tried to stuff some of the tea in his pockets. The Intolerable Acts are then issued and the Massachusetts Assembly meets at near-by Salem to protest. In the second reel Sam Adams moves that five members of the Assembly be sent to the Continental Congress at Philadelphia. Despite the protests of the Tories, the motion is passed, largely because the Tories are locked in and a quorum is maintained. The towns near Boston make warlike preparations, drilling the local militia and collecting military stores. Gage decides to destroy the magazine at Lexington and to capture Hancock and Sam Adams, who are staying there. Dr. Warren, head of the Committee of Safety in Boston, sends two messengers, William Dawes and Paul Revere, to warn the people at Lexington. The warning arriving in time, Hancock and Adams escape. The men of Lexington line up on the village green as the second reel ends. In the final reel the events at Lexington and Concord are well pictured.

Good. The first reel of The Eve of the Revolution can well be used in connection with the causes of the war. The last reel also is complete in itself and can be shown at a separate class period. The film as a whole forms a good review of the events leading up to the Revolution and the class will probably profit most by seeing this picture after it has studied and discussed the history of the period.

This photoplay treats of the frontiersman's part in the Revolutionary War. It opens in Watauga Valley, Tennessee, in the year 1780. The men of the settlement, serving under John Sevier, are out after the Tory leader Ferguson who is terrorizing the countryside. Only old men and young boys are left at home to defend the homes of the settlers. The story deals particularly with the Johnson family. The husband has gone away with Sevier, and his wife Margaret looks after the two young daughters. The first reel is devoted to setting the scene and showing the settlement. In the second reel the Cherokees prepare to raid the settlement. A Tory leader rides into the village and offers to ride after Sevier and urge the men to return home to protect the women. The women refuse to allow him to do so and take him captive. In the meantime the mountain men have overtaken Ferguson and defeated him. They then start for their homes. In the final reel Mr. Johnson, riding ahead of his fellows, is killed by the Indians. The riderless horse enters the settlement and soon the others return with the news of his death. Margaret bears up bravely and the mountain men defeat the Cherokees.

Good. A simple story well told, the Frontier Woman gives a good picture of life on the early frontier and also introduces a phase of the Revolution usually neglected in the history textbooks. It should furnish valuable discussion material on such topics as: Why did people settle in the western wilderness? Who were the Tories? Who was John Sevier? Who were other leaders in the western phases of the Revolution? Most of the important points in the picture can be obtained from a single showing, but the first reel could be repeated to study the nature of the settlements in the West.

Give Me Liberty. 2 reels. Sd. (Technicolor). Teaching Films Custodians (Warner Bros.), 1936. R. $5.00 for two weeks. El., J.H.S., H.S.

Patrick Henry's part in bringing about American independence. "The scene is Virginia, 1765. The king's tax proclamation has been read and the legislature is in an uproar. Patrick Henry delivers his famous speech: 'If this be treason . . .' Later we see a party at Patrick Henry's mansion. The guests play blind man's bluff, and dance the minuet. Some object to remarks made by Patrick Henry, and as a result his wife exacts a promise from him that he will say nothing treasonable henceforth. The redcoats enter and arrest Thomas Faulkner, who has just sung 'Soldiers of Freedom.' At Mt. Vernon we see Washington and Jefferson discussing the course of events. A protest meeting is held by patriots at St. John's Church, Richmond, but Henry is reluctant to
speak because of his promise to his wife. George Washington sends for Mrs. Henry, who attends a meeting of the House of Burgesses. Here a loyalist talks against war with England. Henry, after an encouraging glance from his wife, delivers his ‘Give me liberty or give me death’ speech and is wildly acclaimed in spite of the fact that the redcoats enter.’

Good. Highly recommended by the May Committee for American history classes, grades four through twelve. It helps to explain the steps and the personalities leading the way to independence. It is well costumed, well acted, and adds to the pupil’s “feel” for Revolutionary history. The episode showing the party in Henry’s house can be discussed to bring out the social life of the times.

Vincennes. 3 reels. Si. Yale University Press Film Service, 1924.
(Adapted from Frederick A. Ogg’s The Old Northwest, New Haven: Yale U. Press, 1919.) R. $7.50. El., J.H.S., H.S.

This is the story of the early settlement of the Ohio Valley and Clark’s capture of Vincennes. The picture opens in 1777 with the Indians on the warpath. At Harrodsburg, Virginia, a group of settlers are leaving for the Ohio Country. George Rogers Clark warns them of their danger. At the near-by Chippewa village the British leader, Henry Hamilton, confers with the Indians. In the meantime several Indians meet the white settlers who are on their way west and kill them all but a little boy who is taken captive. The Indian who has taken the boy prisoner is in turn captured by Clark’s men. He tells Clark that the English pay the Indians to kill the Americans. Clark goes to Governor Patrick Henry and is authorized to move against the English and their Indian allies. The second reel opens in the winter of 1779 with Clark proceeding to Kaskaskia. The British are at Vincennes on the Wabash, confident that the Americans will not bother them until spring. Even though his men say it can’t be done, Clark leads them over the two hundred and forty miles to Vincennes. The final reel takes the Virginians across the last five miles of waist-deep swamp to a surprise attack upon the British. The British surrender and the old Northwest is in the hands of the United States.

Good. This film describes the work of Clark in a striking and comprehensive fashion. It makes an excellent introduction to the western phases of the American Revolution. The first reel might well be used in connection with the danger of early settlement in the West.

Yorktown. 3 reels. Si. Yale University Press Film Service, 1924.

The story of the closing years of the Revolutionary War is traced in this photoplay. Beginning in 1781 with Washington’s army in desperate straits, the first reel devotes its attention to the attempts to deal with rebellions among the colonial troops. The success of the American cause depends upon the co-operation of the French fleet, and De Grasse is at Brest, three thousand miles away. In the second reel Rochambeau moves northward to unite with Washington outside New York. The British under Cornwallis move northward as far as Yorktown. Tarleton is unsuccessful in his attempt to capture Jefferson and the Virginia legislature. In New York Sir Henry Clinton sees no reason to reinforce Cornwallis. In the final reel Washington and Rochambeau move southward. At the strategic moment De Grasse comes up the bay with the French fleet, and defeats the English at the battle of Chesapeake. Now Cornwallis, cut off from Clinton, is finally defeated by the combined French and American forces. As the photoplay ends the English troops march between the French and the Americans and lay down their arms.

Good. This film furnishes a good picturization of the struggles of Washington to keep his army together during the most trying years of the war. A discussion of methods of financing the Revolution might well lead up to the first reel. Because of the long period covered by the picture, it is probably advisable to show this picture after the material has been studied and discussed by the class.

For other material on the Revolutionary War see:
I G Alexander Hamilton
I H The Boy Who Saved a Nation (Lafayette)
I O The Flag (Betsy Ross)
I Q George Washington—III. Winning Independence

VI C. War of 1812

The Song of a Nation. 2 reels. Sd. (Technicolor). Teaching Films Custodians (Warner Bros.), 1936. R. $5.00 for two weeks. El., J.H.S., H. S.

How the “Star Spangled Banner” was written. “The picture opens with a musicale at the home of Francis Scott Key, author of the song. A discussion takes place about the presence of British boats off Boston, and Key criticizes the American policy, of non-resistance to British activities. Some of his guests accuse him of a lack of patriotism, and some of them leave. His wife, too, feels that he is disloyal, and privately tells him she is losing respect for him. When most of the guests have left, Key and an officer agree that the American people need something to make them feel as one nation. They get word that a friend has been arrested and taken aboard a British ship. Before they go to arrange for his release, Mrs. Key gives the officer a letter to give to her
husband. They are held aboard ship until after an attack on Fort McHenry. The bombardment continues all night. Key and his friend expect that the American flag will have to be down by morning, but at day it is still waving. Key sits down and writes 'The Star Spangled Banner' on the envelope of his wife's letter, which the officer, until that moment, has forgotten to give him. A choral accompaniment sings the melody as he writes. The letter announces his wife's intention to separate. The song is enthusiastically received by Americans, and his wife asks his forgiveness for failing to understand his motives." *

**Good** for study of War of 1812. Explains attitude of many Americans toward the war. Fills in valuable background for the times. There is a tendency to become entangled in the human elements of the story and to lose sight of the bigger issues involved. The follow-up discussion should aim at a better understanding of the attitude taken by Key toward the war.

**VI D. Mexican War**

**Remember the Alamo.** 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"There are scenes and monuments relating to the United States of 1819-45. After views of West Point and Annapolis, we see statues of Washington Irving, and James Fenimore Cooper. Then the site of the Battle of the Alamo and other Texas scenes important in American history. The palace and a cathedral of San Antonio, the church at the Alamo, and the statue of a cowboy at Austin are seen." †

**Fair** for a study of the Mexican War. A great deal of still material.

**VI E. Civil War**

**The Blue and Gray.** 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1935. R. $5.00 for two weeks. El., J.H.S., H.S.

"Places and monuments in the South commemorating the Civil War, its battles and its heroes, are here shown. Included are views of Harper's Ferry, the Confederate Capitol buildings in North Carolina, the grave of John Calhoun, Fort Sumter, the Confederate batteries at Charleston, the Confederate White House, and a statue of General Lang. We are shown the statues of General Warren and Stonewall Jackson, and a number of others which the commentator identifies. Also the house of Robert E. Lee, the site of the Battles of Fredericksburg, Chancellorsville, and Gettysburg, the rocks of Devil's Den, the

† Teaching Films Custodians, *Catalogue*, p. 218.
site of Pickett's charge, Lookout Mountain, the city of Chattanooga, Bloody Pond or Chickamauga Creek, Missionary Ridge, and Appomattox. After a view of the house where Lee made his headquarters, we see a parade of veterans of the Civil War. During the sequence showing the site of the Battle of Gettysburg, a part of the Gettysburg address is delivered by an actor impersonating Lincoln.”

Fair as review material on the Civil War. The film is crowded, contains much still material, and as pointed out by the May Committee: “The Lincoln episode is not up to the standard of presentation in other films of this section.”


The story of a typical southern plantation family is told in this picture. Opening with extremely good scenes of a pre-war plantation, this film goes on to tell how the war affected life on this plantation. Reel one deals with the South's preparations for the war. Colonel Allen, owner of the plantation, and his oldest son leave for the front. His wife takes over the management of the plantation. The first three years of the war are discussed in a subtitle. Then we see the Federal troops closing in. The plantation sends to the front as much food as it can spare. Finally, the mistress of the plantation, fearing the advent of Federal troops, flees. Then the overseer is called to war. This leaves no one in charge of the Negroes but one of their own number. Reel two opens with the Negroes, unsupervised by the whites, making merry on the plantation and refusing to send supplies to the front. A Federal spy spreads rumors among the Negroes that Lincoln has freed them and they need work no longer. The mistress returns to the plantation and by tact gets the key to the army storehouse and wins back the Negroes. That night, one dissatisfied Negro sets the army supply barn on fire. To add to the family's trouble, Colonel Allen returns home seriously wounded. Then word is received that the oldest son has been killed. Mrs. Allen bears up bravely under the news and, with the other southern women, continues to sew for the soldiers. The last reel opens with the South calling for new volunteers and the youngest son of the Allen's, although only seventeen years of age, goes to war. Six months later, near Appomattox, the Confederate Army is seen, weary and half starved. The final scene shows the council and the treaty of peace between Lee and Grant. The film ends as Lee rides away from the conference.

Good. Better acted and directed than most of the films in this series, Dixie is a very satisfactory teaching film. The plantation scenes in the first reel are beautifully photographed. The plantation shown is the

*Teaching Films Custodians, Catalogue, pp. 221-222.
original Rutledge plantation, located on the Santee River in South Carolina. The first hundred feet of the film could be shown alone as an example of a pre-war plantation. The final sequence, the last half of the last reel, is an excellent reproduction of the historic meeting between Grant and Lee at Appomattox. The whole film serves as excellent review material for the Civil War.


Glimpses of pre-Civil War South. Map of United States with South shaded. The lines of latitude in which South is located are followed around the world to locate it in relation to Old World countries. Map and pictures alternately then locate and describe the coastal plains and highland regions. We then enter an old southern home and observe work being done by hand labor. We see the quiet old village and the old schoolhouse. A population map then shows the distribution of population in 1860. The importance of cotton in pre-Civil War South is shown by scenes of cotton cultivation and a map of the cotton belt with its various growing seasons. The place of tobacco is similarly shown by map and pictures. Sugar cane, rice, and lumbering are also shown as they were harvested under old methods. Old methods of canal and river transportation are especially well illustrated. A typical plantation is seen, with the activities and quarters of slaves and owner well illustrated.

Good for American history classes considering the pre-Civil War South, and for a study of the agricultural contributions of the South. Good also for a comparison with films on the modern South.

Strange Glory. 1 reel. Sd. Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"For 24 years, senate committees debated whether or not Anna Carroll was the author of the Civil War Tennessee plan. Eight years after the war, when claims for services rendered to the North were still being presented to Congress, Anna Carroll put in her claim. The film opens in 1862. The Confederacy is winning, and scenes of panic occur in the North. Suddenly Grant strikes in the Tennessee River region, issuing his famous memorandum for 'unconditional surrender.' The battle is won, there are parades of rejoicing, and Congress asks Lincoln to set a day of Thanksgiving and to announce the name of the person responsible for the plan. But Lincoln, to avoid jealousy, will not divulge the name. When, eight years later, Anna Carroll announced she was the author of the plan, she explained that she was a confidante of Lincoln, and made the suggestion after a trip through the South. She pointed out, she said, that the Tennessee valley region was poorly fortified, that there was only one railroad from the sea to the Mississippi, that capture of this territory would divide the South. She had received
$2,000 for writing pamphlets and making speeches that were instrumental in keeping her native state of Maryland on the side of the North. The files on Miss Carroll did not refer to the plan.”*

Fair for study of the Civil War. Rather obscure in its material, this film should stimulate collateral reading and should interest pupils in the many ramifications of the war between the States. May also be used in connection with Grant’s Vicksburg campaign, and its importance.


Pictures of the gathering of the “blue and gray” at the seventy-fifth anniversary of the Battle of Gettysburg. General scenes of the route of Lee’s northward thrust form the background for an understanding of the importance of the Battle of Gettysburg. General scenes of the reunion include the parade, close-ups of the veterans, old-timers talking over the battles, outstanding statues, old artillery pieces, famous points of combat, such as Devil’s Den, and Spangler’s Spring. President F. D. Roosevelt speaks at the dedication of the eternal light.

Fair, for study of the Civil War. Also useful in unit on peace, or work on national parks. The narration is very well done and sets a good background for an understanding of the importance of Gettysburg.


“This is a fictionalized story of the Civil War battle of Chancellorsville and of events preceding it on the Confederate side. It portrays Stonewall Jackson, Lee’s chief adviser, as a clever soldier and a kind man with a sense of humor. Lee is dignified and gentle. Just before the Battle of Chancellorsville, Jackson and Lee attend a party at an aristocratic southern home where, while others sing and dance, they discuss Hooker’s plans and outline their own campaign. The daughter of the house, having overheard the soldiers question the loyalty of her lover, appeals to Jackson, who treats the incident lightly and sends the boy to Lee with a humorous message. Later, when Jackson and Lee are parting, Jackson agrees to signal Lee when to attack Hooker. During the subsequent battle, however, Jackson is mortally wounded. He sends a last and most urgent message to Lee by the same boy who carried the humorous note. After a dramatic ride through the enemy lines, and in spite of the fact that his horse is shot from under him, the soldier delivers his message and the battle is won. Lee rewards him with a captaincy. The soldiers sing ‘Under Southern Skies’ and ‘Dixie.’”


†Teaching Films Custodians, *Catalogue*, p. 224.
Excellent for use in studying the Civil War. The May Committee states: "The historical elements in this picture are excellent. Highly recommended for history classes, grades 7 through 9; should also be of some use in grades 4 through 6."* Valuable supplementary material to stimulate interest in the human side of the war.

Other films, described elsewhere in this catalogue, containing material on the Civil War are:

- I A Angel of Mercy (Clara Barton)
- I D The Man in the Barn (John Wilkes Booth)
- I J Abraham Lincoln
- I J Lincoln in the White House
- I J The Perfect Tribute
- IVE Dixieland
- IVE Heart of the Confederacy
- IVE Land of Cotton
- IVE Richmond under Three Flags
- IXC Three Centuries of Massachusetts (Part VII)

VI F. Spanish-American War

Remember the Maine. 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1935. R. $5.00 for two weeks. J.H.S., H.S.

"This picture characterizes personalities and places that figure in United States political history, from 1899 to 1917. Views of Theodore Roosevelt's birthplace and monument and a re-enacted charge of the rough riders are seen. Then newsreel scenes of McKinley's funeral. The opening of the Panama Canal and scenes taken there recently are next. Action shots of William Howard Taft, Theodore Roosevelt, Woodrow Wilson, and of Wilson receiving the news of his election to the presidency, are shown. The film closes with a ceremony at the Virgin Islands, marking its acquisition by the United States, and a view of natives watching a parade of United States soldiers."†

Good for the effect of the Spanish-American War upon American life. Also useful in a study of the territorial acquisitions of the United States. The teacher will find this most valuable when used as an introductory or review film.

Other films, annotated in this catalogue, containing material on the Spanish-American War are:

- IVC Beckoning Tropics (Cuba)
- IVC Cuba, the Island of Sugar
- IVC On the Far Eastern Station
- IVC Philippine Islands
- IVC Puerto Rico

* Teaching Films Custodians, Catalogue, p. 224.
† Teaching Films Custodians, Catalogue, p. 226.
VI G. World War

Flashes of Action. 4 reels. Si. U. S. War, 1924. "Free." J.H.S., H.S.

Official War Department pictures of the United States troops in action in the World War. Reel one shows General Pershing embarking with the troops. At sea, the soldiers are seen boxing and dancing. A periscope is sighted. The convoy throws down a smoke screen and depth bombs are dropped. Arriving in France the soldiers get into box cars and travel to the front. The 38th and 59th Infantry are seen at the front advancing into action under fire. Other troops are seen going over the top along the Meuse. Reel two shows the Exermont first aid station, prisoners carrying the wounded, the front line trenches, attacks and counter-attacks with gas, the destruction of a German observation balloon, and the attack on Sultzeren. Reel three continues the flashes of action, showing the 68th Infantry and the 77th Division under shell-fire. Two doughboys fall wounded and are given first aid. Warfare in the air is pictured. Artillery action is shown. Reel four shows big guns in action, tanks advancing, the shelling of an ammunition dump, war in the air, signal rockets at night, bringing in prisoners, the 4th Infantry marching through Bachrach, Germany, and United States troops on guard duty along the Rhine.

Fair for views of the World War. The scenes are extremely episodic and have little continuity. The first reel would furnish a good introduction to the entry of the United States into the war. Any one of the remaining films could be used to show the nature of warfare in the first World War.

The Yanks Are Coming. 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"'The Yanks Are Coming' is a picture of America under the influence of wartime emotions. Composed, for the most part, of newsreel shots taken from 1917 to 1919 it opens with the Lusitania sailing from the Harbor. Then we see newspaper headlines announcing the declaration of war. Troops are shown boarding ships. Ships, being loaded with war supplies in this country, are unloaded in France. Citizens parade, sell liberty bonds. There are war posters everywhere. We see ships being built; ammunition factories are humming. There are scenes also of fighting on the western front. Finally, the armistice is celebrated. The peace conference, with pictures of Lloyd George, Clemenceau, and Woodrow Wilson, is seen. American troops are returning home. With commentary. Musical background includes a chorus singing popular songs of the period."

*Teaching Films Custodians, Catalogue, p. 229.
Good for the World War period. Also useful in units on American folk music. Will lead to a consideration of the steps leading up to America’s participation in the World War, the effect of the war upon our national economy and social habits. Wilson’s part in the peace treaty may be discussed.

Other films dealing with the World War period are:

V C Service to Those Who Served
VIII A Headlines of a Century
VIII A Yesterday Lives Again
VIII A This Is America
VII. Problems of American Democracy

Persistent Problems Which Challenge the American People

VII A. Civil Service


"Shows the spoils system at work in a United States city, some of its results in various communities, and the work of the National Civil Service Reform League in attempting to get substituted a non-political system similar to England's." * Opens with a burlesque on the typical city election in which McGonigle, after a boisterous campaign, becomes mayor and immediately appoints friends and political cohorts to city offices. To strike at such conditions the National Reform League has been founded. Its president explains its aims and tells of the spoils system as it works in America. W. M. Montgomery, Jr., of Philadelphia then speaks on Civil Service reform and points out that a half million employees on municipal payrolls hold their jobs by political appointment. This is then contrasted with the English system. We see graduates at Oxford and Cambridge taking examinations for public service and see municipal employees who win their jobs by merit. A review of the views of the last twelve Presidents of the United States shows that each favored civil service reform. Actually, however, the McGonigles still largely hold forth and the film ends with McGonigle again running for office and plotting with his colleagues to set up false jobs for his friends.

Good for arousing an interest in municipal government and the need for Civil Service reform. Will lead to a study of the Pendleton Act and other Civil Service laws. May stimulate a study of local conditions.

VII B. Conservation—General


* Association of School Film Libraries, Catalogue, 1939, (unpaged).
How our great natural resources have been wasted and the steps being taken to restore and conserve them. The subject is introduced by a series of scenes showing typical scenes of the waste of water power, timber, oil, coal, and soil. Sequence one shows how forests have been wasted. The forest areas are shown on an animated map on which the original areas fade out, leaving only the two-fifths of the areas which now remain. Typical scenes of waste are shown in the lumbering industry and in manmade fires. Sequence two shows how the forests are being conserved through fire prevention, reforestation, and prevention of waste at the lumber mill. Sequence three shows land erosion and floods, and the preventive and curative measures now being exercised. Sequence four continues the conservative methods applied to the water and land, by showing the building of dams, and contour plowing. Sequence five shows the prevention of wind erosion by planting soil anchoring crops and turning the land back into grazing areas. A map locates the dust bowl. Sequence six shows the waste in minerals, and the attempts being made to utilize the by-products of petroleum. Sequence seven deals with water pollution and wild life conservation. The final sequence emphasizes the need for the conservation of our natural beauty, and acts as a conclusion.

Excellent as an introduction or review film for conservation. It gives a general overview which will lead naturally to further investigation of various phases of the problem. The teacher’s handbook lists a large number of activities stimulated by the film. In preparation for this film a brief field trip near the school building will show evidences of the need for local conservation measures. Take the same trip after the film to see what new needs can be found in the light of the film material. Useful in history, geography, civics, economics, and general fusion courses.


How our natural resources have been wasted and destroyed, and the efforts of the Department of Interior to cope with this problem. Reel one opens with a comparison between the world as it was created, and the world as man has misused it. An idyllic, pastoral scene is contrasted with scenes of flood and sandstorms. How this latter condition came about is then pictured. Man is seen moving westward. With him goes the lumber business, leaving devastated forests. The farmer likewise has ruined much of the soil. The Department of Interior is faced with the problem of conserving our natural resources. Parks are established as well as Indian reservations, and grazing in public lands is controlled. Reel two shows the varied duties of the Department of Interior in relation to conservation. The work of the following bureaus is shown: Land Office, Geological Survey, National Park Service, CCC, Indian Service, Oil Regulation, Bureau of Reclamation, and Irrigation projects.
Excellent. One of the best films for introducing the varied problems involved in the conservation of our natural resources. The first reel serves as an excellent introduction to the problem as a whole. The second reel can be used to show the conservational activities of the Department of Interior.

VII C. Conservation—Forests


Redwood lumber from forest to consumer. Opens with good scenes of redwood forests. The principal steps in lumbering are then shown. Attention here is placed on the conservative methods of modern lumbering: felling trees so that small trees will not be injured, cutting only mature trees, and not allowing trees to become over-ripe. The place of the modern machine in lumbering is shown by the work of the tractor, railroad, and various types of rigging. The last part of the picture deals with the milling of redwood and includes sawing, trimming, drying, and shipping.

Only fair. The action is slow and repetitious. The narration is light and facetious, and the whole film tends to become monotonous. The first two reels are best, and the comments concerning the conservational efforts of the Redwood Association are especially pertinent.


A survey of lumbering in the northwestern United States and the application of electricity to this industry. First the railway lines are shown preceding the lumbermen into the forest; then we see the trees chopped down, cut into logs, loaded onto trains, and hauled out of the woods. At the mill we see the steps in sawing the logs into lumber. The utilization of the various parts of the tree is emphasized. Small pieces are made into lathing; others are used to fire the engines; cedar is made into shingles. Yet in spite of all these efforts at utilization, about 35 per cent of the tree is still wasted. The film points out that if this waste was converted into electricity, it would produce nearly three billion kilowatt hours of electricity for nearly a century.

Good. One of the best one-reel surveys of the lumbering industry, this film is especially usable in considering the conservation of our forests. The film is somewhat favorable to rugged individualism in lumbering but from the material presented the teacher can present both sides. This is a good introductory film inasmuch as it starts from the beginning of the lumbering process and traces it through, in a hurried fashion, to the finished lumber.

An introduction to Canada’s forest fire fighting methods. Believing that 90 per cent of Canada’s forest fires are due to carelessness, the government has taken steps to prevent these fires and also to fight any that start. Lookouts are seen as high steel towers located at strategic points. A fire is sighted and rangers rush to the scene in canoes, airplanes, and on gasoline speeders. All hands work to control the fire as quickly as possible. As part of the prevention program, a small gasoline car follows every train that goes through the forest country. Airplanes are also used to locate fires and rush fighters to them.

A good introduction to Canada’s effort to combat forest fires. See other films listed under this section for a more detailed account of Canada’s fire fighting methods.


How the United States Weather Bureau aids in preventing forest fires. Spring in the Blue Ridge; the floor is dry and brittle. The Weather Bureau gets busy warning the danger areas. A map shows the areas of greatest danger. In the San Francisco office teletype reports are sent daily to the observers in the field. A fire weather map is made up daily and warnings are issued. In the western district, fire weather trucks make local observations to determine humidity and temperature. Still fires do occur. Real two shows the mobilization of fighters to put out a fire. Hand pump and clearing tools are seen in use. Portable radios keep fighters informed as to the changes of the wind, and other factors of importance. Rangers set up lookout stations to spot fires started by sparks from the main fire. The film ends with general scenes from the forest as it can be if spared from fire.

Good for conservation and for insight into the efficiency with which our government works to prevent waste of our natural resources.


How the forests furnish us with rest from our work-a-day world. Opens with a sequence on druids worshiping the woods. Today the forest calls man as of old. Campers, hikers, and motorists are seen enjoying the advantages of the forests. The many activities shown are hunting, fishing, boating, picnicking, and general resting. The reel ends on the note that the forest is a friend of man but man has yet to learn to be a friend to the forest, for he burns thousands of acres of forest land every year.

Fair for an appreciation of forests. This reel may be used in a consideration of the place of national forests and parks in our life.

The philosophy and work of the CCC explained and pictured. In a prologue an official of the Forest Service explains the purpose of the CCC. President F. D. Roosevelt is seen visiting a CCC camp. The boys are then seen being selected for the camp and being sent to forest camps. Typical CCC activities shown include: fighting forest fires; clearing forests; erosion control; clearing camping areas; building drift fences; and felling infected trees. The picture emphasizes the dual purpose of CCC—rebuilding public properties and rebuilding human lives.

Strongly favorable toward the philosophy of the CCC, but at the same time a good picturization of typical activities carried on by the group. Best suited for illustrating a unit in conservation; but also adaptable to a consideration of recent government activities.


The airplane and its part in Canada’s forest fire fighting service. At headquarters the rangers take the readings on instruments which record temperature, humidity, wind direction, and velocity. When fire hazards are high, scouting planes are sent out to patrol the forest areas. A fire is sighted and word is sent back to headquarters. A “suppression” plane is sent out equipped with a motor pump. It lands on a lake near the fire. The pump is set up and is soon throwing a stream of water on the fire. With the added aid of hand pumps and forest fire fighters with shovels, grub hoes, and rakes, the fire is soon put out.

Excellent for the application of the latest mechanical devices to the fighting of forest fires.


Lumbering in the Pacific Northwest. Maps locate the lumber regions and general shots introduce the nature of the area. The different types of pines are pictured and the narrator describes their growth. Efforts at forest conservation as conducted by a private enterprise are then shown. Company wardens on company-built fire towers spot the fires and company workers are sent to put them out. Typical logging operations form the next sequence. This includes felling the trees, trimming, cutting into car lengths, floating down flumes, loading onto flat cars, and finally delivering to the mill. The final sequence deals with the milling operations. Boards are sawed off the log, trimmed, dried, and shipped to the consumer.
Fair. The whole picture is dragged out and so repetitious as to become tiresome. It does, however, cover all phases of lumbering in a realistic fashion. The picture material is fairly old and much of the photography, including a number of fast panoramic shots, is poor. The first reel of this film could well be used to show how private organizations are now treating the forest as a crop and are practicing conservation measures.


A summary of the importance of forests. Forests furnish lumber and we see typical lumber operations. Wastes in this industry are pointed out, such as fires, high stumps, waste of old trees, and trimmings from cut timber. The uses made of the good wood are pointed out. At the mill is shown how slabs can be used for crates and other small articles and how waste in drying the lumber can be avoided. Finally, it is pointed out that revenue from forests builds roads and schools, and that the forests themselves help build man by furnishing him with recreation.

Good. Furnishes an effective summary of the importance of our forests. Useful in units in conservation and lumbering.


The story of a great forest fire in Priest River County, Idaho. The story opens in the fall of the year when haying time is over and the men who live on the small farms are working in near-by communities. With forests dry and campers numerous, the forest rangers have just posted special warning signs to the public to be careful of fire. Someone heedlessly drops a match and a great conflagration starts. A map of the area traces the progress of the fire. Starting at 11 A.M., by 5 P.M. it has burned an area of half a mile wide and two miles long. Fire fighters vainly endeavor to stop the flames. For five days the fire rages. Ninety miles of fire line are built in a vain attempt to stop it. At last it is out, leaving in its wake twenty-five ruined ranches, one hundred homeless people, twenty-three thousand burned acres of timberland, and a blot on man’s record.

Excellent for an understanding of the menace of forest fires. This film is a true documentary treatment of a vital subject. The story is simply yet dramatically told. It should result in a favorable attitude toward fire prevention.

The title explains the general nature of the film. Opens with general scenes of the forests of the Northwest and then locates this area on a map. The process of felling trees, loading them on flat-cars, and shipping them to mills is then shown. At the mill the timber is cut into various sizes, seasoned, planed, sorted, inspected, and shipped to its destination.

A good review of how trees are turned into lumber. Weak on the work of the lumberman, this film possesses the advantage of carrying the process all the way through.

**Man Against the River.** 1 reel. Sd. Works Progress Administration, 1937. “Free.” J.H.S., H.S.

The story of the Ohio River flood of 1937 and the efforts of the federal government to cope with it. Air views of the flooded valley introduce the picture and emphasize the extent of the damage wrought by the flood. Being a national crisis, the situation called for federal action. This action takes several forms, as shown in this film. First, the coast guard goes into action making rescues, building boats, and co-operating with the Red Cross and the WPA. Then comes the problem of food, clothing, and medical aid. This is furnished by the Works Progress Administration, working with other relief agencies. Fire follows in the wake of the flood, and federal workers fight it and clean up after it.

**Good.** This is a good portrayal of the type of action necessary in a national crisis. It contains excellent flood and rescue scenes, and helps drive home the need for a well-thought-out policy of flood control. This film should stimulate discussion of floods and their causes and the recent proposals for flood prevention, and should help vitalize discussion of such topics as the TVA and WPA, proposed Department of Conservation, and similar outstanding current events.


An introductory treatment of forest conservation. Shows the wasteful cutting of trees, with the resulting erosion. Recently replanted areas are then contrasted with the eroded areas to show how such erosion might be prevented. The work of the state tree nurseries is shown. The film ends with a school project in reforestation to show how each pupil may help in the conservation movement.

A good introductory film on forest conservation. Should be followed by a study of more recent steps along this line.

The life of a Canadian fire ranger. Our hero, Jack Baldwin, convinced that the life of a fire ranger is an easy one, decides to join up. He is soon disillusioned, as he is put to work clearing fire trails, building wooden lookout towers, maintaining telephone communications between branches of the forest fire fighting service, and keeping the fire fighting apparatus in shape. He soon becomes converted to the need for efficiency in the fire ranger service and is put to work warning motorists to be careful with fire. A fire breaks out and the rangers are seen in action with portable pumps, shovels, and other apparatus. The fire is put out, but several men are hurt in the line of duty.

Good for a study of an efficient fire fighting system. The story is effective and lends interest to the work of the fire ranger. The picture should help convince pupils of the necessity for preventing forest fires.


Shows the causes and consequences of our forest fires. Opens with general scenes of beautiful forests. Then develops the idea of the forest as a source of wealth, with views of the lumbering industry. Further we see forests as guardians of our water supply. All this goes up in smoke as we see careless hunters throw away cigarettes or matches. We see fires on various mountain ranges throughout the United States. Fire fighters rush to put out these fires; many are overcome by smoke or otherwise injured. Finally, the fire is out but in its wake we see desolation, human suffering, tragedy among wild life, gullies, flood, erosion. A summary is given of the number of people who in recent years have lost their lives as a result of forest fires. Closes with an appeal to all to do their share in saving the forests.

Very good for showing the far-reaching consequences of forest fires. Ties up definitely with other tragedies and shows the need for care in preserving our forests.


The life and work of the lumberjack, with emphasis upon the treatment of timber as a crop to be planted, cultivated, and harvested with the future constantly in mind. The historical survey of the use of lumber in the United States opens with the colonists faced with the problem of clearing the wilderness. Homes, furniture, and ships took their share of timber. We see the settler moving steadily westward, building towns of wood, laying miles of railroad tracks on wooden ties, leaving in his
wake mile after mile of cut-over timberland. Then comes Theodore Roosevelt, advocating conservation; setting aside national forests, until today 172 million acres of forest land have been set aside. At last the conservation idea takes hold. Lumber must be treated as a crop.

The remainder of the film deals with the lumbering process. First the "cruisers" select areas to be cut. Then the "high climbers" cut the tops of the great spar trees and attach cables which will drag logs out. The trees are cut by "fallers" and bucked into logs by "buckers." Railway trains haul the logs to the mill or dump them into streams which carry them to their destination. At the mill they are sawed into various types of lumber. Other types of wood are shown being made into paper. The necessity for conservation to insure a lasting supply of wood, permanent employment for lumbermen, and a reasonable and regular return to the investor, is the final theme of the picture.

This is an excellent picture for stressing the story of our forests and the need for their conservation. The historical introduction is extremely well done and the first reel may well be used alone to study the conquest of the forest, with emphasis upon the westward movement. The second and third reels do a fair job on the process of lumbering. Throughout the picture and particularly in the last reel the changing attitudes of business toward the exploitation of natural resources is well presented, especially in the film narrative. It must be kept in mind that this is a commercially sponsored film which pleads the cause of the privately controlled lumbering interests. The principles brought out are that intelligent lumbering will increase the nation's wealth, furnish steady employment for a number of men, and insure a reliable supply of lumber, while being mindful of the beauty of the landscape and the welfare of future generations. The film is long, taking fully forty-five minutes of actual showing time. It is, however, fairly complete in itself, requires little introduction, and will leave a sufficiently strong impression to stimulate follow-up activities. It can be broken down as suggested at the beginning of this paragraph.


How western pines are harvested. Opens with a general view of California pine forests. Follows with a good, brief shot of a lumbering town. The old idea of unexhaustibility is then developed. We see lumbermen busy felling trees, and leaving behind them abandoned mills, and slash-cluttered hills. Fire follows in their wake and the damage is complete. Improved methods of forest conservation are then shown. These include protecting young trees, leaving a few seed trees in each area, organizing fire crews, disposing of slash, building fire roads, and educating the public against carelessness in the woods.

Very good for teaching conservation of our forests. A good introductory film which should stimulate class activities.

"The careless destruction of the U. S. timber resources and the Forest Service's 'sustained yield' plan to restore them. A peaceful opening sequence of majestic natural beauty is followed by one which quickly builds a picture of mass destruction of the U. S. timber resources through unplanned lumbering. This destruction leads to devastation, which is presented through abandoned communities and bewildered people. A flash-back to Washington brings the first great 'conservationist,' Theodore Roosevelt, to the screen, calling for protection of our natural resources. Then we have a descriptive presentation of the Forest Service's 'sustained yield' plan for the restoration and protection of the nation's trees. This plan features reforestation, fire protection, insect pest control, and careful analysis of trees before they are permitted to be cut. There is also a sequence on the recreational value of good forests; then the film comes to its close through a series of scenes which demonstrate the healthy economic effect of controlled natural resources, particularly timber."*

Excellent for conservation and governmental service. The historical approach makes it of value in studying recent American history. Well photographed and edited, this is one of the better films available on the conservation of our timber resources.


The advantages of keeping our forests live and green. General views of forests open the reel; then in hurried contrast we see a fire burning off the hillsides. Young seedlings are burned; water runs off rapidly; springs are deprived of their water supply; and floods follow. We are then shown how unburned forests prevent this by holding moisture and building the soil. Unburned timber further furnishes employment for men, causes increase in wild life, and automatically replants cut-over areas.

Good for a comparison of the value of burned and unburned woodlands. Effectively shows the value of the forest in relation to soil and water resources. A good film for review purposes.

VII D. Conservation—Scenic Resources, Parks


A trip to Yellowstone National Park. Opens with general scenic views of the park. Then shows such points of interest as Old Faithful, Boiling...
Springs, Golden Gate, and the recreational facilities of the park. Buffaloes, deer, bears, beavers, and pelicans are shown as examples of the wild life that inhabits the park.

Excellent. One of the best pictures available on Yellowstone. Despite the fact that the picture was made some years ago, its photography is very good, and it is well edited. Serves to illustrate conservation from the standpoint of parks as recreational areas and as game refuges.


A visit to one of the better known national parks. Opens with views of well known peaks, such as North Dome, El Capitan, Half Dome. There follow shots of mountain lakes, Yosemite Falls, and Bridal Veil Falls. Ends with scenes of winter sports in the park.

A good example of the variety of scenery in the United States. May be used in connection with a study of the function of the national park in conserving our nation's natural beauty.


The parks of New Jersey and the activities of the CCC in improving them. Opens with typical scenes of visitors arriving at the various New Jersey state parks. A series of interesting sequences show the facilities and improvements being made at the Palisades Interstate Park, High Point State Park, Watching Reservation, South Mountain Reservation, Berlin Area, and Parvin State Park.

Good for civics and other studies illustrating the provisions which local governments make for the recreation of its citizens. Also illustrates co-operation between state and federal government.


The activities of the CCC in the parks of New England. The corps is seen at work building fireplaces, lodges, shelters, and fire trails, and stocking streams in New England state parks. Among the parks which are shown in the film are: Ascutney State Park, Darling State Forest, Mohawk Trail State Forest, Savage State Park, and October Mountain State Park.

Fair for views of New England, and for the system of state parks established there.
Rocky Mountain Grandeur. 1 reel. Sd. (Technicolor). Teaching Films
Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

“In this film we have views in the Rocky Mountains and their foothills. Mountain peaks with patches of melting snow. Rocky Mountain National Park in Colorado, where geologists have found the remains of fossils, plants, and mammals. From a mountain top we see the scenic highway leading to Grand Teton Park in Wyoming and the winding river bordering it. An old stagecoach passes, bringing dudes from a near-by ranch to church. There are views of a lake and of the peaks of the Tetons; then a band of horses coming down a slope. They enter a corral where they are lassoed and saddled. A choral accompaniment sings ‘Home on the Range.’” *

Good for building up a more exact concept of the nature of the West. Useful in geography classes or in history classes studying the westward movement. The color makes it uniquely valuable among the many films available on this area. The ranch scenes should stimulate discussion and reading on “The Cattle Kingdom.”

Rocky Mountain National Park in Colorado. 1 reel. Si. Burlington

A travel picture showing the various aspects of this national park. Starts with a general panoramic which shows the nature of the western mountains. Then in a series of rather good scenic shots we see typical mountain streams, crags and canyons, lakes, and flowers. We follow tourists on their sightseeing excursions and end with a short study of the beavers which inhabit the park.

This is a good scenic, and serves well the purpose of acquainting pupils with the nature of the western mountains and parks. Can be used in a study of the West, conservation, parks, or wild life.

Scenic Resources of the Tennessee Valley. 1 reel. Si. Tennessee
Valley Authority, 1938. “Free.” J.H.S., H. S.

The parks and power projects in the valley. A series of general shots indicate the nature of the Great Smoky Mountains. Then we see the Clinch and Powell Rivers impounded by Norris Dam to form a great lake upon which speed boats travel and fishermen try their luck. Norris Park with its overnight cabins, horseback trails, and other facilities shows how the area has been utilized for the people. The town of Norris with its school, post office, and dwellings is seen. Big Ridge Park, located nineteen miles from Norris Dam, is another example of the parks that

* Teaching Films Custodians, Catalogue, pp. 86-87.
have grown up in this nation. Wilson Dam at Muscle Shoals with Lake
Wilson forms a site for recreation similar to Norris Dam.

Fair for units on conservation. It points out how the conservation of
water resources can improve natural beauty and recreational facilities.

"Free." El., J.H.S.

The title explains the scope of film. The film follows a group of riders
through the park. Good general views of the park include: El Capitan,
Vernal Falls, Nevada Falls, Glacier Point, and Lookout Point.

Fair for stressing beauty in our parks. Valuable in a study of our
parks, conservation, or America's beauty spots.

Shenandoah National Park. 1 reel. Si. U. S. Interior (Produced in
co-operation with Sinclair Oil Company), 1928. "Free." El., J.H.S.,
H.S.

A visit to Shenandoah National Park. Map locates the park and the
Skyline Drive. The recreational facilities furnished by the park include
riding, swimming, hiking, and picnicking. Shows old farms, mills, beauty
of the Skyline Drive, and a typical CCC camp.

A good picture on the recreational opportunities offered by our parks.
There is no advertising in the film except the name of the sponsoring
company, which appears on the title.

J.H.S., H.S.

A tour through Mesa Verde park in southwestern Colorado. Deals
mainly with the cliff dwellings. Visits the ceremonial chambers, ancient
trails, and temples. Follows the horseback trails along the canyons and
other scenic wonders of Colorado. Ends with a ceremonial dance around
the campfire.

Good for the Indian life and the West. Also valuable as an example
of a great national park. Presents this portion of America much as it
was before the white man came, and therefore is valuable in recreating
the environment of America's early inhabitants.

A Visit to Watertown—Glacier International Peace Park. 2 reels.

A general tour of the International Peace Park located in Canada
and the United States. A map locates the park rather poorly. Scenes of
a near-by Blackfoot Indian reservation then open the picture. This is
followed by general scenes of the mountains, lakes, and glaciers within
the park. Scenes of animal life are shown. Rather excellent shots of Grinnell and Sperry Glaciers help enliven the film. Typical recreational activities are pictured. Two lakes, Medicine and McDonald, are shown and the surrounding waterfalls are well pictured.

A fair tour through an unique park. The scenery is beautiful, but the film is poorly edited and leaves a rather haphazard impression.


The title explains the purpose of the film. Opens with a map locating Yellowstone Park and showing the principal routes leading to the park. In a series of brief shots the following highlights are then shown: the various springs and geysers, waterfalls, wild life, dinosaur tracks, recreational facilities, and general scenery.

Good. A kaleidoscopic journey through the park much like an actual trip. The scenes are very short but well photographed. The large number of springs, geysers, and other scenic wonders shown leave an impression of the great variety of wonders in our country.


A trip through Yellowstone National Park. Opens with good general views of western mountains and then comes rapidly to excellent views of the giant trees. Rock formations are photographed from pleasing angles. Excellent views of Rainbow Falls, Boiling Springs, and "Old Faithful."

Good. Photographically one of the best films showing the beauty of the West. Excellent also for a development of an appreciation of America's parks and beauty spots. Weak in its failure to name the work of nature being viewed. This can be overcome, however, by the teacher in the discussion before or after the film showing.


A trip to one of the most famous of our national parks. A map gives the location of more widely known national parks of the western United States. Illustrates and explains the action of geysers. Shows Norris Basin, Mammoth Hot Springs, cones built up by geysers, bubbling mud pools, obsidian cliff, Grand Canyon of Yellowstone, and Great Falls. The views of wild life include an eagle's nesting place, elk, bison, bears, and mountain sheep.
A good film for a study of geography of the West. Illustrates graphically the beauty of this section and the need for its preservation. May also be used in considering conservation of wild life.

Yellowstone Park. 1 reel. Sd. (Technicolor). Teaching Films Custodians (MGM), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"These are scenes in Yellowstone Park, which became a national park in 1872. We see some of the animals who have a secure life in the park. Then the geyser regions with bubbling mud pools, which, the commentator explains, are safety valves for the earth's internal heat. We see clear hot springs with fabulous colors caused by tiny plants. Then there is the open cone of the Riverside Geyser under forty feet of clear water, and the complete eruptions cycle of Old Faithful whose waters rise to a height of 120 feet during a four-minute period. An artistic shot of its steam against the sky is seen." *

Good for geography of the West, the western movement, or conservation. Color makes this picture unique among the many available on this park. Since Yellowstone was the first national park, this film may be used to stimulate discussion concerning the setting up of parks and the conservation of our aesthetic resources.

Zion—Canyon of Color. 1 reel. Sd. (Technicolor). Teaching Films Custodians (MGM), 1935. R. $5.00 for two weeks. El., J.H.S., H.S.

"Here we have views of Zion Canyon National Park in the state of Utah. We see panoramic views of the canyon while the commentator explains that the colored cliffs were created when this land was beneath the sea. The rush of torrents, he says, widened cracks in the earth that had been caused by upheaval. We also see the Great Arch of Zion, 'forerunner of a natural bridge, an interesting example of erosion that may be completed in a few thousand years.' Then the famous Mount Carmel Highway with a tunnel, cut through solid rock, of more than a mile. A series of huge windows open from the side of the tunnel, giving a magnificent view of the canyon. There are close-ups of the modest little Zion lilies which grow in wild profusion along the highway. Lawns and trees in the fertile valley of the canyon contrast with the warmer tones of the canyon. In attendance at Zion Lodge are young women, most of whom, the commentator tells us, are college students. All are descendants of the Mormons who first inhabited Utah." †

Good for geography classes, the westward movement, and conservation. The color adds greatly to the effectiveness of this film. Map work is needed to locate the park. Some members of the class may be

* Teaching Films Custodians, Catalogue, p. 91.
† Teaching Films Custodians, Catalogue, p. 92.
stimulated to read further concerning the Mormons and the reason for their westward trek.

VII E. Conservation—Soil


Depicts artificial watering of land in the arid and semi-arid regions of the West. Opening with typical desert scenes, it points to the need for water in growing crops. The remains of old irrigation systems started by priests near San Diego are shown. Then a modern irrigation project is traced from the melting snow which forms mountain streams to the storage dams, and hence, through canals, to farms where the water is distributed to the fields as needed. Devices for measuring the water are shown and different methods of watering the fields are explained. Engineering skill and ingenuity are illustrated by the various types of flumes, dams, tunnels, and pumping systems.

Fair. Although lacking smoothness in its continuity, this film does furnish a picture of the way in which man has changed his environment in parts of the West. The film should prove useful in a study of the settlement of the West, land use in the West, or to illustrate the meaning and importance of various government projects in connection with western land. The picture will be more effective if preceded by a class discussion in which the various steps in the irrigation process are taken up in their logical order. It should also be supplemented with study of rainfall maps and exercises in locating the principal irrigated regions, dams, and types of irrigated crops raised in each region.


The settlement of the Great Plains and the exploitation of the soil. Settlers are seen moving into the Plains region in the early 1880’s. Soon the buffaloes have disappeared from their grazing grounds and their place has been taken by the range cattle. The era of the “Cattle Kingdom” is shown. In his turn the cattleman made way for the homesteader who fenced in his land, set up windmills, and broke the soil. The Plains yielded good harvest but were declining in importance when the World War came and the demand for wheat caused the unprecedented agricultural activities on the Plains. Great batteries of tractors went to work plowing and reploeing the soil. Submarginal land was put under cultivation. “Wheat will win the War.” Then came the armistice and the demand for wheat fell. Farms fell into disuse. Machinery rusted in empty farmyards. The damage had been done, however. Great dust storms swept the Plains, blowing away America’s richest heritage, and leaving the ground parched, cracked, baked hard, almost beyond re-
demption. The work of the Resettlement Administration and the Soil Conservation Service is then shown.

An excellent treatment of how our soil resources have been abused. Not only shows the result but shows the cause and indicates possible solutions. The part of the war in stimulating agriculture is clearly pointed out.


The story of the drought, its effect upon the United States, and the efforts of the federal government to deal with it. Reel one presents the problem of drought, and dust storms as they have assailed America in recent years. Against a thematic musical background, it shows the desolate countryside of the Dust Bowl as it has appeared during recent years. Denuded and eroded land, ruined crops, deserted homes, and rusting implements paint a doleful picture of a land in need of rain. Reel two proceeds to show the steps that have been taken to alleviate the situation. WPA nurses are seen caring for the health of the Dust Bowl inhabitants. Farmers and their teams are put to work on roads and public projects. A series of small dams are projected and several are shown in the course of construction—a part of the water conservation project designed to lighten the burden of future droughts.

Rain for the Earth is an excellent motion picture for a discussion of the problem of America's dust bowl. For this purpose reel one can be shown alone with distinct advantage. It sets the problem but does not solve it. The class, after seeing this reel, can consider the problem in its entirety, and reel two can well be presented as one of the attempts at solving this eternal problem of the semi-arid regions of our country. A fair picture of the New Deal's attempt to solve this problem is presented in the second reel. Partisan politics are avoided, yet the pupil should be given an opportunity to study the many adverse criticisms of the drought relief policy, as presented in this picture.


The Great Plains' need for soil conservation measures, and steps which have been taken toward alleviating this need. The Plains are located on a map; then a rapid sequence shows how the Plains were plowed and replowed until the soil was finely powdered. Then came the great dust storms and havoc of 1934. Even more destructive than these great storms are the steady sweeping winds which each year remove thousands of tons of top soil from the Great Plains. This fine dust covers bridges, drifts around homes and over fertile fields, leaving acre after acre of impoverished soil. To combat this menace the Soil Conservation
Service is shown at work terracing fields, plowing fields on the contour, planting fields in strips of soil-holding crops, and taking badly damaged land out of cultivation. This land is then leveled off and stabilized with a cover of grass. Other measures are suggested to Great Plains farmers. Stubble left on a field after harvesting helps to prevent erosion. Quick-growing trees are planted. Earth dams in natural depressions store away rain water. Finally, by way of contrast, a field in which conservation methods are practiced is shown along with those in which wasteful methods are still used.

Excellent for a study of conservation as applied to the area between the one-hundredth meridian and the Rocky Mountains. The pictures on terracing, strip cropping, and contour plowing are among the best available to explain these methods of conserving the land. Also valuable to illustrate the nature of the Great Plains as they exist today. A fine introduction to the problems of soil erosion.


A series of scenes on the various types of irrigation projects in the West. The work necessary in preparing land for irrigation is shown as men clear the brush from the desert, dig their ditches, and let water in from the main canal. An irrigated orchard is shown in the Yakima Valley in Washington. Other types of irrigated fields included are as follows: sugar beets, cotton, almonds, and dates. Maps of the arid sections and of the various projects lead up to pictures of irrigation reservoirs, the High Line canal in Utah, and Roosevelt Dam.

Fair for a unit on irrigation, or for classes in geography studying the arid West. Also usable for work in conservation. The film possesses the advantage of showing a variety of crops under irrigation, but the material on the various projects is very much out of date.


“Surveys the natural and man-made conditions which brought on the great dust storms of recent years, and tells of some measures taken to correct them.”* Pictures the conditions in the portion of the Texas Panhandle turned over to wheat production during the boom days of the World War. With the end of the boom, the farmers moved off the land, leaving the bare top soil at the mercy of the wind. A Dalhart, Texas, editor crusades for wiser use of the land. His criticism proved unpopular during good times, but now we see his predictions come true in scenes of desolation and waste. Nine and a half million acres of land are threatened. The work of government conservation agents is then

*Association of School Film Libraries, Catalogue, 1939, (unpaged).
shown. They dig reservoirs, plant trees, terrace, transplant sod, and practice contour plowing, and strip cropping. These steps are explained by a government expert. The damage, however, is already widespread, and the film ends with a question as to whether or not the land can be saved.

**Good** for conservation, farm problems, government activities, and as a typical example of the danger of uncontrolled exploitation of natural resources. The film is one which will arouse the pupils to an awareness of a national problem. The question naturally arises: What can be done to prevent a repetition of such an occurrence?


The need for terracing and the techniques used. Erosion due to water runoff on fields is first shown and the damage is dramatically portrayed. A map of the widespread soil erosion in the United States is included. Federal activities along this line are referred to and a farmer is seen carrying out the recommendations of his county agent. The process of terracing is then fully shown.

A **good** film for teaching the place of terracing in a program of soil conservation. Many types of terraced fields are shown and the narration explains the principles of terracing.

**VII F. Conservation—Water Resources**


The Boulder Dam project from start to finish. Opens as original site is being dynamited and excavated. Each step in the dam’s construction is shown. The city for the six thousand workmen is pointed out. The cement is poured, and the narrator explains that more cement went into this job than into any job to date. Finally, we see the finished dam as it appeared in 1935, 650 feet thick at the base, 730 feet high, and with a lake shoreline of 500 miles.

A **good** picture to illustrate governmental activities in the field of the conservation of water. The advertising is well subdued, dealing with the number of trucks used on the project. It would be well to lead up to this picture with a discussion of the reasons for the building of the dam, and a consideration of the government’s place in the hydroelectric business.

A study of the TVA and its social implications. *Reel one* shows general scenes of the development; sets forth the purpose of the TVA and locates it on the map. The steps leading up to the construction include surveys, clearing of areas, purchase of land, and resettlement of inhabitants. *Reel two* locates Norris and Wilson Dams and shows steps in the construction of these dams. Treatment of workers comes in for special attention. Claims are made for fairness in the form of short hours, fair wages, and democratic treatment. Maps show how the work improves the navigability of rivers. Machinery for generating hydroelectricity is shown being installed. Farmers are seen terracing to prevent soil erosion along the dam. *Reel three* shows how TVA helps the farmer by making cheap fertilizer and producing electricity at low rates. The application of electricity to the farm is shown. The reel concludes with comments on the yardstick function of TVA leading to social and economic betterment; elimination of partisan politics; fair dealing with labor and races; and the use of natural resources for the benefit of all.

A good film for the presentation of the philosophy and claims of economic planning as applied to water resources. The film is strongly pro-TVA. For the most part the subtitles tell the story of the TVA. For this reason it is a good film to introduce "planners" side of government activities in this field.


The story of the Pickens Canyon fire and the Montrose, California, flood. The opening shot illustrates how many California towns are built close to the mountains. The national forests with the chaparral absorb the rain and snow and feed them slowly to springs and mountain streams. On November 21, 1933, when the forests were especially dry, someone dropped a match. A resulting fire swept through the mountains and invaded the towns nestled in the valleys. The mountain slopes were left bare. Four thousand acres of watershed were gone. On New Year's eve the rains came, swept down the bare mountain sides, and caused a great flood. When the waters had subsided, it was found that forty lives had been lost, and five million dollars' damage had been done. The film closes by emphasizing the fact that fire and flood are inseparable.

Excellent for illustrating the connection between fire and flood. Fits well into a unit on conservation. Documentary in nature, this film drives home its point by picturing an actual example of how carelessness leads to disasters.

Title explains general nature of film. *Reel one* deals with water resources. Shows damage done by floods. Indicates how some forces which cause floods can be harnessed for power. The remainder of the reel shows irrigation of farmland, including preparation of land for irrigation, typical irrigated farms, irrigation systems, and typical irrigated crops. Farms using irrigation are shown in Montana and Arizona. *Reel two* shows CCC activities in building and maintaining irrigation projects. Shows the clearing of a reservoir area, digging canals, building a timber flume, building earth and masonry dams, lining irrigation canals with concrete, and preventing erosion along the canals by placing stone and gravel along banks. *Reel three* shows the maintenance of irrigation projects, including cleaning of canals, repairing pipes, building operating roads, and preventing and fighting forest fires.

**Good** for a study of irrigation and the conservation of water resources. Reel one can be used alone to lead to an understanding of how an irrigation project is established. Helps illustrate the New Deal philosophy of putting idle young men to work.


The story of the Mississippi River, its importance to the nation, and how its resources have been mismanaged. Set against a musical background and a narration of blank verse, *The River* traces the Mississippi from its source to the Gulf of Mexico.

“From as far West as Idaho,
“Down from the glacier peaks of the Rockies—
“From as far East as New York,
“Down from the turkey ridges of the Alleghanies—
“Down from Minnesota, twenty-five hundred miles
“The Mississippi runs to the Gulf
“Carrying every drop of water, that flows down two-thirds of the continent. . . .”

Sequence two deals with the Mississippi during the heyday of the “Cotton Kingdom.” Activities on the wharves and on the steamboats are shown. The dykes were built to hold back the river, and the soil on both sides of the river was planted in cotton. Sequence three tells of the Civil War and its results. The impoverishment of the South is pictured. “doubly stricken, because, besides the tragedy of war, already the frenzied cotton cultivation of a quarter of a century had taken toll of the land.” Sequence four continues the story from 1865 to 1910 and deals with the denuding of the forests of the Alleghanies and the Rockies. It also alludes to the exploitation of our mineral resources. Sequence five, 1910–1919, tells of the floods which have visited the river valley. Sequence six shows the relation between the exhaustion of the soil and the muddy Mississippi waters. Sequences seven and eight picture the sharecroppers and poor whites suffering in this land where
plenty should reign. The last part of the film deals with the attempts which have been made to cope with the problems of the Mississippi Valley. The work of the TVA, CCC, and Resettlement Administration is shown.

Excellent for emotionalizing students and arousing them to a realization of the problems of the Mississippi Valley. The film is beautifully photographed and well edited. By striving for artistic effect the film sometimes confuses the chronology and the geographical concepts. The total result, however, is a stirring lesson for conservation. It has a wide range of applicability.

The Roosevelt Dam. ½ reel. Si. Roosevelt Memorial, 1939. R. $1.00. J.H.S., H.S.

The story of the building of the Roosevelt Dam. Opens with views of Theodore Roosevelt speaking to a crowd and voicing his opinions in favor of reclamation and conservation. The dam is shown in the course of construction and upon completion. Theodore Roosevelt is shown speaking at the dedication of the dam. Subtitles describe the size of the dam and lake, as well as the purpose served by the dam. Excellent scenes of the main irrigation canal and irrigated fields are included.

A good film for work in conservation. Explains Theodore Roosevelt's connection with the conservation movement and pictures one phase of the work which he stimulated.


An introduction to the development of water power and its present uses. Reel one shows the source of water power in the melting snow and ice, and rain-forming mountain streams, rivers with their falls, and finally the ocean. Early uses of water power are shown by the floating of logs, and the use of streams as highways. Then the development of the early mill is shown. Finally, with the coming of hydroelectricity, great plants were built, such as the Niagara Falls Plant, which is used as an illustration. Reel two shows the use of electricity in pumping water for irrigation in arid regions, in melting ore in mills, in paper making, and in the home.

A fair film for showing the importance of the use of water power as a source of electricity. A discussion on who should control the resource might well grow out of the picture. The amateurish device of representing hydroelectricity as a stout modern Hercules, clad in breechcloth, with sparks jumping from his fingers, detracts from the film.

“Tells the story of the TVA project, what it means to the immediate region, and the issues it aroused throughout the country.”* Opens with typical scenes of the homes, industry, and everyday activities in the Tennessee Valley before the TVA took over. Then in sequential order we see the land surveyed, cleared, families removed, dynamiting, and the Norris Village built. A series of scenes shows the nature of the valley as affected by the TVA. The head of the private utilities company most affected, The Commonwealth and Southern Corporation, is then seen addressing his stockholders and protesting against government competition in the electric power business. A map shows the region affected by the project, and Chairman Morgan explains the aims of the TVA, emphasizing cheap electricity, flood control, soil conservation, reforestation, elimination of submarginal land from cultivation, and the diversification of industry. Various projects illustrate what is being done along these lines. “The film ends with a short sequence showing the Supreme Court building with a recitation of the decision declaring the constitutionality of the TVA.”*

Excellent for conservation, the government in business, and the New Deal. The film very effectively shows the interrelation of our various natural resources in a program of conservation. Will stimulate discussion of the problem of government competition with private business and the place of the Supreme Court in our federal government.


How the Tennessee Valley Authority has worked to prevent floods. Opens with a sequence on the cause of floods. Rain is followed by swollen streams which join larger streams, overflow their banks, and flood the countryside. A map of the Tennessee Watershed shows the area which must be controlled. To effect this control the TVA builds on the rivers dams which hold back the runoff and store water during the rainy seasons. How this operates is shown in animation. Examples are the Pickwick, Wilson, and Wheeler Dams. The part played by these dams in aiding navigation is shown by the navigation locks at Chickamauga and Gunthersville.

Good for conservation. Shows the connection between the power projects, flood control, and navigation. Also valuable for studying the philosophy behind these examples of governmental projects.


*Association of School Film Libraries, Catalogue, 1939, (unpaged).
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The development of water power, chiefly in the United States, from colonial times to the present. The source of water power is explained by the water cycle. The use of this resource is then shown by early transportation and water power projects. A colonial mill is seen in operation. A relief map of North America shows the many streams in the eastern states which the colonists used to provide water power. The passing of the early water wheel is shown by a modern factory powered by steam. A map of northeastern United States indicates the location of mills near coal fields. Man's search for power again turned him to water, and the development of a great hydroelectric plant is shown at Niagara Falls. The effect of the availability of cheap electric power upon everyday life is seen in such improvements as the washing machine, the electric cleaner, and farm lighting. Boulder Dam is presented as a more modern example of hydroelectric power. The film ends with a sequence comparing the water power resources of the United States with those of other nations. A map shows the location of the various water power projects in North America. Maps and pictures show the development of this resource in South America, Europe, and Africa.

Good for a study of the industrial revolution, and its effect upon American life. This film serves as a good introduction to our phase of this revolution. Also valuable in a unit on conservation of water resources and as an illustration of the effect of hydroelectric power upon rural life. Slides showing the operation of turbines and dynamos may well supplement this film. Further map work is also desirable.

VII G. Conservation—Wild Life


A survey of the large variety of animals to be seen in Yellowstone Park. Pictured in their natural habitats are the following: buffalo, deer, bear, porcupine, antelope, beaver, badger, elk, coyote, rabbit, prairie dog, raven, moose, wolf, squirrel, mountain sheep, chipmunk, hawk, skunk, golden eagle, woodchuck.

A good film for use in a consideration of the conservation of wild life. The close-up of the buffalo and the beaver are exceptionally good. The film should develop an affection for wild life and widen pupils' acquaintance with the animals of North America.


How forest fires affect wild life. The effect of forest fires upon the nests and eggs of birds is shown. Other forms of wild life are seen being driven from the forests where fires have destroyed their food supply
of small plants and shrubs. Fires destroy shade and raise the temperature of the water, thus affecting the supply of fish. The rains following forest fires wash lye into streams, destroying fish and fish foods. Government agencies are shown restocking the forests and streams. The film ends with an appeal to the public to avoid forest fires.

A good film on the connection between the forest and wild life. The narration is rather poorly done, but in spite of this the film is effective.


Experiments in wild life conservation conducted in the Kaibab National Forest, Arizona. The nature of Kaibab is shown by an airplane view of the reservation. The principle under which the foresters work is to find out how to maintain natural forage for the largest number of animals. A series of shots show the type of wild life with which the conservation experts must deal. There is the tassel-eared squirrel and the buffalo, but most important of all, the mule deer. The type of vegetation which this deer needs for food includes aspen, cliffrose, locust, and juniper. Once overgrazing of this vegetation was prevented by the Indian hunter and predatory animals; then game preserves were set up and predatory animals were killed. The result has been that in many instances these deer have multiplied to such an extent they have eaten all the natural vegetation within reach. A “deer line” on the trees shows how cleanly they have stripped the lower limbs to as high as their heads can reach. Many deer have died of starvation, and the problem has been to restore the balance between the number of deer and the amount of vegetation available. Range counts are made, and the drifts and distribution of the deer are noted. Some are tagged to determine whether they return annually to the same range. Reel two shows the attempts to hold the number of deer down to the carrying capacity of the range. Some are caught and transferred to unstocked ranges. Regulated hunting is allowed on overstocked areas. Predatory animals are also controlled by hunters. Thus a balance is maintained, and the deer are a pleasure to the visitors to the National Forest.

Good for wild life conservation. Well illustrates the balance of nature as applied to the mule deer. It further illustrates the work of the National Park Service and the importance of properly caring for our wild life resources.


How the Canadian government insures the salmon supply through the operation of state hatcheries. The natural habitat of the “sockeye”
salmon is shown and spawning salmon are seen swimming upstream. These salmon are caught in nets and are milked of their eggs and milt. The artificially fertilized eggs are then removed to hatcheries where they hatch out into free swimming fish in about six months. Photographs show each of the eight stages through which the egg passes. The film points out that under natural conditions only three to ten per cent of salmon eggs hatch out, while in the hatcheries ninety-four per cent become fish. After hatching, the "fry" are taken to retaining ponds and allowed to grow for about three months. Here, artificially fed, they grow in three months to the size of a one-year old salmon under natural conditions. The large "fry" and fingerlings are then transferred to lakes and streams to grow naturally.

An excellent film on the conservation of fish. Illustrates similar methods used in United States hatcheries. May be used as another example of the work of the government.


A study of the life and work of the beaver. Opens with a comment upon the past importance of the beaver in the fur trade. Beaver houses are shown and animated drawings explain their construction. The beavers are seen felling trees, building dams, transporting wood, and storing food. A break appears in the beaver dam and they repair it. Finally, their dam overflows valuable farm land and the conservation department moves them to another location.

A good film for the study of wild life conservation and a better understanding of the activities of the beaver. The film is especially good for use in the grades, but it has a wide range of interest.


How the seal herd on the Pribiloff Islands is managed. A globe turns to this section; then a map locates the islands more exactly. A boat leaves Seattle, and the route to Pribiloff is traced on a map. Stops are made at Ketchican, Petersburg, Taka Chance, Taka Glacier, Valley of 10,000 Smokes, and Unimak Volcano. Arriving at St. Paul Island, the village is seen and glimpses are obtained of the animal life which abounds in this region. The Stellar sea lion and the blue fox are seen. Then the seal herd is sighted. Bull seals with their harems gather in clusters along the shore. A series of scenes show the herd at play. The young pups scamper about, the old seals quarrel, and the bachelor bulls live apart. Scenes show pelts being gathered and loaded aboard. Reel two deals with the tanning of the hides after they arrive in St. Louis. The various steps are shown in detail. The fat is removed, hides are washed, guard hair is
taken off, and the fur is softened. Sold at auction by the United States government, these hides then go into the manufacture of garments.

**Good** for wild life management and government control of this industry. Reel one may be used alone for a study of Pribiloff Islands. Discussion of this film will aid an understanding of how nations work together in solving common problems.

Return of the Buffalo. 1 reel. Sd. Teaching Films Custodians (Educational Films), 1934. R. $5.00 for two weeks. El., J.H.S.

The story of the near-extinction of the buffalo. Before the coming of the white man, the buffalo furnished the Indian with food, clothing, and shelter. He used the skins of this beast to cover his canoe; the hair was carefully woven into cloth. With the coming of the white man the slaughter began. A great hunt, such as resulted in the slaughter of thousands of these great beasts, is shown. The film then takes the audience to Buffalo Park, a buffalo reserve maintained jointly by Canada and the United States. Here buffalo herds are seen grazing peacefully under man's protection. The film ends with a short sequence showing the general nature of the modern West.

Fair for a study of the West. The film also possesses some value in its treatment of the problem of wild life conservation.


Theodore Roosevelt's efforts toward wild life conservation as applied to birds. The film shows the egret in its natural habitat and explains how the bird was threatened with extinction by the craze for aigrette plumes as a decoration on women's hats. Five hundred thousand of these birds were killed along the coast of the Carolinas in seven years. On March, 1904, Roosevelt set apart Pelican Island as a breeding place for birds. The film shows him on a visit to this island in 1915. Birds shown include royal tern, black skimmers, laughing gulls, and brown pelicans.

**Good** for a study of wild life conservation. Should stimulate discussion and hence can well be used to introduce the subject.


"This film shows the forces which threaten to deplete American wild fowl and the measures which are being taken to prevent them."* The

opening sequence shows how wild ducks in their natural habitat furnish sport for many outdoorsmen. The destruction of ducks is seen when a lake is drained, or when a long period of drought occurs. The work of the United States Biological Survey in establishing sanctuaries and breeding grounds is then shown. A map of the United States indicates the location of thirty-two such projects. The work of the market hunters is then shown. Through digging artificial water holes and using corn to lure the ducks, large numbers are slaughtered annually. J. N. (Ding) Darling, former head of the United States Biological Survey, then tells of the need for conservation methods and points out how the sportsman will profit from such a program.

Good for conservation and the work of the Bureau of Biological Survey. Will stimulate studies of how other animals, such as the buffalo and the Carolina parakeet, have been destroyed. The film helps emphasize the need for the co-operation of the average citizen in the great work of conservation.

For other material on the conservation of wild life see:

III B Alaska’s Salmon Fishing
III B New England Fisheries
III B New England Fishermen
III B Shellfishing
III B Story of a Can of Salmon
IV A Alaska’s Silver Millions
VII D Magic Yellowstone
VII D Yellowstone National Park

VII H. Crime Prevention

Boy Gangs. 1 reel. Sd. Bell and Howell (March of Time), 1938. R. $1.50. J.H.S., H.S.

A study of the juvenile delinquent. An army of boys is seen marching into American jails. The cause is probed by a conference of crime experts. A case study is then shown. Joe Kruz, a ten-year-old boy, lives in the slums; the streets are his playground. He starts his crime career by stealing apples. Caught and arrested, he is put on probation, only to offend again, and is sent to a reformatory where he learns criminal methods from older boys. He is sentenced again and again. Each time his offense becomes more serious. He steals cars, does errands for crooked politicians, and, finally, given a gun and put on a “big job” he kills. This is the problem found by welfare agents today.

Good. Can be used in a unit on crime in a problems of democracy or civics class, or can be used to illuminate one aspect of the contemporary scene. Powerful in its appeal, this film should lead to a consciousness of one of America’s most serious problems.
VII I. Farm Problems


An animated cartoon showing the theory under which the Agricultural Adjustment Act worked in the corn belt. During fat years the crops are seen growing abundantly and filling the farmers' granaries to overflowing. In lean years, however, the crops grow sparsely and the farmer has little to sell. Under the AAA the farmers plant just enough, conserving the soil not used by planting it in soil-building crops. In fat years the farmer keeps a reserve under the AAA, while in lean years these reserves are opened up. Thus the farmer has a constant supply for the world markets and his own needs. With a steady income he can buy clothing, furniture, and other necessities. Hence the manufacturer and the country in general profits when the farmer prospers.

Good for an explanation of the theory behind the ever-normal granary. It also illustrates how the farmer's economic status affects consumers and businessmen. Valuable as an example of part of the New Deal's program of planning on the farm.


"A discussion of the economic conditions in the cotton South, which have resulted in the impoverishment of millions of sharecroppers." * The Negro sharecropper is shown at work. We see his poor land and his home. The appallingly dirty, crowded, squalor under which he lives is pictured. At the warehouse cotton stands, awaiting a market that seems never to come. The attempts to relieve this condition are pictured as the Agricultural Adjustment Act is explained. The farmer plows under every third row of cotton to restrict production; the landowner is paid for such restriction. Unfortunately he, all too often, does not pass a share of this money on to the sharecropper. In Arkansas agitators move in and urge sharecroppers to organize. The Southern Tenant Farmers' Union is organized and a strike is called. The landowners arm, beat up a union organizer and a preacher. The governor of the state denies that the sharecropper is enslaved. The film concludes on the note that the poor conditions are due to a one-crop system rather than the fault of the individual involved.

Good for work on the South, the farm problem, organization of farm workers, and the government's attempts to help the farmer. To understand the conditions pictured, the pupils should review southern agricul-

* Association of School Film Libraries, Catalogue, 1939, (unpaged).
ture since the Civil War. After seeing this film, they will want to read further concerning the fate of the AAA, the various plans for saving southern agriculture, and the present state of affairs.

For other aspects of the farm problem see:

II B Living and Learning in a Rural School
III A Farm Inconveniences
III A Irrigation Farming
III A Salt of the Earth
III A Truck Farmer
III A Wheat Farmer
III C Wool, from Fleece to Fabric—Co-operative Marketing
IV E America’s Disinherited (Sharecroppers)
VII E Irrigation
VII E Rain for the Earth
VII E Rain on the Plains
VII E Reclaiming Arid Land by Irrigation
VII E Soil Erosion
VII E Terracing to Save Our Farms
VII F Reclamation and the CCC

VII J. Foreign Relations


A Chinese boy points out to his American neighbor the gifts China has made to America. Reel one deals with the everyday things, such as lamps, vases, silk, games, including playing cards and dominos, paper making, gunpowder, goldfish, Pekinese dogs. Reel two continues with dishes, porcelain, flowers, tea, furniture design, oranges, peaches, and bananas. A color sequence summary ends the film.

Fair. Valuable in aiding friendly feelings toward the East. Should stimulate discussions concerning the source of other everyday items.


How foreign trade plays an outstanding role in the business structure of the United States. A series of short scenes illustrate that when coffee is shipped from Brazil, dollars are deposited in American banks and credited to Brazil. These credits are then used by Brazil to purchase United States’ automobiles. If Brazil needs coal from England, she pays for it with money on deposit in the United States, and England may use this money to purchase autos in this country. Thus most modern business is conducted without actual transfer of cash. An animated scale illustrates the favorable balance of trade maintained by the United States.
Good for a study of modern business transactions on an international scale. Of value in history or economics classes. Helps to make clear the nature of trade between nations.


The cruise of the S.S. Brazil, first of the “Good Neighbor Fleet,” to South America. A series of scenes introduce the riches of South America. The narrative and pictures then show how foreign nations have been vying for South American trade by propaganda and bartering. President F. D. Roosevelt and Secretary of State Cordell Hull are then seen conferring with United States leaders who decide to build a “Good Neighbor Fleet” to trade with South America. The first of these ships, the S.S. Brazil, sails with a good will commission. Each member of the commission speaks briefly on the purpose of the mission. A sequence then shows life aboard the ship as it crosses the equator. A map traces the voyage from New York to Brazil. At Brazil the commission is entertained by Brazilian officials. A map then traces the progress of the vessel to Montevideo and Buenos Aires; scenes of the commission’s welcome are shown.

Fair for international relations and trade. The sequence aboard ship would make a valuable contribution to a unit on transportation.


“A discussion of U. S. efforts to maintain neutrality in case of foreign wars based on the Italian war against Ethiopia.” * The importance of Ethiopia as a market for Japanese cotton goods is shown by Ethiopians wearing cotton robes. In rapid succession the Italian troops invade Ethiopia, the League of Nations considers sanctions, England sends warships to the danger zone, and the League of Nations declares sanctions against Italy. Japan takes advantage of the situation to trade with both parties in the conflict. The President of the United States declares that a state of war exists and puts the Neutrality Act into effect. Secretary of State Hull explains the purpose of this act, and warns American business men that trade with Italy will be conducted at their own risk. Nevertheless, many are willing to take the risk, and a boom takes place in American goods. As an example of the attitude of the American people, the case of a barbed wire manufacturer in Janesville, Wisconsin, is shown. Urged to sell barbed wire to the belligerents, he refuses, stating that his company is satisfied to manufacture his product to keep American cows where they belong.

VII K. Municipal Problems

Around the Clock. 1 reel. Sd. Hoffberg, 1936. S. $30.75. El., J.H.S., H.S.

Life in a great city from sunrise till midnight. We see the city awakening and the inhabitants hurrying to their various tasks. Through the day we visit them at work and at play. The wealthy are seen dining in sumptuous restaurants while the clerk eats hurriedly at a lunch counter. During the afternoon hours each is busy with his own task. Finally, the day's work over, each hurries home. Recreational facilities are shown, including theaters, parks, and night clubs. As the film ends, the city streets become deserted except for the homeless wanderer, who sleeps on the park bench or in a doorway.

Fair for a study of the city, its problems, its hustle, and its cosmopolitan crowds. Furnishes good material for a consideration of the rise of the city and its place in modern society.

Challenge of the Slums. 1 reel. Si. Garrison, 1936. R. $2.00. J.H.S., H.S.

A trip to New York City's slums. The various tenement areas of the city are shown to emphasize the squalor and filth which challenge the civic-minded. These scenes are then contrasted with the modern apartments of Vienna. The picture closes with views of model American apartments. There is a direct appeal to the public authorities to take over the responsibility for building this type of apartment.

Fair. Of limited value, this film is amateurish in its treatment of this vital problem. Good scenes of slum exteriors are shown, but no attempt is made to show the even more deplorable interiors. The film editor is definitely biased in favor of public as opposed to private rebuilding of the slums. The picture can be used to present a superficial view of the slums and to motivate discussion of the responsibility of slum clearance.


Three examples of city planning. The picture opens with a series of night shots of New York City, showing the unplanned growth of our largest city. Then the growth of New York is seen in a series of models. The first shows Peter Minuit buying Manhattan Island from the Indians.
Then we see a model of New Amsterdam in 1660. This is compared with a shot of the same downtown district of New York today. Similar comparisons are made between colonial methods of transportation and those in use today. Then a series of models by Hugh Ferris are shown in which the artist envisages the city of the future, with its suspension bridge apartments and the like. The picture concludes with a sequence on Jones Beach, Long Island, showing what can be done in planning recreational centers for the people.

A good picture to open a discussion on city planning. Hugh Ferris’ plans are very futuristic but nevertheless effective, for they stimulate the imagination and open up the field of what can be done in a planned city.


“Shows the economic causes for the ruin of Manchester, New Hampshire, a textile city, and the way its citizens in the eleventh hour, saved it from bankruptcy.” * When the Amoskeag Manufacturing Company closed its doors in the fall of 1935, the people of Manchester were confident it would soon reopen. Soon, however, the deserted mills convinced the townspeople that their town was ruined. People began to move away, and the mills were put up for sale. A committee of business men headed by the mayor prevailed upon the sheriff to hold up his sale, and, with money raised in New Hampshire, bought the buildings. Soon thirty small industries were brought to the town as tenants in the Amoskeag buildings. So successful are those small, diversified industries that New York business interests try to buy the old buildings, but the committee refuses because the industries are now being run for the benefit of the community.

**Good** for a study of one phase of the depression. Valuable in economics, government, and civics. A valuable lesson in co-operative enterprise. May be used as a springboard for discussion concerning the cause and effect of the depression. The question will naturally arise as to why industries failed in New England. This will lead to a consideration of labor problems, taxes, and purchasing power.


The common problems which have accompanied the rapid growth of cities and some solutions to the problems. The first problem dealt with is the need for good roads. The old dirt road is shown and is then compared with the paved road of 1920. Likewise the film shows unsanitary ditch drains, dirty streets, breeding places of flies and mosquitoes, and wooden

*Association of School Film Libraries, Catalogue, 1939, (unpaged).*
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tenements. The horse-drawn fire truck and the motor-driven fire truck of the 1920's are shown. Among the answers to other city problems, we see elevated trains, subways, police, schools, parks, and playgrounds.

Fair for civics or a unit on the city. Actually this film is an interesting study of the small city of the post-World War period. The well-paved streets of 1920 look antiquated to the student of today. The film could be used to point out the rapid progress which has been made since the picture was produced.


How politicians take advantage of the indifference of voters. In the imaginary small city of Willowbrook there are two propositions on the ballot for the coming election. They deal with a retaining wall for a canal. A rock company makes a "deal" with the politicians which would permit them to dump their debris along the canal bank. Hoping that the people will be too apathetic to investigate the situation, the politicians prepare for election day. A child's death leads a young business man to investigate the true state of affairs and he succeeds in arousing the townspeople who go to the polls and vote for the needed wall along the canal.

Good for the problems of city government and the duties of citizenship. Stresses throughout the fact that if the people do not run the government, then the government will run them. Should open up a discussion of how a citizen can become informed and how he can learn what his duties are.


"The story of how this city, built on a remote Florida key, recovered by co-operative community effort from a twenty year depression." * A map locates Key West in relation to Florida. We then see the thriving city in boom time, with its hotels crowded and doing a flourishing tourist business. Soon, however, the depression hits Key West, industries move out, the tourists no longer come. Only small cigar-making factories and the sponge industry stay alive. Four-fifths of the inhabitants are on relief. The city council appeals to the United States government. Julius F. Stone, Jr., a young relief administrator, is sent to Key West. He leads the merchants in a movement to clean up the city and boosts it as a winter resort. Sewers are built, houses are painted, a CCC camp is established, and the town is rehabilitated. Then comes a hurricane which destroys the railroad to the mainland. A government loan restores the line. Soon promoters come in and start cheap amusements. The Key West citizens take steps to keep this element from controlling the city.

* Association of School Film Libraries, Catalogue, 1939, (unpaged).
Good for a study of municipal government and how the citizens of a community may help their town and themselves. Also of value in a study of co-operatives, and as an illustration of the co-operation possible between local and national governments.

Other films bearing on municipal problems are:

I I Fiorello H. La Guardia
IV B Washington, the Capital City
V C New York Water Supply
V C Protecting the Consumer
VII A Politics and Civil Service

VII L. The Negro


To a background of Negro spirituals, we visit Tuskegee Institute and see the handiwork of Booker T. Washington. The philosophy of the school is explained in the narration. In the second part of the film Edgar Guest is seen at work on his ten thousandth poem, which he reads.

Good. It is recommended that the first half of this film be used in connection with a study of the emancipated Negro. It should provide excellent motivation for further study concerning the race problem in America.


A view of the art exhibit for Negro artists held at the Art Center in 1933. Outstanding Negro artists and their works are well pictured.

Fair film for the introduction of the excellent work being done by Negro artists in painting and sculpture.


The problem confronted by the Negro farmer, especially in the South, and the government's efforts to help him. A series of views illustrate the plight of the nine million Negroes in the south. Mostly farmers, their deplorable living and working conditions are shown. The activities of the 225 agriculture agents and the 175 home demonstration agents shown include: promotion of home gardens, crop improvement, contour plowing, crop rotation, poultry raising, livestock management, teaching canning and the making of dairy products. A good sequence deals with the
improvement of housing conditions. Finally, the 4-H club work is shown, and the film ends with a tribute to Booker T. Washington.

Good for a study of the problems of the modern South, and for work in race relations in America. Also illustrates another phase of governmental service. A review of the problem of the freed Negro since the Civil War will help to introduce this film, and the film will lead to further study along this line.

Negro Schools in American Education—The Calhoun School.


An example of private philanthropy in Negro education. The Calhoun School is located for us on a map of Alabama. We are then introduced to living conditions among the poor Negroes of the South. In many sections, we are told, the school term for Negroes is only ninety days per year. To meet this situation, the Calhoun School was founded in 1892. Most important are the health activities of the school. Hygiene is taught school members and the school takes the lead in helping to correct un-sanitary conditions in the locality. School pupils are shown in various school activities. Handwork is stressed.

Good. The opening portion of the film is good for showing the conditions under which many poor Negroes live in the South. Good for the post-Civil War period and to open up a discussion of the problems raised by the free Negro. An example of philanthropic efforts on behalf of the Negro, this film should also stimulate discussion of governmental policies toward southern Negroes.


An introduction to the Negro’s contribution to American art, with short sequences showing outstanding Negro artists at work. The first two reels depict the works of Richard Boothe, James Latimer Allen, Aaron Douglas, Palmer Hayden, Augusta Savage, Lois Jones, Thomas Johnson, Georgette Seabrooke, William E. Artis, and Robert S. Duncannon. Reel three shows the work done in classes conducted by and for Negro artists. Reel four shows Negro art on exhibition in galleries, private homes, and museums.

Fair. For the purpose of indicating the Negro’s place in American art any one of the reels in this picture will serve very well. The picture in its entirety is somewhat tiresome, inasmuch as it simply introduces each artist at work and does little to show his methods or his particular contribution to American art. The greatest object served by this film is to introduce the idea that the Negro is making a cultural contribution to American life. The first or last reel is especially recommended, if only one reel is to be shown.

A visit to the only Catholic college for Negroes, located in New Orleans. We see the various buildings, the spacious campus, and various aspects of student life. Students are seen in classes in music, fine arts, and home economics. At play we see them in dramatics, dances, and athletic games.

Excellent for introducing the work being done in higher education for Negroes. This film also introduces religious education in the United States. The problem of race relationships is inherent in the whole film.

VII M. National Defense


How officers for the United States Army are trained at West Point. Reel one shows general views of West Point. A new candidate for the corps is then introduced. He reports to the Administration Building and is then put under the tutelage of an upper classman. He learns to make beds, execute simple commands, participate in athletics, and drill. Reel two shows the cadet in his academic classes, in summer camp, in sophomore classes, and at drill. Reel three deals with the junior year. The cadet is seen at play, on guard duty, at artillery drill, in aviation classes, and on hikes. Reel four finds the cadet, now a senior, in cavalry drills, at the ordnance proving grounds, parading, and finally participating in graduation exercises.

Fair for a consideration of national defense, and military education in the United States. A full treatment of cadet life, the film tends to become monotonous at times. A reel or two should suffice to show the type of activities necessary for the training of an United States Army officer.


A miscellaneous series of scenes concerning our navy. The fleet is seen manoeuvering. Sailors are shown going about their various duties; airplane carriers unload planes into the air; submarines dive, all as part of the manoeuvers. Finally the navy is seen going to the aid of the Nicaraguans after an earthquake.

Fair. Not very well edited and the story it tells is not altogether clear, but it does introduce the pupil to the navy in action.


How the ordinary seaman is trained for the United States Navy. The fleet is shown in action and then the men who man these ships are shown
at work. We see how they are trained for this work. *Reel one* includes examination of candidates, issuance of equipment, drilling, mess-hall, library facilities, sports, and religious observances. *Reel two* includes training in seamanship, rowing, parading, gunnery practice, and general life at sea.

**Good** for an understanding of the training necessary for an able-bodied seaman. Realistic in approach, emphasizing the rigidity of drill and insistence upon strict discipline. Not too romantic, yet it has considerable of the "join the navy" appeal to it.


The place of the airplane in modern naval warfare. The fleet is shown manoeuvring at war games. The airplane carriers release their cargo of planes. These are seen bombing, dropping torpedoes, and flying in formation.

A good film for a consideration of our national defense. Furnishes stimulus for class discussions on armament programs and the question of the airplane versus the battleship.

**VII N. Patriotism**


"In 1805 a Lieutenant Nolan, over the protests of his sweetheart, rides away from Fort Massac on the Ohio River to join Aaron Burr who expects to found a new empire beyond the Mississippi. He is halted and arrested by the colonel, father of Marion, the girl in the story. A military court tells Nolan that five of the six charges against him have been dismissed, but demands to know whether or not he has violated his oath of allegiance. Because he angrily curses the United States, saying he hopes never to see the country again, the court sentences him to spend the rest of his life on a man-of-war where care would be taken that he should hear no reference to the United States. Then some episodes in his lonely travels, being transferred from boat to boat. His sweetheart’s attempts to effect his return are shown. In 1861, Marion, now thirty years older, learns that Nolan is in the Mediterranean, where she later boards his boat and hears him say he is the loneliest man in the world. In 1861 Lincoln tells her that he is arranging for Nolan’s return to this country. She dies in Lincoln’s presence. The picture closes with a fantasy in which Nolan’s spirit joins hers, both of them young again." *

Good. "The story, although highly emotionalized, is a good dramatization of transitions in American concepts of patriotism." * The May Committee highly recommends it for classes in American history. The teacher should help the class to fix the period of the story and discuss the Burr affair.


How flags developed from medieval times to the present and how the American flag originated and grew into its present form. The introductory scenes show ancient castles with crests identifying their owners. Transferring this idea to America, the early colonists used such flags as the Union Jack, Red Ensign, Tauton flag, Bedford flag, Moultrie flag, Bunker Hill flag, Pine Tree flag, Rattlesnake flag, Rhode Island flag, and Grand Union flag. Dramatizations then show Washington in his study as the Grand Union flag flies in celebration of the Declaration of Independence. Then the scene changes to the Continental Congress, where the flag is adopted by that body. Carried in the battles of the Revolution, it is this flag that flies at the victory at Yorktown, briefly shown in the film. Maps then show how new states were added to the Union, adding stars and stripes to the flag. Finally, the narrator points out, it was decided to have only thirteen stripes in the flag and add a star for each additional state. A map shows a star for each state in the Union. Another map is shown with lines leading to the United States possessions over which the flag waves.

Good for civics work and for flag day exercises. It may also be used in connection with the growth of the United States, although it is only fair for this purpose. Should stimulate reading, and art projects.

VII O. Peace and Disarmament


The story of the munitions manufacturers. The film is introduced by a series of realistic war scenes. The cost of the World War is reckoned in gold and in lives. A map then locates the principal arms factories of the world. The narration then describes each while the picture material shows the factories and their products. The Vickers-Armstrong, Krupp, Skoda, and Schneider-Crusot companies are each described, and their interrelations are shown. Then the men who control these companies are shown and their activities described. The Kaiser is described as a stockholder in the Krupp Works. There follows a summary of the development of arms from the crossbow and armor of medieval days to the present heavy artillery and tanks. The last part of the picture deals with the world disturbances since the Treaty of Versailles. The part of the

* Teaching Films Custodians, Catalogue, p. 218.
munition manufacturer in keeping war scares before the public is outlined. The activities of the American firms of Remington, Du Pont, and Bannerman are pictured. The film ends with the state of the world today with its war hysterics, rearmament, and plans for future wars.

**Good.** A frank, outspoken film that can be used with advanced groups. The facts given in the film should be carefully checked by members of the class and the evidence on both sides of the armament problem should be carefully discussed. The film has a strong emotional appeal and should stimulate the class to an active interest in current armament problems.


The causes and prevention of war shown in animation. Mr. Stevens raises vegetables. His neighbor raises chickens. They exchange their products and live happily side by side. Mr. Fox, a munition’s agent, tells Mr. Stevens that the chicken house extends onto the vegetable plot. Fox sells him a cannon. Learning that Mr. Stevens has bought a cannon, the neighbor buys two cannons, and the armament race is on. Soon they run out of money and have to mortgage their houses to buy more cannons. Finally, one begins firing and the war is on. A map of Europe is then shown with figures showing the size of the various armies and the annual cost of armaments for each country. It is pointed out that every twenty-four hours over two million dollars are spent on munitions. Finally, a list of the items which could be bought for the purchase price of one battleship is shown.

**Good** for an exposition of modern armaments races. A compelling film, simply shown, yet with a powerful appeal for peace. The last part of the film contains valuable information of a statistical nature, but the scenes do not remain on the screen long enough for the pupil to grasp their full significance. The teacher would do well to review this material during the follow-up.

**VII P. Problems of Labor, Capital, and Unions**


"The conditions of America’s working children and the issues involved in the Child Labor Amendment."* The narrator comments upon the constitution and its amendments, while the picture shows the original of this document in the Library of Congress. Action shots of Coolidge, Hoover, and Roosevelt lead to comments concerning how each has advo-

cated a child labor amendment. A map shows that twenty-eight states have already ratified such an amendment. Examples of child labor in factories, on the farm, and in sweat shops are shown as the narrator points out that over one hundred children are killed and over fifty thousand are injured each year while engaged in productive activities. Opponents of the amendment who speak against it include Cardinal Hayes and Governor Aiken of Vermont. James Roosevelt speaks briefly on the unfair competition which comes from states permitting child labor.

**Good** for government, economics, and problems of modern life. The film, although strongly in favor of the amendment, gives the argument on both sides. It predicts that the amendment will soon pass. Pupils can profit by an investigation into the reasons why this prediction has not come true. Study of the states which have not passed the amendment will lead naturally to a study of the industries in these states which employ child labor.


A résumé of company-sponsored activities for employees in a southern textile mill. Opens with a brief but good sequence on cotton spinning and weaving. Devotes the rest of the film to showing the recreational and other activities of the workers. Included are scenes of the company’s dairy, hospital, recreational facilities, fashion show, May Day celebration, and schools.

**Fair** as an example of industrial paternalism. Poor as a picture on textile manufacturing.

**Fifty-Two Pay Checks per Year.** 3 reels. Sd. Burton Holmes (Sponsored by Nunn Bush Shoe Company), 1932. “Free.” H.S.

How the Nunn Bush Shoe Company guarantees steady work for its employees. Opens with a series of views showing America’s resources of petroleum, wheat, transportation facilities, great cities, and enormous water power. In the midst of plenty appear headlines telling of recurring labor troubles. In Milwaukee the Nunn Bush Shoe Company, working through a company union, has devised a method to insure steady work the year round. Representatives of the employees help audit the books and all share in the profits of the company. The shop committee is shown in action, discussing plant problems. The workers are represented by a hired business agent who looks after their interests. Various officers and employees likewise speak on the merits of the plan. A typical case of arbitration of the company is acted out. Social activities of the employees are shown, including a card party. Other aspects of the plan include the hospital, cafeteria, and workers’ homes. Finally, an economist speaks on the plan.
Good for the consideration of company unions. Also valuable in a study of the problem of production, and big business. Film tends to drag a bit but gets its message across.

Millions of Us. 2 reels. Sd. Garrison (Produced by the American Labor Pictures, Inc.), 1936. R. $5. H.S.

The story of an unemployed worker who almost becomes a strike-breaker. The film opens on an unemployed man sleeping in a slum doorway. He awakens hungry and forlorn. He searches for work but is turned away. Trying to beg breakfast he is directed to the local relief headquarters, but he is a transient and can obtain no help. Finally he sees a call for workers in a factory which is out on strike. He goes to the factory but is stopped by the strikers. The strike leader feeds him and convinces him that the principles of the strikers should be his principles. He takes up a picket sign and marches with the strikers.

Fair. Of limited value, this film tells labor's side of the labor-capital struggle. Through it runs the worker's slogan, "Unite! Unite!" It also points out the dilemma of the unemployed.

People of the Cumberland. 2 reels. Sd. Garrison (Made in co-operation with the Highland Falls School), 1937. R. $7.50. H.S.

The story of the organization into unions of the people of the Cumberland Plateau in Tennessee. The picture is introduced with scenes of the Cumberland Plateau—trees slashed down, mines abandoned, ruined houses, and poor inhabitants. The narration is strong and bitter. "Greed rules the valley and the mountains. The people are robbed." In 1932 the Highlander Folk School was organized. It went out to the people and helped them to organize. Episodes show the typical miners' organization meetings. The employers fight back; the organizer is shot. But the people have their union. "Get wise, organize," says the narrator, "organize the way the big shots are organized."

Fair. Of limited value, this picture is a good example of propaganda in favor of unions. Rather crudely done, it catches the spirit of unionism. If used in a study of American labor, it should be studied objectively.


Problems involved in the dress industry and some attempts at solving them. The change in women's fashions is shown as an explanation of a stimulant that keeps the dress industry active. The worker who makes these clothes today with high speed machinery is compared with the home worker of colonial days. Home work today is shown by examples of sweatshops with their long hours and low wages. Theodore Roosevelt is
shown addressing an audience and starting investigations into these conditions. The NRA of 1933 is shown in action among the garment workers, and the method of arbitration in this industry is dramatized. The film ends with a review of the evils in this industry and the methods of eradicating them.

Fair example of the work attempted by the NRA and the problems which beset modern industry.

Other films, annotated in this catalogue, bearing on the problems of labor, capital, and unions are:

III C America Marches On
III C Frontiers of the Future
III C Right to Work
III K Behind the Scenes in the Machine Age
III K Problems of Working Girls
III K Within the Gates
VII I Sharecroppers

VII Q. Unemployment and Relief


A dramatization of the problems of the machine and technological unemployment. In a modern industrial plant the workers are talking about a projected lay-off. The boss too is worried. The board decides to equip the plant with high speed machines. This throws a number of men out of work. We follow one of the unemployed. He talks over the situation with his wife. They decide to go and live on a farm with a relative. At the plant the machines turn out goods faster than ever but people cannot buy them. This results in further lay-offs. The manufacturers decide to cut prices and as a result business picks up. More men are put to work and the plant expands.

Good for stimulating interest in the relation between the machine and unemployment. The solution here given is based upon an expanding market due to lower prices with resultant pick-up in employment and the need for more raw materials. The study guide is well prepared and should be studied.

J.H.S., H.S.

Throughout the picture close-ups of hands tell the story of how federal work projects have put idle hands to work and stimulated business in general. First, we see idle hands, folding and unfolding, tapping nervously, and generally telling the story of idleness. Then comes the
PROBLEMS OF AMERICAN DEMOCRACY

WPA and these hands are put to work building, serving, teaching, and generally actively occupied. The money they earn passes from these hands into the hands of others in return for goods. The butcher, the baker, the grocer all receive increased business. Work makes more work. Wages go up; tax receipts increase; stockholders receive more dividends; and the buying power of the nation is generally increased.

Good. Although this film is frank propaganda for the WPA and its program, the picture can be used effectively to illustrate the economic principle involved in the circulation of currency. The stimulus to buying, whether it comes from federal or private funds, is reflected by all phases of industry. The film is highly recommended for the purpose of showing this principle at work.


"A contrast between what the problem of relief means to politicians and what it means to the unemployed as illustrated by the acute relief crisis in New Jersey in 1936."* Opens with typical election day ballyhoo: parades, buttons, flag-waving, radio broadcasts, rumors, party solicitors, and the like. In the midst of all this are the unemployed, used by the politician to gain his ends. The relief issue is made the center of the campaign. A typical case of the unemployed is shown in New Jersey, where relief checks fail to come through. The unemployed band together and appoint a committee to wait upon the town council. No local funds being available, the council offers to issue begging licenses. Other unemployed form alliances and march on the state capital, camping in the state house. Despite all of this, the film ends by emphasizing the fact that relief is still used as a political football.

Good for state government and the whole question of relief. Somewhat overdramatized, this film should be of value in awakening the high school pupil to the need for a scientific study of relief. There will naturally arise the question of how typical and how widespread are the conditions represented in this film.


"Presents the question of what the problem of unemployment is, various opinions about how it should be attacked."* The rising index of employment which typified the early part of 1937 is shown. President Roosevelt warns against undue expansion which may lead to another depression. William Green of the American Federation of Labor estimates that eight million men are still unemployed. The organization and activities of the Workers' Alliance is then shown. This group of

* Association of School Film Libraries, Catalogue, 1939, (unpaged).
unemployed men on relief or the WPA are led by David Lasser, a graduate of Massachusetts Institute of Technology, who sponsored the organization in 1933. He advises WPA workers to occupy WPA headquarters and “sit-down.” The unemployed actually move into the New Jersey and Pennsylvania state houses and hold work sessions. Senator Vandenburg demands a census of the unemployed. Hugh Johnson, former head of the NRA advocates federal economy. As the film ends the problem is still unsolved.

**Good** for a study of the problem of unemployment and the government’s attempt to solve it. Will raise such questions as the right of individuals to strike against the federal government, and whether the WPA is to be permanent? Causes of unemployment should be investigated and discussed in the light of the picture material.
VIII. Recent American History

Developments During the Twentieth Century

VIII A. General Reviews of the Period

Boom Days. 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1935. R. $5.00 for two weeks. J.H.S., H.S.

“There are newsreel sequences showing the following persons who were prominent in the United States from 1920 to 1932: Warren Harding, Woodrow Wilson, Calvin Coolidge, William J. Bryan, Frank B. Kellogg, Charles A. Lindbergh, William H. Taft, Charles E. Hughes, Oliver W. Holmes, Herbert Hoover, Franklin D. Roosevelt.”*

* Fair for the study of recent American history. Helps to make outstanding men real to the pupils. Individual pupils may be asked to prepare reports upon the life and work of each of the men pictured here.


The highlights of American history since the turn of the century. The New York Times headlines are shown and then the event described in the article is shown on the screen. Opening with the inaugural address of President McKinley, the narrator describes the events as McKinley is seen speaking. The Spanish-American War is illustrated by a view of the sunken flagship Maine, and a shot of Dewey aboard the flagship Olympia. The Gold Rush to the Klondike area is illustrated by views of Dawson City, and a gold sluice in operation. In succession each of the following events is shown: Chinese refugees from Boxer Rebellion; American ambulance rescuing Chinese; Queen Victoria’s funeral; Theodore Roosevelt speaking; early autos; digging the Panama Canal; coal strike and Theodore Roosevelt intervention; Wright brothers’ first flight; first air show; review of Theodore Roosevelt’s career, including 1905 inauguration, visit to Panama, and Portsmouth, New Hampshire, peace conference; scenes of fire and ruin at the San Francisco earthquake; Bryan and Taft making speeches in the campaign of 1908; Taft’s inauguration of 1909. The second decade of the twentieth

century is reviewed in the following scenes: Taft opening the Panama Pacific Exposition; Titanic sailing, 1912; United States expedition to Mexico, 1916; submarine warfare shown by the sinking of a large boat; American troops in France, 1918; Armistice crowds in France; Wilson at the Peace Conference; Peace Conference in session; Harding’s nomination and inauguration. The third decade of the century opens with Harding’s funeral; Coolidge is seen being sworn into office; the Coolidge cabinet meets, 1924; Lindbergh lands in Paris; Coolidge issues his “I do not choose to run” statement; Al Smith is nominated, 1928; Hoover nominated same year. Then the Bonus Marchers are seen in Washington, 1931; Hoover Dam is shown being built; Japan invades Shanghai, 1931; Hoover is seen and heard addressing the Senate, calling for a balanced budget; the war veterans are driven out of Washington with tear gas. The film closes with F. D. Roosevelt’s inaugural address, 1933.

An excellent documentary film which will make American history live. Progress in aviation and automobile construction is traced throughout. The political highlights will help make this period real to history students. The film will serve best for purposes of review after the period has been studied in some detail and the pupil can appreciate the scenes as they pass before him.


A review of the outstanding happenings of 1938. A short sequence deals with each of the following events: floods in southern California; the Atlantic coast hurricane; christening of the heiress to Holland’s throne; Queen Wilhelmina’s celebration of forty years on the throne; undeclared wars in Spain and China, including actual battle names; Panay hero Anders gets a medal; Queens University bestows a degree upon President F. D. Roosevelt and he promises that the United States will not stand idly by if Canadian soil is invaded; King and Queen of England visit Paris; the 1938 “crisis” in Europe and the Munich conference; Rheims cathedral rededicated; Eucharistic Congress in New Orleans; recent developments in aviation, including England’s pick-a-back plane, the first commercial trans-Atlantic flight, Howard Hughes’ around-the-world flight, and the achievement of “Wrong Way” Corrigan.

**Good** as a background for current events and to stimulate discussion of present world happenings. The film would form an excellent introduction to a year’s study of current happenings. The newsreel nature of the film makes it alive and stimulating.

**This Is America.** 6 reels. Sd. Bell and Howell, 1933. R. $9. J.H.S., H.S.
Newsreel scenes of American life from 1917 to 1932, edited by Gilbert Seldes. Opens with a shot of Woodrow Wilson reading his war message to Congress. Then follows a series of scenes of the war years including: Secretary of War Baker drawing names in the first draft, troops leaving for France, Theodore Roosevelt offering to lead a regiment, Pershing embarking, Red Cross parades, Liberty Bond rallies, industrial activities, shipbuilding, and finally Armistice day. Wilson is then shown leaving for the Paris peace conference. The soldiers return, and the post-war slump takes place. A series of scenes show typical labor disturbances. Then the “reds” are exported. Prohibition goes into effect. Wilson tours the country for the League of Nations. Harding is elected. The Washington Arms Conference is held. Debs is released from jail. There are outbursts of the K.K.K. An era of prosperity arrives. Illustrative of the ‘twenties are scenes of the first women voters, Harding’s funeral, a review of Coolidge’s career, the Florida land boom, Florida hurricane, Democratic Convention of 1924, Scopes trial, aviation exploits of NC-4, Lindbergh’s flight, the presidential campaign of 1928, bootlegging, and the stock crash. The early years of the depression are shown in scenes of strikes, bread lines, soldiers’ bonus march, farm strikes, Norman Thomas appealing for Socialism. The election of 1932 brings the film to an end. F. D. Roosevelt is heard in his first inaugural address. The commentator concludes with an appeal to the American people to follow their newly elected leader.

An excellent film for recent American history and for setting the stage for a study of current events. The first half of the film brings the story up to 1924. It can well be used in a study of the World War and the post-war years. The last half of the film serves admirably to introduce the New Deal. The film is well edited and the narration and the musical score are well done. The film is unique in its well-balanced presentation of the social, economic, and political phases of American life.

**Yesterday Lives Again.** 1 reel. Si. Castle, 1937. S. Si. $8.75. Sd. $17.50. (May be rented through Bell and Howell, $1.50 per reel). J.H.S., H.S.

Scenes of personalities and events from the turn of the century to the World War. Among the persons shown are Fatima, Lillian Russell, Andrew Carnegie, William Jennings Bryan, Kaiser Wilhelm II, Caruso, Teddy Roosevelt, McKinley, Franz Joseph, Buffalo Bill, and William Borah. The events include early movies, an Easter parade of the late nineties, early automobiles, Wright brothers’ flight, McKinley’s first inauguration, and the San Francisco earthquake.

A good review of the turn of the century. Scenes are somewhat short but adequate for review. Class should study this era before the presentation of the film. Especially valuable as an illustration of recent social history.
Other films which illustrate recent American history are:

I K Presidents of the United States—McKinley through Roosevelt
I M T. R. Himself
II D A Day with the Sun

VIII B. The New Deal

Forward Together. 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1934. R. $5.00 for two weeks. J.H.S., H.S.

"American history since 1933 is shown in this film. The greater part of the picture, however, is devoted to illustrations of mechanical progress. Excerpts from newsreels show Franklin D. Roosevelt taking the oath of office, giving his inaugural address. We hear those parts of his speech which deal with the repeal of prohibition. Then, calling in the gold, prohibition repeal, and scenes at Warm Springs, Georgia. The second part of the reel illustrates twentieth century progress in trains, ships, buildings, radios, automobiles and movies. The picture closes with aerial views of Washington." *

Fair for recent American history. The May Committee judges this film to be "superficial and incomplete."

Other films illustrating the "New Deal" will be found under the following titles:

I L Inauguration of Franklin D. Roosevelt
VA The American Way
VF Supreme Court
VE Now for Tomorrow (Social Security)
VE Today's Frontiers (Social Security)
VE We the People, and Social Security
VI We Work Again
VI Work Pays America
VII F Reclamation and the CCC
VII I Plenty Without Waste (AAA)
VII P What's in a Dress? (NRA)

* Teaching Films Custodians, Catalogue, p. 228.
IX. Social Progress

How People Have Lived in the United States

IX A. Indians


The survival of native American arts and crafts shown in detail. Opens with examples of coiled baskets. Gives detailed pictures on the making of glazed pottery and Navajo blankets. Other crafts shown include dyed porcupine quill embroidery, wampum belts, and beaded ceremonial robes.

Good. Another study in Indian contribution to our culture. Helps explain native civilization and leads to an appreciation of Indian art.


Indian boys and girls of different tribes pictured at work and play. Excellent pictures of braves, tepees, chiefs, and native dances open the film. We then see how life is changing for Indian boys and girls. Schools are teaching them the ways of the white man. Yet at home they learn the native dances, play ancient games, and are trained in tribal lore. They have their home duties, such as tending sheep and making pottery. They have their pets and their games as have white boys and girls. The story is one of a childhood spent in a strange mixture of civilizations.

A good presentation of Indian boys and girls as human beings growing up into adulthood. Many portions of the film are excellent for illustrating the cultural background of the Indian. Should lead to a better understanding of the Indian problem among elementary school children, for it deals with boys and girls of their own age.


A summary of the government's policy regarding Indian education. From an attitude of antagonism the Indian is being converted to gov-
ernment schools. A graph is used to show the number of students in these schools. Examples of federal education are shown at the Pine Ridge Reservation in North Dakota, the Ship Rock School in New Mexico, and the school at Pipestone, Minnesota. The types of schools are listed and they are located on a map. The new type education stressing vocational education is illustrated by the Sherman Institute at Riverside, California. Students are seen at work and at play. The film ends on the note of the desirability of admitting Indian students to public schools in order that they may have a better chance to become good and useful citizens.

A good film to stimulate discussion of government problems, especially in relation to the Indians. Well suited to students of high school age in American history or Problems of Democracy class.

The American Indian—Government Service and Its Problems.


A summary of the treatment of the Indian since colonial days, and an introduction to the present government policy in regard to this group. The picture opens with a sequence from the "Chronicles of America Photoplays," showing the whites forcing the Indians off their land. In the nineteenth century the Indians were segregated on 160 reservations. In 1887 most of the reservations were broken up and portions of the land were granted in individual ownership to Indians willing to renounce tribal allegiance. Today efforts are being made to make a good citizen out of the Red Man. Agricultural advice is given; handicrafts are encouraged; he is advised to live in houses instead of tepees or log cabins. A typical Sioux home is shown. One of the greatest problems among the Indians is maintaining good health. The government supplies nurses, maintains clinics, and teaches correct health habits. Education is provided for over 37,000 Indians in government schools. Above all, the policy of the government favors restoring family and community life.

A good summary of our treatment of the Indians. Presents the problem of the present policy toward the Indian in practical terms which should prove valuable for class discussion. High school pupils will want to study the Dawes and Burke Acts in connection with this film.

The American Indian—His Contribution to Modern Civilization.


The title explains the purpose of the film. The evidence presented on the credit side of the Indian ledger includes the names for twenty-
one of our states, the highways which follow Indian trails, folklore, dances and ceremonies, sign language, woodcraft, corn, potatoes, melons, squash, cucumbers, tobacco, cacao beans, tomatoes, canoes, toboggans, snowshoes, painting, carving, basketry, pottery, bead work, silver work, and blankets.

A good picture to aid in understanding the colonial period and the help the Indians gave the colonists. Also adds to an understanding of our present American "culture." Some question might be raised concerning the Indian pioneer activities in the use of rubber and the building of apartment houses as claimed in this film.


The title explains the purpose of reel. We see Indians at work on native arts and crafts, such as weaving and pottery making. Others fish for salmon. Still others find a livelihood at such pursuits as logging, ranching, irrigation farming, chicken raising, and seasonal pursuits such as hop picking. The plains Indians, hunters by tradition, found it difficult to turn to farming when the buffalo were all killed off. To aid this Indian the government has taught him modern farming methods and has helped him get started. The picture ends with a plea by former Vice-President Curtis for tolerance toward the Indian.

Good. This film helps answer the question of the present-day work of the Indian. It will go a long way toward dispelling romantic notions of Indian life entertained by many pupils.


The future of the American Indian is pictured rather idealistically. Subtitles ponder the question of the Indian's fate. Should he be a curiosity, an impoverished laborer, a despoiled race, or a worthy citizen? Various types of Indians are presented to prove the thesis that Indians are not all alike. In the West the Indian is staying somewhat aloof, clinging to his ancient traditions. Elsewhere he is adopting the white man's ways and taking his place in the community. The federal Indian Service is shown working to make the Indian an independent citizen. Faced with the pull between the white man's ways and ancient tradition, Indian youth is represented as confused and in need of guidance.

Good material to illustrate the present problem of the Indian. Emphasizes governmental responsibility and the need for a sensible educational program.

The title tells the story. Opens with a gathering of the Nez Perce Indians. The building of a tepee is well illustrated, as is the building of a sweat tepee. Tanning of hides by primitive methods is shown. Cooking out of doors, drying beef in the open, and the grinding of corn are also shown. The reel ends with examples of tribal dances.

Good. The state of Indian culture at the time of the discovery of America is well shown in this reel. Should lead to a better understanding of the Indian in relation to the white settlers.


An introduction to the present problems of the Indian, with a treatment of how these problems arose. The scattering of the Indian is explained and a map shows the present locations of the various tribes. Various types of Indian houses are shown, including hogans, pueblos, and tepees. The Indian way of life is explained by the food-getting activities. Making of stone instruments is shown, with good close-ups to illustrate methods of chipping and the like. A sequence from the "Chronicles of America Photoplays" shows the relations between the colonists and the Indians. Included are scenes showing Samoset, the French and Indians, and the advantage taken of the Indians of Merrymount.

A good introduction to the life of the early Indian. Good close-ups of houses, hunting, and other general activities. Its simple treatment of the Indians makes this film especially useful in the lower grades.


The Taos or Pueblo Indians of New Mexico. Opens with good, general scenes of pueblos. Good close-ups of Indians. Native artists are seen at work. Method of carrying the young is shown. Young Indians learn the tribal dances, and learn to shoot with bow and arrow. Other activities include: farming, baking bread in outdoor ovens, athletic games, and the “Dance of Triumph.”

A good representation and review of primitive remains, both actual and social. Can be used in study of colonial period. Well suited to lower grades.
Cheeka, an Indian Boy. 3 reels. Si. Edwards, 1936. R.—Apply. El. (This series of three one-reel subjects, based upon the feature film, The Silent Enemy, can be obtained separately. For prices apply to the producer.)

I. Cheeka's Home. 1 reel. Portrays life in and around the dwelling of the plains Indians. Cheeka, an Indian boy, his father, sister, and brother are first introduced in front of their wigwam. A long shot pictures the Indian village, and a closer view locates Cheeka's home. The family is shown getting up in the morning, making a fire, and preparing breakfast. Cheeka makes friends with the animals of the forest while his sister dives and swims. Cheeka then goes fishing, paddles his canoe, and uses a spear to capture the fish. Later, with his older brother and sister, he captures two bear cubs which become his pets.

II. Cheeka's Canoe. 1 reel. Shows how the birch-bark canoe is made. The bark is stripped from the tree and then sewn on a framework of branches. The men of Cheeka's tribe are then seen holding a council meeting at which it is decided that a party of braves shall be sent out in search of food. Cheeka wants to go along, but his father decides against it. Cheeka, however, decides to disobey his father; he puts his bear cub pets in his canoe and starts out alone. Riding through the dangerous rapids, he upsets his canoe and is rescued by members of his tribe and sent home.

III. Cheeka and the Caribou. 1 reel. Showing how the Indians got their food from the wild life around them. The scene is set in winter when food is hard to obtain. The Indians, in search of food, move their village. The mother carries a papoose on her back. All wear snowshoes. Finally the hunters see a great herd of caribou. The braves spear many of the animals and shoot others with bows and arrows. Cheeka shoots one of the caribou. Interesting scenes now show the village being rebuilt. Close-ups show the making of a tepee with caribou hide. Cheeka and his brother study the picture writing of their tribe.

Excellent for elementary grades engaged in a study of Indian life. There are many fine sequences of Indians finding food, clothing, and shelter. The study is personalized by Cheeka and his sister, youngsters of elementary school age.


A condensation of the material contained in the old silent feature of the same title, with narration and sound effects added. The film opens with a picture of the western scene as it existed shortly after the Civil War. Settlers are seen moving westward in covered wagons, driving the Indians off their reservations. The locale of the film is then set in the Black Hills region, where gold seekers are invading the Indian territory. The Indians attack the whites and, led by Rain-in-the-Face and Sitting Bull, burn settlements and kill and scalp the whites. Custer
and the Seventh Cavalry ride out to put down the Indian uprising. The Battle of Little Big Horn follows. When Generals Reno and Keene fail to support Custer, he is surrounded and his command is wiped out. Next day Generals Terry and Gibbon come to the rescue of Reno, and the Indians retreat to the Big Horn Mountains. Buffalo Bill pursues Sitting Bull, who finally surrenders. Sitting Bull, after a term in prison, is shot by Indian police as he resists arrest.

A good film for a study of the post-Civil War Indian uprisings. Also helps illustrate the policy of the United States toward the Indian. Despite the fact that this film is very old and shows the effects of the crude techniques of early motion picture production, it is nevertheless very usable. The material has been well edited and the narration is extremely fair to the Red Man. Although Custer's action during the battle of Little Big Horn has aroused considerable controversy among historians, this film presents a fair picture of what happened. Custer's actions are not unduly eulogized nor is he condemned, but the picture tries to tell what happened in the light of known facts. All will not agree with the condemnation of Generals Keene and Reno, but the narrator has good authorities in back of him. The dramatics are somewhat overdone, as was the fashion of the time, and some of the scenes are rather bloody. Because of this, it is important that the teacher prepare the class carefully for the showing. Discuss the facts of the massacre; point out that this is an old type picture; direct attention particularly to the narrative. By instructing the class to look for specific information, and by fostering a serious approach to the film, it should contribute much to an understanding of the Indian problem.

**Indian Pottery Making.** 2 reels. Si. American Museum, 1930. Service fee $.50 per reel. El., J.H.S.

The Indians of the San Ildefonso Pueblo, New Mexico, demonstrate the art of pottery making. A map locates the Pueblo, and we are introduced to the artists Julia and Maria Martinez. The clay is obtained after a ceremony, crushed and mixed with sandstone, and shaped into a band. These coils of clay are then built up into a vessel and baked in the sun. *Reel two* shows the vessels being decorated and fired.

An excellent film on native art in America. Each step is clearly shown and explained in subtitles. Useful in elementary or secondary classes interested in Indian life.


The Indians in the valley of the Rio Grande are here shown making pottery by hand in the fashion used for hundreds of years. The complete process is followed. First the coils of clay are shaped into a ves-
sel; shaped by hand with no other tools than a piece of gourd. The pottery is then fired, polished, and the designs are applied. Modeling is done throughout by an Indian woman who is dressed in native costume.

Especially good for use in the grades where the study of Indian life is under consideration. It is an excellent example of the main characteristic of hand industry and, as such, is usable in a study of the changes brought about by the machine. It might well be used as a foil for another film showing complicated methods of machine manufacture.

El., J.H.S., H.S.

Ancient ruins of the seven most famous pueblos and glimpses of life among the modern Pueblo Indians. A series of scenes introduce the form and remains of the Pueblo's dwellings. A map then locates these villages. The film deals with some seven of the nineteen pueblos near Albuquerque. Each pueblo is visited and interesting points are commented upon. The work of the CCC in bringing water to the fields is well pictured. The second reel shows the Pueblo CCC building spreader dykes to control dry washes, building truck trails, and in other ways rehabilitating the land. The film ends with two interesting sequences on silver and pottery making.

Good for Indian life, and government work among the Indians. The first half reel is a very good introduction to Pueblo life, and the last half of the second reel is excellent on Indian handicraft.

El.

An introduction to the Navajos. Opening on a general view of a New Mexican Navajo village, this film shows the Indian woman at work grinding flour by hand and baking her bread in a crude outdoor oven. The men are seen at work on silver ornaments and other objects.

An excellent elementary subject, this film should prove useful in the grades where Indian life is being studied. Serves best as supplementary material on the home life and arts and crafts of the Indians of the Southwest. See other films listed in this section for films better suited for overview or review.

Little Indian Weaver. 1 reel. Si. American Museum, 1930. Service fee $.50 per reel. Primary, El.

The story of "Bali," a little Indian girl. The Navajo reservation is located on a map. The picture then opens on Bali and her mother
weaving blankets. Bali tries to trade her blanket for a doll but the trader refuses. She then makes a prayer stick and prays for a doll. A white boy sees her and brings her a doll. The mother then tells the white boy about her people. The following activities of the Navajos are illustrated: devil dance; how Indians made fire; the pipe of peace; and bread making.

**Good** for elementary school social studies. *Little Indian Weaver* is a simple story well told and will appeal to young pupils. Not recommended for the junior and senior high schools.


The historical development and importance of corn among the Indians is shown first and a good sequence on the grinding of corn by an Indian squaw is presented. Corn culture is taught to the early white settler, and pioneers are seen husking corn by a brookside mill. In contrast, modern machine methods of processing corn are shown with corn flakes being used as the example.

**Good.** The first part of *The Miracle of Corn* can be used in a study of the Indian. The next sequences can well be used in the story of the development of the West. Finally, the contrast between the early methods of processing and the modern machine methods well illustrates the effects of the machine on agriculture. The entire film may be used in industrial geography classes.


A primary grade film telling the story of a Navajo boy and girl. Opens with orientation scenes showing the Navajo country and the winter dwellings of this people. The story begins as the family is moving from winter to summer quarters. Little Bow, the boy, helps to round up the sheep, while his sister, Dark Eyes, helps load the household effects into the wagon. Baby is seen being strapped to his cradle board. The family moves off through beautiful Monument Valley. At night they stop at a camp where other Navajos are singing around the campfire. In the morning the family eats breakfast which has been cooked over the open fire. Little Bow shoots at a mark in competition with several of his fellows. Again the family starts off. They arrive at their summer quarters. Father repairs the quarters. Mother and Dark Eyes plant squash while Father begins plowing the soil. Later we see Mother shearing the sheep, and then she and Dark Eyes weave a rug. The picture ends as Little Bow watches his sheep grazing.

**Excellent** for Indian life in the primary grades. Thoroughly authentic and beautifully photographed, this film introduces the pupils to the typical activities of the Navajos. The film includes recorded
speech in the Indian tongue, and the musical sequence around the campfire will help acquaint pupils with the Indian songs. Many teachers will want to follow the film by teaching their children an Indian song. Dramatization will very naturally grow out of this film. Its effectiveness can also be increased if the teacher can bring in examples of Indian weaving, pottery, tools, or weapons.


The geographical environment, activities, and customs of the Navajo Indians, revealed in a simple story of a boy and girl preparing for their marriage. Taska, the boy, riding along with his comrades, waves to his betrothed, Alnaba, who is tending her sheep. The sheep are driven into their corral, and Alnaba joins her mother who is preparing the evening meal. Her father repairs a saddle for his favorite horse. In the household we see cooking, carding of wool, spinning, and weaving. We then follow the boy who visits a silversmith to have a necklace made. The work of the silversmith is briefly shown. The next sequence shows an Indian dance. Social customs among the Navajos are shown at this dance. The girls ask the boys to dance. If the boy refuses, he must pay the girl. Finally the new hogan has been built and the guests arrive for the wedding. They bring gifts and food. The wedding ceremony consists of the boy and the girl each dipping five times into a dish of pollen-meal. Following the marriage all participate in a feast.

Excellent for Indian life. One of the best available films for showing the everyday activities of the Navajos. Especially significant is the speech of the Indians, their music, native dances, music, arts, crafts, and social customs. This film should stimulate interest in similar activities among other tribes. The handbook includes a large number of practical activities which can be used in connection with this film. Introduce the film by locating the Navajo reservation and drawing from the class a list of facts they would like to know about the present life of these people. Follow-up by checking on what has been learned from the film.


A visit to the Navajo country, where their general activities are observed. The general orientation scenes which open the picture give a good idea of the nature of a Navajo Reservation. The process of making a Navajo rug is traced from the shearing of the sheep to the weaving of the intricate designs. Most of the picture deals with rug making. There are also short sequences on hand methods of grinding corn, and making silver ornaments.

A good film for an introduction to the activities of the Navajos. May be used at almost any point in studying Indian life. If the teacher can
bring in examples of Indian work to show the class before and after the film, it will add to its value.


An introduction to the Hopi Indians. Shows the general nature of the country in which they built their homes. Good shots of their early dwellings in the side of cliffs. Also excellent general views of Pueblos.

**Fair** as an elementary picture dealing with the manner in which the Hopis solved the problem of shelter. Does not deal with the people nor with their daily activities. Is badly in need of a few close-ups of the Hopis themselves. Perhaps the teacher can meet this need with several still pictures of these Indians. The entire picture is poor from the standpoint of motion, doing little that could not be done with still pictures.

**Pow Wow.** 1 reel. Sd. (Technicolor). Teaching Films Custodians (Warner Bros.), 1935. R. $5.00 for two weeks. El., J.H.S., H.S.

“A visit to the Navajo Indians in the Southwest. When the picture opens, a lone horseman is seen at the top of a hill; then panoramic views of mesa and canyon. A group of Indians, riding bareback, passes. The commentator tells us that the Navajos, once the greatest of Indian tribes, are back on the land of their ancestors, that they number 50,000 and are increasing. There are scenes showing the beauty of the Painted Desert. An Indian on horseback herds a large flock of sheep; goats lead the sheep to safety as they approach the dangerous edge of the canyon. Two Indian boys walk toward their home, which is made of clay laid over a frame of logs. The commentator remarks that, still nomadic, the Navajos follow their flocks in search of pastures and water. Women weave rugs. We hear they originate their own designs, using dyes prepared from native roots. Then a sequence showing the Navajos on their way to an annual pow wow at Flagstaff. We see them on foot, on horseback, in wagons, dressed in their colorful best. When they arrive, the women unload the wagons and prepare the camp site while the men get ready for the rodeo contest. There are glimpses of the rodeo. After dark the Indians prepare for the tribal dance. All night long two Indians dance in a circle of chanting tribesmen while the tom-toms beat an accompaniment.”

**Good** for American history and other classes studying Indian life. As the May Committee points out, “the title is a misnomer since the film does not touch upon the tribal council meeting. Also the rodeo is not a typical contest.”

* * * The color adds to an understanding of the true nature of the Navajo environment.


The home life of the cliff dwellers. A close-up of an Indian woman introduces us to the Pueblo type. A typical village is shown and the construction of a house of sun-dried brick is seen. Typical work of the Pueblo is illustrated by the cultivation of crops, the making of tortillas, bread, baskets, and pottery. An excellent sequence on the harvest dance follows. The film ends with a sequence on the government schools.

Good for a study of Indian life. Few titles. The teacher’s guide should be carefully studied before the film is shown.


How the federal government has helped the Indian improve his land, houses, and personal life. Reel one consists of a number of stills of Indian history and the laws governing his relations with the white men. Reel two shows the activities of the nine thousand Indians at work with the CCC. They are seen at work on typical projects such as: improving housing, and building bridges and roads. Other activities of Indians in private life include the spearing of fish, farming, and chicken raising. Reel three shows Indian woodwork classes sponsored by the government. In other classes they are taught cattle ranching, prevention of soil erosion, and irrigation. The last half of this reel shows work among the Navajos. Reel four shows vocational training projects on the reservations. Here Indians are engaged in bead work, basketry, weaving, and canning. This reel includes an assembly of Crow Indians.

Fair for modern activities of the Indians and the government’s part in helping them adjust themselves to modern ways of living. The first reel is poor, consisting largely of stills and non-readable laws and acts. Parts of reels three and four are good for showing how the Indians live today.


“Archeological excavations in the prehistoric Indian mounds in Moundville State Park, Moundville, Alabama. Not far from the University of Alabama at Tuscaloosa are some of the biggest Indian mounds in the U. S. In this film these mounds with their archeological treasures are the center of interest of a CCC project developing a new Alabama recreation area called Moundville State Park. As the picture opens on panoramas of this picturesque part of Alabama, the commentator repeats the legend of the prehistoric settlers. In the park itself the mounds tower above the CCC archeologists. A re-enactment follows of how the mounds are said to have been constructed by the continual piling of earth
with little baskets; then a series of close-ups emphasize the care which must be taken on archeology projects. There are sequences on how these early people lived, illustrated with models and with the articles which are being uncovered. As the most interesting pieces seem to be pottery, many detailed accounts of what they signify are given. Most important fact, and reason for the film’s title, is that nothing has been found to indicate that these people ever fought wars, their largest weapons being simple arrowheads for small game. Having covered the archeological project, the film outlines the state park development plans, which call for a modern museum for the uncovered pieces. It ends with a description of the CCC education program as it is built around the archeological discoveries and the project’s nearness to the facilities at the University of Alabama.”*

Good for a study of the aborigines of the United States. The picture illustrates how archeological explorations are conducted, and how history is reconstructed from these material remains.


Life and labors of the Navajo Indians on their reservations in the Southwest. Desert scenes introduce the habitat of the Navajos. The commentator tells of how the white man captured the Indians, taking them to Forts Wingate and Sumner. Finally the Indians were settled on reservations in Arizona. These various reservations are then visited. In the first reel the various types of Navajos are shown. A map of the Southwest locates the reservations. The eroded land, with its pillars and canyons, is the subject of a series of scenes. Roads are shown being constructed through this land. In the second reel the activities at Shiprock are well pictured. Modern government nurseries furnish the Indians with better seed, herds of cattle are improved, and schools are conducted for the Indian boys and girls. At these schools modern methods of domestic science are taught. Activities of the schools at Chin Lee and Tuber City are also depicted. Projects to reclaim the desert are seen at Fruitland. Reel three opens with a sequence on the attempts to improve flocks of sheep, and to prevent overgrazing. The laboratories at Wingate are conducting experiments to increase the wool output of the Navajo flocks. In the schools better housing, modern methods of tanning, and other pursuits are followed.

Good for Indian life and the work of the federal government in rehabilitating Indian land. Can be used in a study of conservation. Reel one can be used in American history classes studying the post-Civil War period, for it was in this era that most of the western reservations were established.

*Association of School Film Libraries, Catalogue, 1939, (unpaged).
IX B. Colonial Life


A day in the life of a New England boy and his two sisters living in the latter half of the 18th century. The locale is set by a scene showing the exterior of a New England farmhouse of the "saltbox" style of architecture. Looking into the interior we see the children busily helping their mother prepare breakfast. The mother is using typical colonial utensils. The narrator points out such objects as the gourd which is used for a dipper and the homemade wooden bucket. At breakfast father says grace. The children sit in respectful silence throughout the meal. Their breakfast consists of corn pudding with milk. After breakfast the children busy themselves with their various tasks. One of the girls takes care of the baby. The boy makes a broom for his mother. Then the children study from their hornbook and read from the New England Primer. Looking up from their lessons they see a fox in the barnyard. It has been robbing the henhouse. Jonathon, the boy, takes his father's long rifle and shoots the fox. In the afternoon neighboring women arrive and we see an old-fashioned quilting bee. One of the girls weaves on a hand loom while her sister finishes a sampler. In the evening candles are lit and the family gathers around the open fireplace. Father picks up a live coal with a pair of pipe tongs and lights his pipe. The girls and their mother spin and weave by candle light. Jonathon busily shells corn. One of the girls fills the bed warmers with live coals. The day ends as father reads the scriptures to his family.

An excellent film on New England colonial life. The film possesses the advantage of authenticity in the smallest details. The fact that the New England Primer is used would place the time of the film after 1690 for that is the year in which the first edition of the book was printed. Aside from this small detail the activities and setting might be typical of an earlier period. The children take part in activities which are typical of their times. Pupils should be encouraged to study further such items as the bed warmers which are briefly shown. This film should add greatly to a true understanding of the everyday life of the colonist.


"This photoplay is the outcome of a unified school project carried on during one term in a platoon school in Providence. 840 children in grades three, four, five, and six, took part in the production; 378 different pupils appear on the screen. The scenario was written by a Providence teacher, and the authenticity of the film is vouched for by an official of the Rhode Island Historical Society."*

The first episode follows the children of Laurel Hill Avenue School in their study of the Indians. The Indians are seen making wampum, drying fish, making bows and arrows, and fur trading. In reel two Roger Williams leaves Salem and arrives at the home of Massasoit. Protests from the Bay Colony cause him to move on to the land of the Narragansetts. This episode ends with the founding of Providence.

Episode two depicts life in colonial Rhode Island. The white men and the Indians live together peacefully, feasting, worshiping, and working. Messengers arrive from Massachusetts, asking Williams to help pacify the Pequots. He promises to try. In the second reel of this episode Williams arrives from England with the new charter. Coddington arrives from England to become governor of the colony. The people are dissatisfied with this arrangement. Clarke and Williams go to England to negotiate for another charter. After thirteen years this charter arrives.

In the last episode life in the eighteenth century is portrayed. Privateering, town life, education, and journalism are shown in reel one. In the final reel Rhode Island is on the eve of the Revolution. Social life gives way to a Rhode Island tea party in which boxes of tea are burned. The Assembly meets and the Act of Loyalty is rescinded. The final scene finds the children of the Laurel Hill Avenue School back in the library discussing early Rhode Island.

Fair. This picture, or any episode, will serve to illustrate how a history class might develop and carry out the making of an historical motion picture. It will also serve as instructional material for elementary school history classes. Older groups might profit from parts of the film, but it is doubtful if the entire film should be used.


Scenes of reconstructed Williamsburg, Virginia. A colonial coach arrives at a Williamsburg home and several ladies dressed in colonial style step forth. With this introduction to the spirit of colonial splendor which hangs over the city, we visit its points of interest. By picture and narration by Lowell Thomas, we visit the House of Assembly, post office, church, Wythe House, William and Mary College, Raleigh Tavern, Public Gaol, Powder Magazine, Semple House, and finally the Governor's fine palace. Many interior views are presented. Throughout the picture no touch of modernity is seen. Men and women in colonial fashions stroll the gardens and the general impression is that of a visit to an eighteenth century colonial village. Among the many colonial objects pointed out are furniture, coats of arms, stocks, pillories, and kitchen utensils.

An excellent picture for use in a study of colonial times. Pupils are given the opportunity to see how the people dressed, the houses in which they lived, their methods of transportation, and the grandeur of the colonial officials who represented the king. Also valuable for a consideration of early American architecture.

A comparison between the superstitions and laws of early colonial days and those of today. The picture opens with a view of the Salem meeting house in 1692. The congregation is listening to a sermon on the sin of frivolity, especially in regard to women's clothing. From the church we switch to a court of justice, where a woman is fined for baking a mince pie on Sunday and a man is sent to the stocks for playing a fiddle on the Sabbath. We see the prisoners in the stocks. By way of comparison we see a modern police court in which some of our own peculiar laws are pointed out. In one state it is against the law to roll a hoop on Sunday; in another whistling is tabooed; and in a third playing dominoes on Sunday is a misdemeanor. Even superstition is still with us. The witchcraft scare of colonial New England is compared with modern "hex" murders of our own time.

Fair. Of limited usefulness, this film can be used in connection with colonial life, or in a study of American mind. The reproductions of colonial life are extremely well done, but this material is weakened by the interpretation put upon it by the narration. The result is that the picture evolves into a psychological rather than an historical study. If used in teaching life in the colonial period, the teacher will need to emphasize the historical aspects of the picture in order to offset the interpretation which is stressed by the film narrator.

Jamestown. 4 reels. Si. Yale University Press Film Service, 1924.

(Adapted from Mary Johnston's Pioneers of the Old South, New Haven: Yale U. Press, 1918.) R. $7.50. El., J.H.S., H.S.

The early years of the struggles to found a colony in Virginia are traced in considerable detail in this photoplay. Opening with the year 1612, the first reel gives a good general view of the settlement with its stockade, pillories, stocks, old-fashioned well, and log dwellings. The colonists are shown farming outside the stockade, being guarded while they work. The near-by Indian village of Powhatan is equally well presented. The Indians send spies to the colony and plan to wipe it out. In the second reel the story is complicated by the presence of a Spanish spy in the Jamestown settlement. He reports the activities of the colonists to the Spanish in Florida. Court is held by Governor Dale, and colonists are sentenced for misdeeds. One is sentenced to twenty-four hours in the pillory for cheating an Indian. Another receives a sentence of death for killing a fowl without permission. There is grumbling among the council members because of the harsh punishments. To protect themselves against Indian attack, the colonists kidnap Pocahontas, Powhatan's daughter. Reel three carries on the complicated plot, with the Indians attacking the colonists while they are at work, and the Spanish spy sending a messenger to his countrymen. To promote better relations with the Indians, Governor Dale suggests that John Rolfe marry Pocahontas.
But Rolfe refuses. In the final reel, Rolfe reconsiders and the marriage takes place. The messenger sent out by the Spanish spy is captured. As the picture closes, Jamestown makes merry at the wedding feast.

Fair. Jamestown contributes most to the history class in its excellent setting and costuming. Extremely poorly acted, the plot is slow moving and complicated. Reel one could be used alone to gain the spirit and the setting of the times. The remainder of the film adds little of importance. It does contribute to a study of Indian life.

The Pilgrims. 3 reels. Si. Yale University Press Film Service, 1924.

This film traces the Pilgrims from England to Holland and thence to New England. In Scrooby, England the Separatists are shown worshiping in the home of William Brewster. Their neighbors, opposing their form of worship, throw clods of earth at the house. The Sheriff of Nottingham arrives and warns the Separatists to conform to the Church of England. They decide to leave England by stealth. They finally succeed in doing so and in 1607 and 1608 about one hundred of them arrive in Leyden, Holland. They find their children growing up hearing a foreign tongue and observing foreign habits, so they decide to go to America. Reel two finds them on their way in the "Speedwell" and the "Mayflower." The "Speedwell" is forced to put back and the "Mayflower" proceeds alone. On board the "Mayflower" the Pilgrims sign the Mayflower Compact agreeing to abide by the laws passed by a majority of voters. John Carver is elected the first governor and William Bradford becomes his assistant. Landing at Plymouth on the twenty-first of December, 1609, they set to work to establish themselves. The first winter is hard and more than one-half of their number die before the winter is over. They are saved from Indian attacks by the kind offices of Samoset, whom they befriend. In the final reel the crew of the "Mayflower" takes its leave as the Pilgrims watch wistfully from the shore.

Good. This is one of the best of the "Chronicles" as far as continuity is concerned. The voyages are clearly traced and animated maps help the pupil to follow their course. The film could be broken down, showing the first reel in one class period and the next two reels in the next period. Subsequent class discussion should acquaint the pupils with the progress made in the Plymouth Colony.

The Puritans. 3 reels. Si. Yale University Press Film Service, 1924.

The Puritans depicts the early struggles involved in establishing the Massachusetts Bay Colony. The Charlestown settlement is shown and
Governor Winthrop is seen encouraging the settlers. Near-by at Merry-mountain, a lawless trading post, Thomas Morton and his men carouse with the Indians, drinking and dancing with the squaws. Winthrop sends the Puritans against Morton and he is captured and banished to England. Reel two finds Morton in England testifying before the Council that the Puritans do not conform to the ritual of the Church of England. Ferdinand Gorges, who wants to control all of New England, persuades the Council to demand the immediate surrender of the Puritan’s Charter. In the meantime the colony has been threatened from within by the preaching of Roger Williams, who believes that the land belongs to the Indians and that title should be obtained from them. Williams is banished from the colony and takes refuge among the Indians of Narragansett Bay. A young English nobleman, Harry Vane, joins the Puritans and is made Governor. In the final reel Winthrop again becomes governor when Vane proves inefficient and the colonists defy the King in his demand that they turn over their charter. They prepare to fight, but soon find that the King and Archbishop Laud are so distracted by affairs in London that they cannot afford the ships or money necessary to bring the colonists to terms. The colony is saved.

Good. The first reel of this picture is more or less complete in itself and can be used alone. This entire film gives a good picture of the struggle of the Massachusetts Bay Colony. The class should be prepared for the showing of this film by a discussion of the reasons why the Puritans left England and a consideration of the forces in England antagonistic to them.

IX C. Social Life—General

A Day’s Journey. 1 reel. Sd. Teaching Films Custodians (Warner Bros.), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

“These are random scenes showing exotic phases of life to be found in the United States. In Montana, Blackfoot Indians wearing Indian costumes pose for the cameraman. Italian food is served to tourists in an Italian restaurant in New Orleans. We see the thatched huts of Seminole Indians in Florida. In San Francisco’s Chinatown, the pressroom of a newspaper; Chinese children in school, a Chinese theater. Members of the House of David in Michigan work at various crafts: cooking in the bakery; working on leather; making furniture in the wood shop; a violin maker cutting fine wood.”*

Fair for civics, history, sociology, and all groups interested in the composite nationality of the American people. The sequences in Indian life are useful in considering the Indian in modern America. Could be used to stimulate a study of immigration.


Traces the history of artificial illumination from the light of the flickering campfire to the modern incandescent lamp. Short sequences illustrate the use of flint, stick and groove, drill, and match to obtain fire. We then see how men sought to light the darkness of their habitations by use of the torch, candle, oil lamp, gas lamp, and finally the incandescent lamp.

A good film for comparing and tracing progress in ways of living. This film may be used at almost any point in the American history course. It possesses the advantage of tracing the entire history of this phase of life in one fifteen-minute reel.


A study of the Tennessee mountaineers. We see the homes of these people and watch them make blossom honey, raise cattle and sheep, and perform many tasks in the same fashion as they were performed in colonial days. Sheep are sheared by hand, and the wool is spun on an old-fashioned wheel and woven on a hand loom. Pewter spoons are cast in an old mold, and candles are likewise molded. Cooking is done over an open fireplace, and the tinderbox is used instead of matches.

Good. A usable film for studying the mountain people. Also excellent for use in the study of colonial people, for these mountaineers perform everyday tasks in much the same fashion as they were performed by the early colonial settlers. This picture could be used to motivate further study of primitive ways of living.

Three Centuries of Massachusetts. 8 reels. Sd. Bell and Howell, 1936. (Prepared under the direction of Prof. Albert Bushnell Hart.) R. $1.50 per reel. El., J.H.S., H.S.

Part I—General introduction. Professor Hart explains the purpose of this series of films, and then the topography of Massachusetts is described and pictured. With the aid of an animated map, the voyages and settlements of the Pilgrims and Puritans are described. Early homes are shown and still pictures of John Endicott and John Winthrop illustrate Professor Hart’s comments concerning them.

Part II—Colonial life. The intellectual life of the Puritans is described and illustrated by scenes of Harvard. In a fine sequence life on a colonial farm is shown. The Puritans fell trees, clear away the boulders, and plant their crops. In the home women grind grain, spin yarn, and perform household tasks with crude implements. The life of the Indian is illustrated by a series of stills which show their longhouses, leaders, and explain their quarrels with the white settlers.
Part III—Salem witches and shipbuilding. The influence of the church in early colonial times is explained by Professor Hart and the leading men are shown in a series of stills. A short sequence describes the manner in which early stories about witches spread and shows how some old demented women actually believed themselves in league with the devil. The early movement westward is shown on a map and the outlying settlements are located. Then the seacoast activities appear, with the ports and trade routes being shown on a map.

Part IV—The Revolution. Starting with the career of Sir Edmund Andros, the relations of the colonies with the mother country are traced through the French and Indian Wars, and up to the Peace of Paris. A series of still pictures again illustrate Professor Hart’s comments. Thus we are told of the activities of Sir William Phipps, Amherst, Wolf, King George III, James Otis, Samuel Otis, Gates, Burke, Revere, Warren, Howe, Hancock, Knox, Lafayette, John and Abigail Adams. Only the highlights of the early years of the Revolution are described.

Part V—Rise of sea trade. Salem men and Salem ships are here introduced. The far-eastern trade is described and the clipper ship era is outlined. A short sequence on the colonial peddler shows him packing his wares and calling on a housewife. A series of old photographs of the literary leaders of the time include: Thoreau, Emerson, Longfellow, Lowell, Holmes, Hawthorne, and Emily Dickinson.

Part VI—Rise of art, education, and industry. The early activities of the whalers of New Bedford are described. Then the work of the architect, Bulfinch, is introduced. Passing from art to education, the work of Mary Lyon, Horace Mann, and Mark Hopkins is explained. Early railroads are traced on a map, and the industrial cities of Fall River, Lowell, and Lawrence are located. This part closes with attention being given to the activities at Boston Harbor.

Part VII—The rise of steam power and the Civil War. A brief summary of the pre-Civil War period is given, the slave trade coming in for major attention. The works of William Lloyd Garrison, Wendell Phillips, Charles Sumner, Harriet Beecher Stowe, Julia Ward Howe, and John Brown are briefly outlined. The Civil War is but mentioned in passing. Then the industrial activities which followed the war are taken up and shoe factories, railroads, and early mills are located. Photos of Phillips Brooks, Charles W. Eliot, William James, G. Stanley Hall, Pauline Agassiz Shaw, and Mary Baker Eddy are shown and their activities described.

Part VIII—Modern Massachusetts. A map shows the concentration of people in the cities of Massachusetts. Scenes of Boston, Fall River, Lowell, Lynn, Springfield, Chicopee, Cape Cod, and Provincetown are shown and commented upon. The historic remains of the state are illustrated, and the picture ends on the note of a modern Massachusetts keeping pace with the times.

Fair. *Three Centuries of Massachusetts* is a good historical summary for use in American history classes. An illustrated lecture rather than a sound motion picture, it possesses the advantage of bringing the per-
sonality and learning of Professor Hart into the classroom. The picture is composed almost entirely of "stills," only a few sequences possessing the virtue of movement or historical reconstruction. The picture is of necessity extremely sketchy, for a good deal of ground is covered and the broader phases of social and economic as well as political history are touched upon. This film will probably be found most useful for review. It will probably introduce many new areas not touched upon by textbook or supplementary reading, but the love of history and the interest evidenced by Professor Hart should instill increased enthusiasm for the subject in the minds of the pupils who see this film.

Other films, described elsewhere in this catalogue, which illustrate American social life are:

II B Learning to Live (Kentucky Mountain folk)
II D Yankee Doodle Goes to Town
III I This Moving World
III K Problems of Working Girls
IV E The Boone Trail (Mountaineers)
X. Westward Movement

How the Developing West Has Influenced American History

XA. The Great Plains

Sons of the Plains. 2 reels. Sd. (Technicolor). Teaching Films Custodians (Warner Bros.), 1936. R. $5.00 for two weeks. El., J.H.S.

"This picture opens with a reference to the discovery of gold in California and shows short flashes of wagon trains, panning, etc. At Fort Thomas, the last outpost before the wilderness, a man named Wade determines to set forth in his wagon, taking his wife and two babies with him. On the trail, they are watched by Indians, who swoop down on the wagon when it has been halted for a rest. Wade and his wife are killed, the latter still clutching one baby. The wagon is set afire and rolls part way into the stream. One of the Indians takes the baby with him. A train of wagons soon approaches, led by a guide. They observe the destruction, then hear a baby's cry. The other Wade baby, unhurt, is found under the wagon seat, in its crib. The years pass, and mushroom towns spring up. In 1864, Joey, the Wade boy, is on his way to Kentucky to see his grandfather, accompanied by the guide who had found him in the wagon and raised him. An Indian secretly watches their progress. When they dismount, one of the horses bolts, and Joey goes to catch it. He meets the Indian boy near the horse, and is surprised at the boy's resemblance to himself. When he mentions this to the guide, he is told the story of his discovery. At Fort Thomas, they question the Indian agent there, who replies that he knows the Indian boy, Kalitan, to be a trouble maker. The soldiers bring in Kalitan to the Fort, where he is confined. Joey secretly visits him and they discuss the possibility of brotherhood. Kalitan fears that his imprisonment may cause the Indians to make trouble. Meanwhile, at the Indians' camp, the Indian agent has told the chief a false tale in order to foment trouble, and has promised to furnish the chief's men with liquor. Joey rides from the Fort, dressed as Kalitan. His identity undetected, he tells the chief of the agent's duplicity. The agent escapes to the Fort, followed by the Indians. The chief enters the Fort to pow-wow with the officers, accompanied by Joey, as Kalitan, and the guide. The agent's real purpose is unmasked by Joey. Kalitan is brought in from his cell and the two boys face each other. The agent's arrest is ordered. Joey and the guide
continue on their way, accompanied by the Indians. Joey is made a member of the tribe, then leaves them, while Kalitan stays."*

A good story of western life. Will help the elementary school pupil to understand the relation between the Indian and the white man. Especially valuable in showing how the Indians were treated by unscrupulous whites. Have a pupil read Helen Hunt Jackson's Century of Dishonor and report to the class instances of the mistreatment of the Indian.


A pictorial summary of the settling of the West, with scenes selected from the Paramount feature pictures The Covered Wagon, The Thundering Herd, and The Plainsman. The picture opens with a scene showing cowboys around the campfire singing a range song. The Civil War is just ending and in the East statesmen are turning their thoughts to the settlement of the West. President Lincoln is seen predicting to his cabinet that millions of demobilized soldiers will find new homes and new lives in the West. We then see the settlers traveling westward by wagon trains led by scouts, such as Kit Carson, Buffalo Bill, and Bill Hickock. The Indians, with their food supply threatened by the slaughter of the buffalo, rise up against the whites and the Indian wars follow. But the white man pushes ever westward, the cowboy and the open range giving way to the farmer and his barbed wire fences; the covered wagon giving way to the iron horse. Yet the white man's struggle with the plains still continues. The wheat farmer, with all his modern machinery, must fight his enemies, the drought and dust storms. The picture closes with the challenge of this conflict.

This is an excellent film for use in teaching the westward movement. In a logical fashion the various steps in the settlement are outlined and dramatically portrayed. Especially well brought out are the methods man used in conquering this new land. The importance of the six-shooter, barbed wire, railroads, and modern machinery is well illustrated. The musical background furnishes an excellent opportunity for a discussion of the West's contribution to American music. This discussion might logically lead to a further consideration of the influence of the West on our art and literature. The "wild west" spirit is well controlled in this reel and the cowboy and Indian conflicts are well handled. As is the case in most historical pictures, the chronological continuity is not smooth. We jump from the end of the Civil War to the Indian wars of some ten years later without explanation. Likewise the appearance of complicated machinery is not made clear. Perhaps the picture would suffer if these facts were painstakingly pointed out, but if the teacher is aware of the weaknesses, he can turn them to advantage by making these points the subjects of further study and discussion.

*Teaching Films Custodians, Catalogue, pp. 219-220.
Other films, described elsewhere in this catalogue, containing material on the Great Plains are:

III D *Feeding the Nation*
IV G *Arid Southwest*
IV G *The Central Plains*
IV G *Conquering the Desert*
IV G *Death Valley National Monument*
IV G *Home Rule on the Range*

**X B. Territorial Expansion**


"The story of the Louisiana Purchase is told in this picture. Jefferson's congress argues about Louisiana, finally passing a bill to purchase it at a price not to exceed two million dollars. Before leaving for France, Monroe, in Jefferson's study, is secretly advised that he may go to ten million. Monroe sails for France to deal with Napoleon who needs money to wage war against England. The French offer the entire province for twenty millions, refusing Monroe's offer of five millions. In the English court the American ambassador is warned that the purchase plan is known and, if consummated, will be considered an unfriendly act toward England. A dispatch from the ambassador to Monroe is intercepted by the French and Napoleon decides to sell. Finally, the deal is closed for fifteen million dollars; ratification takes place December 20, 1803. We see the ceremonies in New Orleans as the French officials retire."

*Good for Jefferson's administration. Not thoroughly accurate, it does "establish the atmosphere of the times and the emotional factors which so largely motivated the developments portrayed."* * It particularly contributes to a background for the dress and friendship of the period. The more able students can easily check upon the authenticity of the facts presented.*

**Territorial Expansion of the United States from 1783 to 1853.**


A review of the continental expansion of the United States. *Reel one* opens with a map of the thirteen colonies in 1775. Brief scenes show the Minute Men gathering, the battles of Lexington and Concord, the signing of the Declaration of Independence, and the surrender of Cornwallis. A map then shows the claims made by the various nations following

the American Revolution. The boundary settlement of 1783 is shown and the extent of the United States under the Treaty of Paris is presented in map form. The march of pioneers westward is shown, and then as the narrator explains its importance, the extent of the Louisiana Purchase appears on the map and a scene shows steamship trade on the Mississippi. Then again the map appears and the narrator explains the Mexican revolt from Spain and the Texan revolt from Mexico. Texas is then added to the territory of the United States. Reel two shows still pictures of Jackson, Van Buren, Harrison, and Tyler in connection with the annexation of Texas. Then the map shows the addition of territory following the settlement of the Oregon claims and that added after the Mexican War. Short shots of newspaper headlines illustrate the progress of the Mexican War. Finally, the Gadsden Purchase is shown and the various territorial additions from 1783 to 1853 are reviewed.

**Fair** for a review of territorial expansion. May also be used in connection with the westward movement. The material is largely of a static nature and most of the map work could be done by the teacher. The scenes illustrating the various events are poor, and, on the whole, too short to have much meaning. The film is well narrated and some teachers may find it useful to emphasize the points covered in reading and class discussions.

**X C. The Westward Trails**

**The Mormon Trail.** 2 reels. Sd. Teaching Films Custodians (Warner Bros.), 1934. R. $5.00 for two weeks. El., J.H.S., H.S.

"Scenes and monuments which mark important events in Western United States, from 1865 to 1876, are shown here. Emphasis is placed on Salt Lake City. The cameraman visits a number of sites significant in Mormon history, some of which are Eagle Gate and Salt Lake City, the Mormon Temple, tabernacle, tithing houses, etc. There are scenes also on the Western plains. We see the site of Custer's 'last stand,' and his grave." *

**Fair** for a study of the westward movement. Much still material, but this is edited in such a fashion as to be valuable. Needs map work to help fix the location of Mormon activities.


Comparison of early western travel with modern railway. On an outline map of the United States the lines of early travel are traced. Covered wagons are shown crossing the trail. Buffalo are seen on the plains. Hazards of the trail are illustrated as the wagon train fords a river, *Teaching Films Custodians, Catalogue, p. 226."
and then camps for the night, ever alert for Indian attacks. Again the relief map is used to show how modern railroads, highways, and air lines have followed natural routes. Scenes along the route are then shown. These include: continental divide, cattle ranches, sheep herds, Wasatch Mountains, Salt Lake City, Nevada copper mines, the Sacramento Valley, Sacramento, and San Francisco.

Fair for a study of the West, the western movement, or transportation. The teacher's manual should be carefully read before using this film.

For further illustrative material on the western trails see:
III I *Wheels of Empire*
VI A *The Gateway to the West*
VI B *Vincennes*
PART THREE

Appendix
Appendix I

Directory of Distributors

The following list contains the name and address, and other pertinent information concerning each distributor whose films appear in this catalogue. In writing to distributors be sure to give the full title of the film in which you are interested and specify whether you want it in 16 mm. or 35 mm. size, sound or silent.

American Brass Co., Waterbury, Conn.
Two 16 mm., silent films on copper industry. "Free."

American Can Co., Home Economics Dept., 230 Park Ave., N. Y. C.

American Films Foundation, Inc., 542 Fifth Ave., N. Y. C.
Patriotic and social science films in 16 mm. and 35 mm. sound. Several "free" films. Sale; 16 mm., $25 per reel; 35 mm., $75 per reel.

American Institute of Steel Construction, 101 Park Ave., N. Y. C.
Three 16 mm. or 35 mm., sound or silent, "free" motion pictures on the manufacture and use of steel.

American Museum of Natural History, Central Park West at 79th St., N. Y. C.
Sound and silent films suitable for the social studies. Distribute Erpi, Eastman, Gutlohn, and many "industrials." Use special museum application blanks in ordering. Give second and third choices. Charges: service charge of $.50 per reel for silent films, and $1.50 per film for sound films. Borrowers also pay cost of transportation.

Amkino Corporation, 723 Seventh Ave., N. Y. C.
Soviet film productions. 35 mm. features and many short subjects. Travelogues especially suited for social studies classes. Rental: sound, $2.50 to $3; silent, $2 to $2.50.

Association of School Film Libraries, 9 Rockefeller Plaza, N. Y. C.
A rapidly growing library of 16 mm. sound films. Many applicable
to the social studies. Distribute March of Time and British Documentaries. Do not rent films. Write to your nearest University Extension Division for rentals. If interested in purchasing films write to above address. Membership in the Association is $25 annually. Catalogue service $5 annually. March of Time films cost from $30 to $90 each.

Over 1500, 16 mm., sound films. Many features, shorts and educational films. Prices vary.

Bray Pictures Corporation, Educational Dept., 729 Seventh Ave., N. Y. C.
16 mm., silent and sound. Sell and rent. Rental: silent, $1 per reel; sound, $1.50 to $2 per reel. Many suitable for social studies.

Burton Holmes Films, Inc., 7510 Ashland Ave., Chicago, Ill.
Produces and distributes 130 films, 16 mm. and 35 mm., sound and silent. Some “free.”

Monthly issues of news pictures suitable for current events, civics, problems of democracy. 16 mm., sound and silent. Sale: sound, $17.50 per reel; silent, $8.75 per reel. Also several “free” films.

Commercial Film Libraries
The following companies maintain extensive libraries of features, shorts, and instructional films. From these companies teachers may obtain classroom films, “Industrials,” and government films. Rental average: silent, 16 mm., $.75 to $1.50; sound, 16 mm., $1 to $2 per reel. 35 mm. films, silent, $1.50 to $2.50; sound, 2.50 to $3. Write to your nearest dealers. No one dealer carries a complete line.
Akin and Bagshaw, Inc., 1425 Williams St., Denver, Colo.
Allen, J. E., Modern Talking Picture Service, 6 George St., Rochester, N. Y.
Andlaner Film Co., Ozark Bldg., Kansas City, Mo.
Annis, R. B., Co., 1505 E. Michigan St., Indianapolis, Ind.
Audio-Film Libraries, 661 Bloomfield Ave., Bloomfield, N. J.
Bailey Film Service, 34–5 University Ave., Los Angeles, Cal.
Boss Camera Co., 179 Madison St., Chicago, Ill.
College Film Center, 59 East Van Buren St., Chicago, Ill.
Dudley, W. H., Visual Education Service, Mankato, Minn.
Eastin 16 mm. Pictures, 707 Putnam Bldg., Davenport, Iowa.
Edited Pictures System, Inc., 330 W. 42d St., N. Y. C.
Educational Film Corp. of America, 50 Rockefeller Plaza, N. Y. C.
Exhibitors Film Exchange, 630 Ninth Ave., N. Y. C.
F. C. Pictures Corp., 505 Pearl St., Buffalo, N. Y.
Ideal Pictures Corp., 1600 Broadway, N. Y. C.
International Films Bureau, 59 E. Van Buren St., Chicago, Ill.
Lenauer International Films, Inc., 1767 Broadway, N. Y. C.
The Mense Library, 1521 Dana Ave., Cincinnati, Ohio.
Mogull Brothers, 65 W. 48th St., N. Y. C.
National Cinema Service, 3 W. 29th St., N. Y. C.
National Motion Picture Service, 236 W. 55th St., N. Y. C.
Nu-Art Films, Inc., 145 W. 45th St., N. Y. C.
Pictorial Films, Inc., 1650 Broadway, N. Y. C.
Pinckney Film Service, 1028 Forbes St., Pittsburgh, Pa.
Post Pictures Corp., 723 Seventh Ave., N. Y. C.
Rey-Bell Films, Inc., 2269 Ford Road, St. Paul, Minn.
Texas Visual Education Co., 305 W. 10th St., Austin, Texas.
United Projector and Film Corp., 228 Franklin St., Buffalo, N. Y.
Visual Instruction Supply Corp., 1757 Broadway, Brooklyn, N. Y.
Wholesome Film Service, Inc., 48 Melrose St., Boston, Mass.
Williams, Clem, Films, 403 Diamond Bank Bldg., Pittsburgh, Pa.

Contemporary Films, 1451 Broadway, N. Y. C.

Five films of social interest. 16 mm. and 35 mm., sound and silent. Rental: $1.50 to $3. Sale: 16 mm., $20 to $25; 35 mm., $50 to $100.

The Cooperative League, 167 W. 12th St., N. Y. C.

Five 16 mm., silent films on cooperation. Rental: $3 to $4.50. Sale: $30 to $50.

Eastman Kodak Company, Teaching Films Division, Rochester, N. Y.

Ninety-five geography films. Two history films, one on Washington, and one on Lincoln. Teacher’s manual accompanies each. 16 mm., silent only. Sale: $24 per reel. May be rented from most large film libraries and University Extension Divisions.

Edwards Production, 729 Seventh Ave., N. Y. C.

Human geography films, 16 mm. and 35 mm., silent. Prices on request.

Erpi Classroom Films, Inc., 35–11 35th Ave., Long Island City, N. Y.

Eighteen human geography films, all sound, 16 mm. and 35 mm. Each sponsored by educational experts. Teacher’s guide accompanies the film. Sale: 16 mm., $50 per reel; 35 mm., $100 per reel, 10 per
cent educational discount. May be rented from a large number of sources. Write to your nearest film library or University Extension Division.

Federal Loan Agency, Federal Housing Administration, Washington, D.C.


Seven 16 mm. silent films on work done by NYA workers. "Free."


Two 16 mm., sound films: Social Security for the Nation, Social Security for the People. "Free." Address requests to Regional Office nearest you:

Alabama—First Ave. and 19th St., Birmingham.
California—785 Market St., San Francisco.
Colorado—1706 Walton St., Denver.
District of Columbia—New York Ave. and 14th St., N. W., Washington.
Illinois—U. S. Court House Bldg., Chicago.
Kansas—1006 Grand Ave., Kansas City.
Massachusetts—116 Bogeston St., Boston.
Minnesota—Federal Office Bldg., Minneapolis.
New York—11 W. 42d St., N. Y. C.
Ohio—Euclid Ave. and East 9th St., Cleveland.
Texas—North Presa and E. Houston Sts., San Antonio.

Federal Works Agency, Works Progress Administration, Washington, D.C.

Six films on the work of the WPA. 16 mm. and 35 mm., sound. "Free."


Two films: Housing in Our Time, two reels, 16 mm. and 35 mm., sound; World War Against Slums, 3 reels, 16 mm., silent. "Free."

Films of Commerce Co., 21 West 46th St., N. Y. C.

Large number of 16 mm. and 35 mm. "free" and rental films. Write direct to producer for address of exchange nearest you.

Most 16 mm., feature length, sound films. Some shorts of educational value. Teacher’s guide accompanies feature films with suggestions concerning the use of these pictures.

Fitzpatrick Pictures, Inc., 729 Seventh Ave., N. Y. C.
Rent and sell a large number of travel films. 16 mm. and 35 mm., sound and silent. Apply for prices.

Sound and silent, 16 mm. and 35 mm., “free” films on automobile manufacture and travel. Shown and distributed by branch and dealer organizations. Get in touch with your nearest Ford dealer. Other Ford films are distributed through the U. S. Bureau of Mines, Pittsburgh, Pa.

Ganz, William J., Co., 19 E. 47th St., N. Y. C.
Fourteen “free” 16 mm. and 35 mm., sound and silent films on the Red Cross, and industrial subjects.

Garrison Film Distributors, Inc., 1600 Broadway, N. Y. C.
A number of films of social significance. Largely 16 mm., sound, a few silent. Rental: 16 mm., silent, $.50 to $2; sound, $1.25 to $2.

Gaumont-British Pictures of America, 1600 Broadway, N. Y. C.
Over 250 sound and silent, 16 mm. and 35 mm. motion pictures. Many documentaries. Write for prices.

General Electric Co., Visual Education Section, 1 River Road, Schenectady, N. Y.
1405 Locust St., Philadelphia, Pa.; 230 S. Clark St., Chicago, Ill.; 1801 N. Lamar St., Dallas, Texas; 212 N. Vigmo St., Los Angeles, Cal.; 140 Federal St., Boston, Mass.; 4966 Woodland Ave., Cleveland, Ohio; 200 S. Main St., Salt Lake City, Utah; 621 Southwest Alder St., Portland, Oregon; 187 Spring St., N. W., Atlanta, Ga.; 650–17th St., Denver, Colo.
Ninety-seven “free” films. Most available in 16 mm., sound and silent. Some 35 mm. only. Many highly technical, but others extremely well suited to the social studies.

Goodyear Tire and Rubber Co., Motion Picture Dept., Akron, Ohio.
Thirty-three usable silent films. All “free.” Company pays transportation one way. Be sure to specify 16 mm. or 35 mm.

Gutlohn, Walter O., Inc., 35 W. 45th St., N. Y. C.
Short subjects and feature films. 16 mm., silent and sound, rent and sell. Rates on request. Also available from:
The Distributors Group, 119 Luckie St., N. W., Atlanta, Ga.
American Museum of Natural History, N. Y. C.
Harmon Foundation, Inc., Division of Visual Experiment, 140 Nassau St., N. Y. C.

Hartley-Leonard Productions, 210 W. 78th St., N. Y. C.
Two travelogues, 16 mm., silent. Sale: $20 to $30.

Hoffberg, J. H., Co., Inc., 729 Seventh Ave., N. Y. C.
A large number of 16 mm. and 35 mm. sound films. Prices on request.

Industrial Films
The following companies distribute “free” films describing their products. Most are available in 16 mm. and 35 mm., sound or silent. A few of the industrial concerns are listed more fully elsewhere in this directory.

Aetna Casualty and Surety Co., Hartford, Conn.
American Automobile Association, Washington, D.C.
American Brass Co., Waterbury, Conn.
American Institute of Steel Construction, Inc., 101 Park Ave., N. Y. C.
American Rolling Mill Co., Middletown, Conn.
Associated Cooperage Industries of America, Inc., 411 Olive St., St. Louis, Mo.
Chrysler Corp., Plymouth Division, Advertising Dept., Detroit, Mich.
Films of Commerce Co., Inc., 21 W. 46th St., N. Y. C.
Fisher Body Division, General Motors Corp., 165 General Motors Bldg., Detroit, Mich.
Fruit of the Loom Mills, 712 Hospital Trust Bldg., Providence, R. I.
General Electric Co., Visual Instruction Section, Schenectady, N. Y.
Goodyear Tire and Rubber Co., Motion Picture Dept., Akron, Ohio.
Hammermill Paper Co., Erie, Pa.
Hershey Chocolate Co., Motion Picture Div., Hershey, Pa.
Linde Air Products Co., 205 E. 42d St., N. Y. C.
Melville Shoe Corp., 555 Fifth Ave., N. Y. C.
Metropolitan Life Insurance Co., 1 Madison Ave., N. Y. C.
National Association of Manufacturers, 14 W. 49th St., N. Y. C.
National City Bank of New York, 55 Wall St., N. Y. C.
Nunn Bush Shoe Co., Milwaukee, Wis.
Pennzoil Co., Advertising Dept., Oil City, Pa.
Pyrene Manufacturing Co., 560 Belmont Ave., Newark, N. J.
Quaker Oats Co., Advertising Dept., 141 W. Jackson Blvd., Chicago, Ill.
United Air Lines, 5959 S. Cicero Ave., Chicago, Ill.
Van Camp Sea Food Co., Inc., Terminal Island, Cal.
Veneer Association, 616 S. Michigan Ave., Chicago, Ill.
Western Electric Co., 195 Broadway, N. Y. C.
Weyerhaeuser Sales Co., Trade Promotion Dept., St. Paul, Minn.
Whitall Tatum Co., 225 Varick St., N. Y. C.

Inland Waterways Corp.; G. S. Wilkin, Special Representative, 211 Camp St., New Orleans, La.
One film, *Our Inland Waterways.* 3 reels, 35 mm. sound. One reel, 16 mm. sound. “Free.”

International Geographic Pictures, 52 Vanderbilt Ave., N. Y. C.
Two 16 mm. and 35 mm. sound films: *Territorial Expansion of the U. S.* and *Territorial Acquisitions of the U. S.* Write for prices.

International Harvester Company, 180 N. Michigan Ave., Chicago, Ill.
Thirty 16 mm. and 35 mm., sound and silent films on all aspects of farming. “Free.”

McCory Studios, Knowledge Builders Film Division, 130 W. 46th St.,
New York, N. Y.
Produce and distribute several social studies sound films including
“The Story of the Flag.” Rental: $1.50 per day. Sale: $40 per reel.

Metropolitan Museum of Art, Fifth Ave. and 82d St., N. Y. C.
Fourteen 16 mm. and 35 mm. films on the various exhibits at the
museum. Also distribute the Chronicles of America Photoplays. Rental: 16 mm., $2.50 per reel; 35 mm., $5 per reel.

National Association of Manufacturers, 14 W. 49th St., N. Y. C.
16 mm. and 35 mm., sound films on business practices and labor
relations. “Free.”

The National Industrial Council, 14 W. 49th St., N. Y. C.
Four “free” films on American industry available in 16 mm. or 35
mm. Two sound or silent, one sound only. Distributor pays trans-
portation one way.

Pan-American Union, Washington, D.C.
Six films on South and Central America. 16 mm. and 35 mm., sound
and silent. “Free.”

Port of New York Authority, 111 Eighth Ave., N. Y. C.
Two 16 mm., sound or silent films: *Conquest of the Hudson* and
*The Story of the Lincoln Tunnel.* “Free.”
Progressive Education Association, Commission on Human Relations, Room 3867, International Bldg., 45 Rockefeller Plaza, N. Y. C.
Fifty-seven, 16 mm., sound films, edited from regular theatrical films. Only a few fit the usual social studies curriculum, but many teachers will find use for these films in illustrating peripheral discussions. Study materials accompany each film. Rental: $5 to $8 for two weeks. Films may also be rented for longer periods.

Providence Schools, Providence, R. I.
One school-made film on Colonial Rhode Island. 16 mm., silent. Request prices.

Roosevelt Memorial Association, Inc., 28 E. 20th St., N. Y. C.
Ten films on the life and work of Theodore Roosevelt. Four available in 16 mm., silent, and all available in 35 mm., silent. Rental: 16 mm., $1 and $1.50 per day; 35 mm., $2 and $3 per day.

Rothaker, Douglas D., 729 Seventh Ave., N. Y. C.
Several “free” films, and a few rentals. 16 mm., silent. Prices on request.

State Libraries of Instructional Films
The following University Extension Bureaus, State Museums, and State Departments of Education carry many of the instructional films listed in this catalogue. Average rental: silent, $.75 to $1.50; sound, $1 to $2 per reel. Write to library nearest you:
Arizona—University of Arizona, Tucson.
California—University of California, Berkeley or Los Angeles.
Colorado—University of Colorado, Boulder.
Florida—University of Florida, Gainesville.
Georgia—University System, Atlanta.
Illinois—University of Illinois, Urbana.
Indiana—University of Indiana, Bloomington.
Iowa—State College, Ames.
Iowa—University of Iowa, Iowa City.
Kansas—University of Kansas, Lawrence.
Kentucky—University of Kentucky, Lexington.
Massachusetts—Dept. of Education, State House, Boston.
Massachusetts—Boston University, School of Education, Boston.
Michigan—University of Michigan, Ann Arbor.
Minnesota—University of Minnesota, Minneapolis.
Missouri—University of Missouri, Columbia.
New Hampshire—University of New Hampshire, Durham.
New Jersey—State Museum, Trenton.
New York—Buffalo Society of Natural Science, Buffalo.
New York—Syracuse University, Syracuse.
North Carolina—University of North Carolina, Chapel Hill.
Society for Visual Education, 327 S. La Salle St., Chicago, Ill.
A large number of 16 mm., silent, history, civics, and geography films. All quite old. Rental: $1 per reel per day.

Two 16 mm. or 35 mm., silent films, Feeding the Nation and Chickie. "Free."

Teaching Films Custodians, Inc., 25 W. 43d St., N. Y. C.
Rent theatrical short films in 16 mm., sound to schools. Films were selected by May Committee of Educators working in cooperation with Motion Picture Producers and Distributors of America. Rental: $5 for two weeks or less. May be rented for longer periods.

Tennessee Valley Authority, Director of Information, Knoxville, Tenn.
Seven films on water conservation work in the Tennessee Valley. 16 mm. and 35 mm., silent. "Free."

Tourist Bureaus, Railroads, etc.
The following agencies distribute "free" travel films:
Canadian National Railways, Motion Picture Library, Montreal, Canada.
Chesapeake and Ohio Lines, Cleveland, Ohio.
Cunard White Star Line, Advertising Dept., 25 Broadway, N. Y. C.
German Railroads Information Office, 11 W. 57th St., N. Y. C.
Government of Puerto Rico, Dept. of Agriculture and Commerce, 1457 Broadway, N. Y. C.
Italian Tourist Information Office, 626 Fifth Ave., N. Y. C.
Japan Tourist Bureau, 1 Madison Ave., N. Y. C.
Miami Beach Chamber of Commerce, Miami Beach, Fla.
Northern Pacific Railway Co., Passenger Traffic, St. Paul, Minn.
Pan-American Union, Section of Motion Pictures, Washington, D.C.
Rock Island Lines, Executive Dept., 723 La Salle St. Station, Chicago, Ill.
U. S. Department of Agriculture, Motion Pictures, Extension Service, Washington, D.C.
Distribute 157 "free" films. Most available in 16 mm., silent or sound. Number of free bookings are limited by law. Prints of many of the department's films can be obtained from institutions listed below:
Arizona—Extension Division, University of Arizona, Tucson.
California—Dept. of Visual Instruction, Extension Division, University of California, Berkeley and Los Angeles.
Colorado—Bureau of Visual Instruction, University of Colorado, Boulder.
Illinois—Visual Aids Service, Division of University Extension, University of Illinois, Urbana.
Indiana—Bureau of Visual Instruction, Extension Division, Indiana University, Bloomington.
Kansas—Bureau of Visual Instruction, University Extension Division, University of Kansas, Lawrence.
Kentucky—Department of Visual Aids, University of Kentucky, Lexington.
Michigan—Extension Service, University of Michigan, Ann Arbor.
New Jersey—New Jersey State Museum, Trenton.
North Carolina—Bureau of Visual Instruction, University of North Carolina, Chapel Hill.
Oregon—Dept. of Visual Instruction, Oregon Agricultural College, Corvallis.
South Carolina—Extension Division, University of South Carolina, Columbia.
South Dakota—Extension Division, University of South Dakota, Vermillion.
Texas—Visual Instruction Bureau, University of Texas, Austin.
Wisconsin—Bureau of Visual Instruction, University of Wisconsin, Madison.

U. S. Department of Commerce, Bureau of Foreign and Domestic Commerce, Washington, D.C.
One film, Commerce Around the Coffee Cup. 16 mm. and 35 mm., sound. "Free."

U. S. Department of the Interior, Division of Motion Pictures, Washington, D.C.
Sixty-nine films on parks, CCC, Indian services, and similar departmental interests. 16 mm. and 35 mm., sound and silent. "Free." An excellent source.
Forty silent films, mostly "industrials." All available in 16 mm. and 35 mm., "free." A few are usable in the social studies.

U. S. Department of Justice, Washington, D.C.
One film, Protecting the Public. One reel, 16 mm., sound. "Free."

U. S. Department of Labor, Children's Bureau, Washington, D.C.
Six films on child health. 16 mm. and 35 mm., silent. "Free." Bureau will recommend non-governmental films on health and safety. Write for further information.

U. S. Department of Labor, Division of Labor Standards, Washington, D.C.
One film, Stop Silicosis. 16 mm., sound. "Free." May be obtained from:
Division of Industrial Hygiene, State Dept. of Labor, 80 Center St., N. Y. C.
National Safety Council, 20 North Wacker Drive, Chicago, Ill.
Bureau of Visual Education, University of Oklahoma, Norman, Okla.
Minnesota Industrial Commission, St. Paul, Minn.
Bureau of Visual Education, University of Texas, Austin, Tex.
Syracuse University, Syracuse, N. Y.

U. S. Department of Labor, Women's Bureau, Washington, D.C.
Three films dealing with women in industry. Behind the Scenes in the Machine Age, What's in a Dress, Within the Gates. 16 mm. and 35 mm., silent. "Free."

U. S. Department of Navy, Washington, D.C.
Twenty-seven 16 mm. and 35 mm., sound and silent films on life in the navy. "Free." Communicate with Navy Recruiting Station nearest you: Albany, N. Y.; Boston, Mass.; Brooklyn, N. Y.; Buffalo, N. Y.; Baltimore, Md.; Birmingham, Ala.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Texas; Denver, Colo.; Des Moines, Iowa; Detroit, Mich.; Houston, Texas; Indianapolis, Ind.; Kansas City, Mo.; Little Rock, Ark.; Louisville, Ky.; Los Angeles, Cal.; Macon, Ga.; Minneapolis, Minn.; New Haven, Conn.; Nashville, Tenn.; New Orleans, La.; Omaha, Nebr.; Pittsburgh, Pa.; Philadelphia, Pa.; Portland, Ore.; Raleigh, N. C.; Richmond, Va.; Salt Lake City, Utah; San Francisco, Cal.; Seattle, Wash.; Springfield, Mass.; St. Louis, Mo.

U. S. Department of the Treasury, Coast Guard, Washington, D.C.
Three films on the Coast Guard. Communications—U. S. Coast Guard, Story of the U. S. Coast Guard, U. S. Coast Guard Academy.
16 mm., sound. “Free.” Address request for films to Commander of Division nearest you:

Boston Division, U. S. Coast Guard, Custom House, Boston, Mass.
Chicago Division, U. S. Coast Guard, New Post Office Bldg., Chicago, Ill.
Cleveland Division, U. S. Coast Guard, Rockefeller Bldg., Cleveland, Ohio.
Jacksonville Division, U. S. Coast Guard, Federal Bldg., Jacksonville, Fla.
New Orleans Division, U. S. Coast Guard, Custom House, Mobile, Ala.
New York Division, U. S. Coast Guard, Custom House, N. Y. C.
Norfolk Division, U. S. Coast Guard, Post Office Bldg., Norfolk, Va.
San Francisco Division, U. S. Coast Guard, Custom House, San Francisco, Cal.
Seattle Division, U. S. Coast Guard, Federal Bldg., Seattle, Washington.

or to:

Coast Guard Academy, New London, Conn.
Recruiting Office, Atlanta, Ga.
Recruiting Office, St. Louis, Mo.

U. S. Film Service, Washington, D.C.


U. S. Post Office Department, Washington, D.C.
One film, Travels of a Postage Stamp. One reel, 16 mm., sound. “Free.”

United States Steel Corporation, Assistant to Chairman, 71 Broadway, N. Y. C.
Ten 16 mm. and 35 mm., “free,” films on the manufacture and use of steel. May also be obtained from:
American Museum of Natural History, N. Y. C.
Boston University, School of Education, Boston, Mass.
New Jersey Dept. of Conservation and Development, State Museum, Trenton, N. J.
University of Colorado, Bureau of Visual Instruction, Boulder, Colo.
University of Georgia, Division of General Extension, Atlanta, Ga.
University of Kansas, Bureau of Visual Instruction, Lawrence, Kan.
University of Kentucky, Dept. of Visual Instruction, Lexington, Ky.
University of Minnesota, Bureau of Visual Instruction, Minneapolis, Minn.
University of Missouri, Visual Education Service, Columbia, Mo.
U. S. Bureau of Mines Experimental Station, Birmingham, Ala.
Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., N. Y. C.

U. S. War Department, Washington, D. C.
Four films: *Cadet Days*, *Civilian Conservation Corps*, *Flashes of Action* (World War), *Life of O’Riley*. 16 mm. and 35 mm., silent. “Free.” Address requests to Chief Signal Officer, Washington, D.C. or:
First Corps Area, Boston Army Base, Boston, Mass.
Second Corps Area, Governors Island, N. Y.
Third Corps Area, U. S. Post Office and Court House, Baltimore, Md.
Fourth Corps Area, Post Office Bldg., Atlanta, Ga.
Fifth Corps Area, Fort Hayes, Columbus, Ohio.
Sixth Corps Area, Post Office Bldg., Chicago, Ill.
Seventh Corps Area, Federal Bldg., 15th and Dodge Sts., Omaha, Nebr.
Eighth Corps Area, Fort Sam Houston, Tex.
Ninth Corps Area, Presidio, San Francisco, Cal.

Virginia Conservation Commission, Division of Publicity and Advertising, Richmond, Va.
Nine 16 mm. and 35 mm. films on Virginia. Emphasis on historic aspects. “Free,” borrower pays all transportation charges.

Wisconsin Conservation Dept., Madison, Wisc.
Twenty-four films dealing with wild life and forestry conservation. Most 16 mm., silent. Eight 16 mm., sound. “Free.”

Yale University Press Film Service, 386–4th Ave., N. Y. C.
Distribute the Chronicles of America Photoplays. Available in 16 mm. and 35 mm. All silent. Rental: $7.50. Apply for sale prices.

Y. M. C. A. Motion Picture Bureau, 347 Madison Ave., N. Y. C.; 19 S. La Salle St., Chicago, Ill.; 351 Turk St., San Francisco, Cal.
One of the largest libraries of industrial films. Also many feature films, shorts, and instructional films. $2 annual registration fee entitles subscriber to use of all “free” films. Rentals: vary.
Appendix II

Check List of Criteria for Evaluating Social Studies Films

Instructions

In judging a film, the evaluator should keep constantly in mind the specific purpose for which the film is to be used. A film may be excellent for one purpose, yet only fair or poor for another.

Since the rating given to any film depends largely upon the judgment of the evaluator, the criteria should be carefully studied and thoroughly understood before the film is reviewed.

The criteria are placed under six main headings. Under each of the main headings appear subheadings lettered A, B, C, etc. Under each subheading appears a group of questions designed to aid the evaluator in defining the desirable characteristics of a film. If, in the evaluator's judgment, the question is answered in the affirmative, then the film satisfies that particular requirement.

The symbols Ex., G., F., and P. are used for rating films as Excellent, Good, Fair, or Poor. Excellent films are those which are definitely superior aids for teaching certain topics. They can be highly recommended. Good films are those which can be recommended as satisfactory teaching aids. Fair films are inferior teaching aids. Under ordinary circumstances they are not recommended, but may be used if they are the only available material on a subject which urgently needs to be illustrated.

After reviewing the film at least twice, the evaluator, employing the above scale, should record his ratings on the check list. Turning first to the subheadings, the appropriate symbol should be placed in the space which is provided for it. Next, a rating should be given to each of the six main headings by underlining the appropriate symbol opposite each of these main headings. Finally, a composite rating may be made on the basis of the rating which is given to each of the main headings.

The first part of the check list summarizes the information relative to the film in question. Section ratings should be transferred to this part and a general, composite rating should be made.
### General Information and Summary of Ratings

<table>
<thead>
<tr>
<th>Title</th>
<th>No. of Reels</th>
<th>Distributor</th>
<th>Sound or Silent</th>
<th>Rental Price</th>
<th>Sale Price</th>
<th>Is teacher's guide available?</th>
<th>Topic classification</th>
<th>Other topics which it might illustrate</th>
<th>Principal educational objective which it serves</th>
<th>Grade level suitability</th>
</tr>
</thead>
</table>

**Authenticity** (underline word which best expresses your judgment)

Excellent, Good, Fair, Poor

**Organization** (underline as directed above)

Excellent, Good, Fair, Poor

**Technical Quality** (underline best judgment)

Excellent, Good, Fair, Poor

**Preview Judgment** (underline word which best expresses your judgment of this film before using it in class)

Excellent, Good, Fair, Poor

**Class Reaction to the Film**

Excellent, Good, Fair, Poor

**Final, Composite Judgment on Film**

Excellent, Good, Fair, Poor

## I. Objectives—Ex., G., F., P.

### A. Clarity of the film in relation to objectives

1. Are the objectives toward which the film aims so clearly evident as to be easily recognizable?
2. Are the objectives suited to the background, interests, and abilities of the class?
3. Is there an absence of unrelated, extraneous, and diverting material?
4. Does the film avoid an attempt to teach too much?
5. Do the various sections of the film contribute definitely to the central purpose of the whole film?
6. Do the mechanical details of the film, such as picture, sound, speech, and subtitles, make a maximum contribution to the clarity of the main objective?
APPENDIX

7. Is the film material the best which could be selected to serve the main objectives?

...B. Scope of the film in relation to objectives
1. Does the film satisfy a definite, desirable objective, or a limited group of objectives?
2. Is the main objective clearly evident and not lost among a number of minor objectives?
3. Do the breadth of the objectives make possible a rich learning experience?

...C. Appropriateness of the film and its objectives
1. Are the objectives toward which the film aims worthy of a place in a public, tax-supported school?
2. Does the film recognize a desirable social philosophy?
3. Do the objectives toward which the film aims appear in accepted courses of study?

...D. Stimulative quality of the film
1. Does the film present a definite challenge?
2. Does the film indicate that certain problems are still unsolved?
3. Is the film material presented in such a fashion that the pupils will be favorably impressed with the social desirability of the picture's theme?
4. Does the film lead the pupils into other activities which will aid in a more thorough understanding of the objectives?

...E. Suitability for civics instruction
1. Does it show the changing nature of the community?
2. Does it show the changes which have taken place in community government and structure brought about by changes in our industrial society?
3. Is a clear picture given of how our government actually works?
4. Does it help explain the structure of international relations?
5. Does it show the kind of national behavior essential to the rational conduct of international affairs?

...F. Suitability for geography instruction
1. Does it show the relation between natural environment and the distribution and activities of man?
2. Does it illustrate natural groupings in the landscape involving both physical objects and associated human activities and institutions?
3. Does the film analyze and describe the landscape?
4. Is there a clear concept of location, regional size, form, and appreciation of proportional magnitude?

...G. Suitability for history
1. Is it in harmony with expert opinion about the past?
2. Does it emphasize differences in peoples, customs, and institutions at different periods in the world's history?
3. Does it demonstrate the idea of change, showing development?
4. Does it help make the general social and political world more intelligible?

...H. Suitability for sociology
1. Does it show what society has been and is?
2. Does it show how society works?
3. Does it show the causes of social action?
4. Are the consequences of social action shown?

...I. Suitability for economics classes
1. Does it add to a knowledge of fundamental economic institutions?
2. Does it show how these institutions came into being and how they are continually changing?
3. Does it add to a knowledge of consumer problems?
4. Does it aid in an understanding of the effect of natural resources and climate on our economic development?
5. Does it awaken an awareness of unsatisfactory areas in our economic life?
6. Is an understanding of the necessity for co-operation with others stressed?

II. Grade Placement—El., J.H.S., H.S.
...A. Suitability to the elementary grades
1. Is the film especially designed for the younger child?
2. Does it deal with concrete facts?
3. Are the scenes long enough for the child to grasp the meaning of the pictured material?
4. Is the entire film kept to one reel or less?
5. Is the material presented in the form of a simple, well-told story?
6. Are the characters nearly the same age as the pupils to whom the film is to be shown?
7. Are the ideas in historical films simple enough to be grasped by younger students?
8. Is the speech distinct and simple?
9. Are subtitles short and easy to read?
10. Does it make sufficient use of familiar material
to orientate the pupils to an understanding of the new material?
11. Does the film move slowly without dragging?
12. Are close-ups properly used?
13. Are significant scenes repeated whenever necessary?
14. Are the types of relationships shown related to the needs, abilities, and background of the pupils on the level for which the film is being considered?

...B. Suitability to upper elementary and junior high school
   1. Does the film stress the adjustment of man to his environment?
   2. Does it relate events of an historical nature?
   3. Is it related to the usual curriculum at these levels?

...C. Suitability to high school classes
   1. Does it stress human thoughts, feelings, and resolutions without neglecting facts and background material?
   2. Is it related to the usual high school course of study?

...D. Adaptability
   1. If the film is not particularly designed for the grade level at which the teacher desires to use it, can it be readily adapted to the background and abilities of the class?
   2. Can a portion of the film be used independently of the remainder of the film?

III. Authenticity of the Social Studies Film—Ex., G., F., P.

...A. Scholarship
   1. Does the film stand the usual tests of historical accuracy?
   2. Is the film sponsored by an authority in the field with which it deals?

...B. Definition of time and place
   1. Are maps properly included?
   2. Do narration and subtitles help fix the location?
   3. Is costuming and scenery in harmony with era and place depicted?
   4. Do narration and subtitles help fix the exact time when the action took place?
   5. Do transitions between scenes clearly show that a change in time or location has taken place?
   6. Does the material in the guide or handbook give information useful in orientating the class to time and place?
...C. Organization for accuracy
   1. Has the proper emphasis been given to the various elements in the picture?
   2. Have a sufficient number and variety of illustrations of the main concepts been given?
   3. Are both sides of controversial problems presented?
   4. Is care taken that advertising or propaganda does not give an untrue picture of a certain phase of life?

...D. Technical elements relating to authenticity
   1. Is the photography clear?
   2. Is care taken that the narrator’s tone of voice or the wording of the subtitles does not place the wrong emphasis on the material?
   3. Is the film a recent production?

IV. Organization of the Film Material—Ex., G., F., P.
   ...A. Unity of all elements in the film
   1. Is the introduction challenging and stimulating?
   2. Does the introduction set forth the purpose of the film?
   3. Is introduction brief and to the point?
   4. Is there smooth continuity from scene to scene and from one sequence to the next?
   5. Are simultaneous visual and sound elements definitely integrated?
   6. Is there an effective summary or conclusion?

...B. Significance of the way in which the material is organized
   1. Is the material organized around socially significant problems?
   2. Are there sufficient illustrations of the main theme?
   3. Is the material organized in such a way as to challenge students?
   4. Is the film sufficiently limited in scope to permit adequate handling of the main theme?

...C. Emphasis through organization
   1. Do the most important concepts receive the principal emphasis?
   2. Are minor elements properly subordinated?
   3. Are distracting elements in sound and pictorial material avoided?
   4. Are repetitions properly placed to emphasize the main point?
   5. Do important points receive proper explanation?
   6. Are important ideas, underlying the development of the entire picture, placed near the beginning?
   7. Are cause and effect relationships clearly shown?
... D. Organization for usability
   1. Does the film take into consideration the teacher’s place in the film lesson?
   2. Is the pictured material dynamic rather than static?
   3. Is unnecessary repetition of familiar material avoided?
   4. Are technical terms reduced to a minimum?

V. Technical Considerations—Ex., G., F., P.
   ... A. Pictorial elements
      1. Are the proper orientation scenes included?
      2. Are all scenes properly defined and lighted?
      3. Are important scenes presented in close-ups?
      4. Is the pictorial composition pleasing?
      5. Is still material utilized only where necessary?
      6. Are scenes long enough to insure mental assimilation?
      7. Are familiar objects included where necessary for comparison as to size, weight, and the like?
      8. Are color and music used wisely?

   ... B. Explanatory elements
      1. Are subtitles brief and to the point?
      2. Is the narration pertinent and interesting?
      3. Is the tone of voice pleasing and the style correct?
      4. Is an excess of optical devices avoided?
      5. Are attention-directing devices, such as arrows, dotted lines, and the like, skillfully used?
      6. If humor is used, is it in good taste?
      7. Is the animation well done?

   ... C. Dramatic elements
      1. Is the action skillfully directed?
      2. Are the actors competent?
      3. Is the production well cast?
      4. Are the voices of the actors clear, and appropriate for the parts they are portraying?
      5. Does the film constitute an artistic whole?

VI. General Considerations—Ex., G., F., P.
   ... A. The film should lead pupils to desirable interests and appreciations.
   ... B. The subject should lend itself well to treatment in a motion picture.
   ... C. It should be adaptable for use in the local course of study.
   ... D. It should be psychologically suited to the needs of the pupils.
   ... E. The film should be sincere and simple in its treatment of significant material.
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