The production use and evaluation of a sound film for teaching safety patrol methods to elementary students

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THE PRODUCTION, USE, AND EVALUATION OF A SOUND FILM
FOR TEACHING SAFETY PATROL METHODS TO ELEMENTARY
STUDENTS

by

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B.A., The College of Idaho, 1947

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requirements for the degree of
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Chairman, Board of Examiners
Dean, Graduate School

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CHAPTER I

I. INTRODUCTION

The purposes of this study were: (1) the production of a 16mm. sound film to be used in the training of Junior Patrolmen, and (2) the evaluation of the film by adults who were directly concerned with the training of Junior Patrolmen.

There seemed to be a real need for a teaching aid which would be applicable to the Safety Patrol Program in the city where the film was produced. Such a teaching aid might, with some modifications, be useful in training Junior Patrolmen in other cities and towns of the state and nation.

Since the job of training and directing the Junior Patrolmen generally becomes the chore of the principal or some other busy member of the staff, it was felt that an audio-visual aid would not only be the quickest way of accomplishing this rather important duty but would also be an effective method.

The idea of using an audio-visual aid for training and teaching is not new. Kinder\textsuperscript{1} has stated that:

\begin{quote}
The film is a medium with a technique of its own. Its powers and possibilities are much too great
\end{quote}


-1-
to be tied down to a single function. The motion picture can enable educators to teach more effectively and more cheaply such matters as health, safety, tolerance, current events, international relations, political philosophies, social and economic issues, and ethics. The motion picture can help develop social behavior and attitudes in keeping with educational purposes; it can help develop co-operation, teamwork, and the spirit of living together; it can help develop traits of character and the control of emotions; it can help develop independent thinking; it can help reconstruct the past and record present experiences as few other media of communication can.

Davidson\(^2\) related how an Ohio high school teacher, who previously used three weeks to demonstrate a few of the innumerable uses of the lathe, now does it in eleven minutes with a 16mm. sound film.

Phillip M. Cowett,\(^3\) an officer in the training forces of the United States Navy, related that the Navy believed the sound motion picture excelled all other types of equipment in training people faster and better under the same condition.

Charles R. Crakes,\(^4\) Professor of Audio-Visual Education at Northwestern University, states that:

The motion picture is a very powerful teaching device which brings the student information which is vitalized life-like and concrete, and which cannot be provided through any other means except


life experiences.

In the training of Junior Patrolmen there were many duties that demanded rather exacting performance such as (1) the correct technique to be used at different types of crossings, (2) the proper formation to be used when going on or coming off patrol, (3) the proper formation and technique to be used in handling the flag. All of these performances can be described in words but they can be more adequately and clearly presented in a sound motion picture of the educational type.

The experimenter in this paper has produced other visual aids pertaining to the work of Junior Patrolmen. The first was a black and white 16mm. silent film showing correct and incorrect methods for Junior Patrolmen at one type of crossing. The next was a series of 35mm. film strips, in color, showing (1) the proper way to wear the patrol uniform, (2) the correct location for the patrolmen to take at the crossings, (3) the proper formation for funerals and parades, (4) the correct formation to be used while going on and coming in off patrol. Another production was a 16mm. silent film, in color, showing all the phases of patrolling and some features directly related to them.

In order to make this silent film more effective a narration on wire was prepared to accompany the different scenes of the film. A check sheet was given to the pupils, after each showing of this color film with the narration on
wire, to see if the visual aid had been effective. Commonly, the pupils showed by the results of the check sheet that they clearly understood the methods that had been presented to them by the visual aid, even though it was only an amateur job and lacked many of the refinements of a professional production.

The experimenter, with the above result in mind and with more practical information on production problems, decided to attempt an even more difficult and, it was hoped, more effective production. The outcome has been a 16mm. sound film which is the topic of this paper.

II. DEFINITIONS OF TERMS USED

A. Patrol Terms

**Badge.** The insignia worn by the patrolman to indicate that he or she has been officially designated to do patrol duty. The badge is generally made of metal and is constructed and lettered to indicate the rank of the patrolman.

**Insignia.** The standard insignia for patrol members is the Sam Browne belt made of 2-inch webbing material.

**Junior patrolman.** A boy or girl in the upper grades, who because of special ability, has been selected to serve on the safety patrol of the school.

**Safety Sally.** A traffic warning device that is placed in the street near the crossing where Junior Patrolmen are stationed.
Patrol unit. A group of patrolmen, including officers, and as many other members as are necessary for performing the duties assigned.

B. Production Terms

"Blooping." The process whereby objectionable noise is eliminated from the splice of a sound track on motion picture film.

The microphone boom. A piece of apparatus which holds the microphone while a scene of sound motion pictures is shot.

The 16mm. silent camera. A camera constructed for the purpose of making motion pictures using 16mm. film. The camera exposes the film but does not develop it.

The 16mm. sound-on-film camera. A camera similar to the 16mm. silent model but capable of adding sound to the scenes photographed.

The rotary converter. A unit that can be connected to a 6 volt storage battery to convert the current from the battery into 110 volts A.C. The converted current is used to operate the 16mm. sound-on-film camera.

*Darkroom. A room made free from white light in which photographic operations are conducted.

Developing. The process of preparing the exposed

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5The definitions of the production terms that are starred are taken from Frank Fenner, A Glossary for Photography (Chicago: Ziff-Davis Publishing Company, 1939), p. 147.
film so that it can be projected on the screen.

**Editing.** The process of eliminating undesirable parts from a film.

The **sound track exposure.** The process of putting a sound track on a film by means of a galvanometer.

The **16mm. silent film.** Motion picture film with double perforations and 16mm. in width.

The **16mm. sound film.** Motion picture film with single perforations and a space for recording sound.

*Filter.* A device of glass or other material interposed between the film and the scene being photographed for the purpose of reducing or eliminating light of certain colors, generally those to which the film is most sensitive.

The **normal one inch lens.** A lens of normal focal length for the 16mm. camera.

*Telephoto lens.* A lens designed to give a larger image than an ordinary lens of the same focal length.

*Wide-angle lens.* A lens embracing a wider angle of view than customary. Generally any lens having a wider angle of view than 50 degrees would be considered a wide angle lens.

**Location.** The place where a scene is to be filmed.

The **photo electric exposure meter.** An instrument used to measure the intensity of the light and determine correct exposure.

The **sound track exposure meter.** The instrument that
indicates the intensity of the light reaching the sound track of the film.

**Narration.** The story that is recorded on the sound track.

**Narrator.** The person who records the narration on the sound track.

**Scenario.** A simple, narrative description of the method by which the film message will be presented.

**Scene.** A division of a film, usually a division of an act.

**Script.** The blueprint for the production.

*Shoot. To operate the camera.

*Shot. A single scene.

**Close-up shot.** A scene taken with the camera moved closer to the subject than it is in the picture generally.

**Long shot.** A scene that is filmed with the camera some distance away.

**Medium shot.** A scene that is filmed with the camera at the usual distance for filming.

*Splice. (1) (Verb). To fasten together, exactly and with care, two pieces of film to form one continuous strip. (2) (Noun). Point of juncture of two joined pieces of film.

*Splicer. Device for joining two pieces of movie film accurately.

**Synchronization.** The process by which the sound and
action of a motion picture are accurately matched.

*Tripod. A three-legged stand of metal or wood, designed to support a camera during adjustment and exposure.
CHAPTER II

PREVIOUS STUDIES

According to Rosseland\(^1\) one of the first, if not the first, safety patrol was organized in Newark, New Jersey in 1917. The purpose of organizing this patrol was to lower the number of accidents involving pupils going to and coming from school. The organization proved very successful and in the first nine years of operation there was not a single accident. Newark had eighty patrol units in all and they were made up of both boys and girls.

The idea of using patrols spread to other cities and in 1921 patrols were organized in Chicago and Milwaukee by the police departments with the assistance of the American Automobile Association.\(^2\)

In a short time patrols were organized all over the country and were as varied in their patterns of organization and rules as religious denominations. The differences in organization and operation were due to the fact that each

\(^1\)Fred M. Rosseland, "Nine Years Without A Serious Injury to Children on Their Way to or from School," American City, 35:684, November, 1926.


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patrol was organized to take care of a particular situation. Also state laws and city ordinances made many variations necessary. Although these variations in rules and regulations were often confusing when observed from an over-all standpoint, they were necessary for the successful operation of the patrols.

It was with knowledge of these variations in the operation of the patrols that in May, 1930, representatives of the American Automobile Association, National Congress of Parents and Teachers, National Education Association, National Safety Council, and the United States Office of Education got together and tried to formulate some standard rules. They were assisted by safety experts, traffic engineers, police officers and other authorities. These rules were based on experience and careful observation of patrol operation in approximately thirty-five hundred communities. The rules did not cover the operation of other types of safety patrols such as in school buildings, on playgrounds and in other situations.  

In a general way, regarding the organization and operation of patrols, the American Automobile Association has stated:

Lots of folks are asking how patrols are

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4 American Automobile Association, *op. cit.*
organized and more about what they do generally. To set up a patrol, a simple survey is made of locations in the neighborhood of the school to decide where children should cross and where the most dangerous crossings are which need patrol protection.

The principal, or a selected teacher, then picks out responsible older boys (or, in some cases, girls) from the upper grades who are found to be interested in becoming members of the School Safety Patrol. Parents' permission for service on the patrol is required. The selected youngsters are instructed carefully in their duties, usually with the cooperation of police and AAA officials. Instruction is based on the "Standard Rules for the Operation of School Safety Patrols," developed by the AAA and four other interested national organizations. Patrol members are given white Sam Browne belts and badges to identify them to their schoolmates and to secure the cooperation of motorists. Each patrol has its captain and often there is a lieutenant.

The selected children are then taken to the various intersections, and their duties are carefully explained. Major among instructions are: Patrol members are never to enter the roadway; they are to stay on the curb; they are not to attempt to direct vehicular traffic. Their job is to remind schoolmates of the safety rules learned in classes and to see that schoolmates cross only where there is sufficient lull in traffic so that they may cross in safety. Usually two patrol members work together at an intersection. Sometimes a few patrol members are stationed away from intersections. Their duty is to see that schoolmates cross only at crosswalks.

Patrol members must be at their designated posts every school day at a certain time before school opens and must stay on duty a certain length of time after school closes. Patrol members usually take a pledge to carry out their duties faithfully, to observe the safety rules themselves, etc. The rest of the school children are also instructed as to what the patrols are going to do and how they should cooperate.

Then, day after day, the patrol members serve their schoolmates, guiding them and protecting them against traffic hazards. Supervision, to keep their work on an efficient basis, is provided through a designated teacher who is made responsible for the patrol, supplemented often by guidance and assistance of police officers and AAA Club representatives.

School Safety Patrols are no longer experiments. From a small start 30 years ago, the movement has
grown until today it is a national institution—a vital force in the important work of protecting America's children from the hazards of modern traffic. Leading the field in stimulating and promoting this movement has been the American Automobile Association and affiliated AAA Automobile Clubs, which today, with the cooperation of schools and police, sponsor and help equip patrols in more than 6,000 communities. Serving on AAA sponsored and equipped School Safety Patrols are 350,000 youths who daily protect the lives of 8,000,000 of their classmates.

This lists the most important duties and plans of the safety patrol organization. For more detailed and specific methods and rules the reader is referred to the handbook for safety patrols. Since the handbook is a rather detailed pamphlet of many pages, only the basic ideas have been quoted here. The handbook may be obtained free of charge by writing to the publishers.

Although a set of rules for the organization and operation of the patrols was developed by the representatives that met in May 1930, patrols have continued to be organized and operated with many variations. These variations were indicated by a survey conducted by a national organization. The survey included a random sampling of 3500 elementary and 800 secondary schools in the United States. Replies were received from 815 elementary and 143

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combined elementary and secondary and 395 secondary schools.7

The results of the survey showed that:

Of the 815 elementary schools, 151 reported no patrols; of the 395 secondary schools, 200 reported no patrols; and of the combined schools 70 had no patrols.

The establishment of playground, building, fire drill, and school bus patrols has in practice been commonly left to the individual principals with few questions raised in the school system as a whole. The establishment of street traffic patrols, however, often has raised communitywide questions and stimulated extensive discussion in schoolboards. The reason for this concern has been the potential hazard to pupils and the possibility of the school system's being held liable for accident.

Of the elementary schools reporting, 43 per cent reported that the street traffic patrols were authorized by the superintendent of schools; 43 per cent by the principal; 26 per cent by the school board; 4 per cent by the police department; 9 per cent by others (e.g., safety council and parent teacher association); and 2 per cent reported no authorization.

The secondary schools reported authorization by the principal, 46 per cent; by the school board, 31 per cent; by the superintendent, 26 per cent; by the police, 18 per cent; and by others, 12 per cent. One per cent reported no authorization.

In the combined type of school the principal was the source of authorization in 56 per cent; the superintendent, 24 per cent; the school board, 12 per cent; the police, 12 per cent; and others, 7 per cent. Five per cent reported no authorization.

Less than half of the schools reporting made use of the standard rules. In the elementary school group 46 per cent used the rules; in the secondary school group, 36 per cent; and in the combined school group, 57 per cent.

Tabulation by school size showed no consistent difference on the basis of pupil enrollment. City size tabulation revealed no difference which could be attributed to population except that the secondary school group was somewhat more likely to use the national rules as city size increased. Rural

7Ibid., p. 5.
schools, at all grade levels, reported the use of the rules with greater frequency than did most of the city-size groups.

The survey has clearly indicated that as late as 1950 patrols were organized and operated with many variations and it is assumed that they will continue to show the same diversity in the years to come.

The general opinion among school authorities is that the problem of safety within the school is one of developing a sense of individual responsibility within each child. The approach to this could be made by the use of safety lessons, film strips, films and other well known means of typical instruction. These means of instruction are next in importance to the effective teaching that can be done through the experiencing of life situations involving as much pupil participation and planning as is possible.

Another very interesting survey regarding the status of the patrols in the elementary schools only was made by Irwin. He sent questionnaires to 285 schools in the Midwest and received reports from 167 schools that had safety patrols. The survey indicated that there was considerable variation in the organization and operation of the patrols in the schools that reported. The survey also indicated

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that an important part of the safety patrol work was in the preliminary training given to those pupils comprising the patrols. In 44 per cent of the schools the patrols were given some training at the first and then some additional training later in the year. Twenty-three per cent of the patrols were trained by the older boys as the survey indicated that in these schools there was a shortage of teaching personnel who were qualified to do this work. The principal and the police department did the training in 30 per cent of the cases, and the remainder of the schools indicated the training was done by some other means. The survey indicated that the safety patrol was a valuable adjunct to the school organization but it recommended that some supplementary material such as films or film strips be provided to assist in the training of the patrols.

Research has indicated that there was no previous production that closely approximated the film about which this paper has been written. There are, of course, several creditable productions that contained valuable material which could be used in the training of patrolmen. Following is an annotated list of such films:


A story of how the Chicago Motor Club trains school safety patrol leaders in camp. Scenes show boys engaging in sports, working with their hands, learning how to recognize poison ivy and poison oak, swimming, cleaning up cabins and camp, making maps of the school area to determine the best route to.
school, practicing patrol duties under simulated traffic conditions, attending a school safety court, canoeing, and taking tests to determine what they have learned.

2. PATROLLING FOR SAFETY. 15 Minutes. Color
Rent or Sell. Negative available for Television.
Virginia State Department of Education.
The film begins by pointing out that getting children safely to and from school is the work of many people, the police, the safety patrolmen, and others.

A school sets up its safety patrol program under the principal's supervision. A faculty member is appointed coordinator. In setting up the patrol, the coordinator sits down with a representative of the local police, teachers, parents, a bus driver, representatives from safety councils and service clubs and other interested people. Together, they discuss the organization and function of the safety patrol.

A safety patrol meeting is held at which the safety patrol captain presides. The secretary takes the roll and keeps the records. After roll call the guests are introduced, and the meeting is turned over to the coordinator who is responsible for teaching the step-by-step daily duties of the safety patrol.

3. ON GUARD FOR SAFETY. 17 Minutes. Color.
Traces the growth of the safety patrol movement with emphasis on the part played by the AAA. While crossing a typical street intersection, walking on a rural highway, and boarding and leaving a school bus, youngsters are reminded by a patrol boy to be careful. Procedures for setting up patrols, awarding service certificates, and training new recruits are shown.

4. HOW PATROLS OPERATE. 15 Minutes. Color.
Designed to train new school patrols, correct and instruct existing patrols. Shows patrol members
on duty at various types of intersections. Also illustrates duties of patrol officers, activities of auxiliary patrol, special bus duty.


Free Loan. General Motors Corporation.

A story of the work of the school safety patrol. A police sergeant confers with Pete, a patrol boy, who tells the officer of pedestrian rules often broken by grown ups. After getting an ice cream soda with the policeman, Pete summarizes nine rules for pedestrian safety. The natural dynamic presentation of the patrol boy adds to the appeal of this film. Could be used for general safety classes, P.T.A., and adult groups.

6. SAFETY TO AND FROM SCHOOL. 10 Minutes.

Sound. Purchase. Young America Films, Incorporated.

How, when and where to cross a street in safety is made clear in simple dialogue and illustrated in detail so that every child will understand it. Artfully combines photography and animation. Designed for showing to school children in Primary Grades.

7. SAFETY PATROL. 10 Minutes. Sound. Free loan only to residents of Wisconsin. Wisconsin Motor Vehicle Department.

Tells a story of lives saved by school patrols who keep children safe on their way to and from school. Recommended for all persons who like to go "wool gathering" when crossing streets.

8. PATROL PROTECTION. 10 Minutes. Rent.

University of Illinois.

Two boys with different attitudes toward the school patrol are playing after school when the careful boy is struck by a car while warning his friend of danger. The careless boy reforms and becomes a member of the patrol.

9. SAFETY ON THE STREETS. 15 Minutes. Free

Shows school boy patrols in action.

10. SCHOOL SAFETY PATROLS. 17 Minutes. Free loan only to residents of Wisconsin. Wisconsin Motor Vehicle Department.

A detailed pictorial explanation of school patrols and their work. Filmed in Wisconsin.

The ten films listed above represented, as far as could be determined, practically all of the 16mm. productions that have material regarding the training and operation of school safety patrols. The writer was unable to obtain the two films made in Wisconsin and the film made in Virginia. State restrictions seemed to make rental of these films almost impossible and the only way to secure them for previewing was to purchase them. The small amount of literature that was available regarding these three films indicated that they contained some valuable teaching material but did not cover all the methods of patrolling.

There were no scenes in any of the films that showed the formation for going on or coming in off patrol as was used in the school where the producer supervised. Proper respect for the flag was indicated in several of the films but there were no scenes showing how the patrolmen handled the flag. There were no scenes that showed any methods for patrolmen while a funeral or patriotic procession was passing their corner. The writer did not detect any scene that showed a patrol method for entering the building and
putting away equipment. No scenes were found for placing warning signs or the use of hand signs similar to those used by the patrolmen in the production with which this paper is concerned.

The methods shown for patrolling at different intersections were very satisfactory, but they were applicable only to places where local and state regulations required that type of patrolling.

All of the above mentioned films could be used in training patrolmen, but they required much supplementary material and considerable re-learning of the methods that were presented. This condition made it advisable to attempt to produce a film that would contain more of the desired features that seemed necessary for the training of Junior Patrolmen.
CHAPTER III

THE FILM

I. PLANNING THE FILM

Very few contractors would attempt to build a house without a plan. In like manner, a film has to be planned. One of the important steps in planning this particular film was the securing of the necessary equipment. As was previously related, several other films had been produced, but only two short features had been sound-on-film productions. Since it was desired to produce a 16mm. sound film with synchronized sound, the 16mm. sound-on-film camera seemed to be the best choice for this production. The use of the 16mm. sound-on-film camera made it unnecessary first to make a silent film of the scenes desired and then prepare a sound track to be synchronized with the scenes in the film. The 16mm. sound-on-film camera does the two jobs at the same time.

According to camera technicians:

16mm. sound motion pictures are photographed in the same manner as silent pictures. Silent pictures are made on film having sprocket holes on both edges which is known as double perforated film.

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Sound pictures are made on film having sprocket holes on only one edge, which is known as single-perforated film, and the sound track is recorded on the non-perforated edge. The cost of single-perforated film is the same as for the double perforated type used in silent cameras and the film can be shown on any standard 16mm. sound projector.2

Although 16mm. sound motion pictures are photographed in the same manner as silent pictures the producer of this film found the process to be much more complicated in that it required more rehearsals, time, patience and film. The complications were unavoidable because filming conditions had to be as nearly right as possible, not only for the pictures but also for the sound recording that was being made on the film at the same time as the pictures. The technicians state:

The sound is put on the film by a hair line of light, which comes from the Galvanometer (Modulator Unit) and is focused on the film as it passes around the sprocket. The sound currents from the Amplifier cause the hair line of light to increase or decrease in length. As the film moves past the line of light, a track is recorded on the film which varies in width (or area) and is known as a Variable-Area Sound Track. The intensity of the light reaching the film is controlled by the "Sound-Track Exposure Knob," and is indicated by the reading on the "Sound-Track Exposure Meter." The "Sound-Track Exposure Knob" turns the amplifier "on." If the Knob is turned only enough to throw the switch, rehearsals may be heard in the headphones without the Exposure-Lamp burning, thus extending the life of the Batteries and Lamp.

Sound-track exposure will vary with processing, and tests should be made to determine the best exposure for your film and processing. Run the

film after processing and choose the exposure that gives the best sound with the least distortion.  

Several tests were made with various types of film to find the one best suited for the scenes that were to be shot. When the tests were made, detailed records were kept of the camera lens settings and the positions of the amplifier control knobs. The type and intensity of light and acoustical conditions were also recorded. With this information available it was possible to determine to some degree the most satisfactory type of film for the production. This decision was made when the processed film was screened and the finished product compared with the camera and amplifier settings made at the time the different scenes were shot.

In order to keep the processing constant, all of the processing was done by the firm that supplied the film. This is especially important in order to keep the sound-track exposure from varying too much. Regarding sound-track exposure the technicians indicate that, "If films are processed by independent laboratories or at home, the sound-track exposure may vary as much as two points." The picture part of the film will also vary when processed by different firms but that constancy was not as important here as in the development of the sound-track. Different types of film were used for the various scenes because of the varying intensity

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3 Ibid., pp. 4-5.
4 Ibid., p. 5.
of the light and acoustical conditions but the majority of the production was shot on an all-around, fully panchromatic emulsion type of film with an ASA Rating of 64-Tungsten. This is a fine grain film and if properly exposed will give sharp brilliant pictures with sparkling highlights and full depths of shading and gradation. This type of film was used for the inside scenes and the natural light was supplemented with two to four RFL-2 photoflood lamps which were mounted on a light bar that held the lamps and the camera. The photoflood lamps were controlled by two switches which turned on two lamps at a time. These lamps switches made it possible to reduce the amount of lighting easily as the characters in a scene approached the camera. No artificial lighting was used on the outside scenes but in bright sunlight a K-2 yellow filter was used to cut down some of the light and make possible the use of the faster film.

A slower type of fully panchromatic film was used for the scenes shot in bright sunlight. This film had an ASA rating of 32-Tungsten 20. The manufacturer noted that this was:

A fast fully panchromatic film which may be used under all weather conditions. Remarkably fine grained for its speed, this film provides the amateur with an all-around film which may be processed at home under a green panchromatic safelight with excellent results. Completely


6Ibid., p. 5.
sensitive to all colors of the spectrum, it produces pictures of color gradation satisfactory to the most exacting demands. Projects superb, large clear pictures with theater quality sharpness and brilliance. 7

All of the film used was very satisfactory for the scenes that were shot and was fast enough for the lenses used in the camera.

Three different lenses were used in filming this production. The camera was purposely equipped with a three lens turret so that the different lenses were conveniently available at all times. A normal one inch lens which stopped down to f:1.5 was used for shooting most of the outside scenes. Where close-ups with several characters were in the scene; a 17mm. wide angle lens which could be stopped down to f:2.7 was substituted. A telephoto lens was used for distant shots and for medium and close-ups calling for extra fine detail. The telephoto lens also made it possible to film two scenes with the same camera location. The telephoto lens used was a three-inch one that could be stopped down to f:2.9. All of the lenses used were of the focusing type, so it was necessary to determine the exact distances before filming a scene. In case there was considerable movement of the characters in the scene either toward or away from the camera, the focus was set at the average distance the characters would be in the scene. According to McKay 8 this will produce sharp pictures if the lenses are

7 Ibid., p. 5.
of good quality, but when possible the camera should be stopped and a new focus made. In several scenes it was thought best to use the average distance for focus as to have stopped the camera in the middle of the scene would not only have interfered with the action but would also have broken the continuity of the narration on the sound track. The distances in all of the other scenes were measured accurately to the foot, and to the inch in the close-ups.

McKay, in the same discussion, states:

Except for extreme close-ups it is not necessary to focus to the inch, but do not set the focus at 25 ft. when the subject is only 6 feet away. If you have no judgment of distance, use a rangefinder.

A rangefinder was used where it was thought expedient to do so but in all of the other scenes a steel tape was used to measure the distances accurately. A line from the end of the lens to the tip of the subject's nose was the distance measured for each scene.

Houck says with regard to lens settings:

... for the utmost in accuracy where close-up work is involved, measure the distance from the subject to lens (or subject to film plane) with a steel tape and rely on the accuracy of the lens focus scale above the reading obtained from a rangefinder. Rangefinders are entirely adequate for most of the problems encountered in picture-taking, but whenever the depth of field is very small because of an extremely high aperture and a very close-camera-to-

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9Ibid.

subject distance the lens scale is a far better bet.

Care was exercised in observing all of the above mentioned techniques in lens settings and, in Houck's words, "lenses were used that were of good quality and above the threshold of versatility."\textsuperscript{11}

Another important piece of equipment used in taking moving pictures is the photo electric exposure meter. According to Kinzer:\textsuperscript{12}

The photo electric exposure meter—photography's most useful accessory—has undergone some remarkable changes in the past decade. An amateur or a professional coming back to the field today after long absence would probably be impressed by the trend toward determining exposure by measurement of incident light. Today, nearly all leading exposure meters are provided with devices for reading incident light, and one is made primarily for incident light.

Incident light is that which falls upon the subject from the source. Reflected light, logically enough, is that which reaches the camera lens after being reflected from the subject. The principle of the reflected light measurement is that the meter registers the same light as the camera sees. This is all very well, except in special cases—but even the fairly advanced amateur soon realizes that most of his picture situations are "special cases" in this sense.

A photo electric exposure meter that would measure both reflected and incident light was employed. The use of this type of meter was necessary to determine the most accurate settings for the camera lenses. Although the initial

\textsuperscript{11}\textit{Ibid.}, p. 116.

\textsuperscript{12}H. M. Kinzer, "What About Incident Light?" Photography, 30:60, March, 1952.

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expense of a good meter seemed high, it was found that correct light readings not only gave more desirable results in the pictures obtained, but also eliminated most of the guess work in exposure problems. Experience shows that there can be a small amount of error in exposure in working with black and white film without seriously affecting the finished product. This fact was attributed to the good quality of most black and white film, and the correction that was made when the film was processed.

A companion piece of the light bar and camera was the tripod and tilting pan head. These two pieces of equipment are a "must" if satisfactory results are to be obtained. An authority on moving pictures makes this statement about the tripod:

"Most valuable movie-making accessory for any fan, professional or beginner, is a good, firm tripod with adjustable head that tilts for making high and low angle shots, and swivels for taking panoramas. If you lack a tripod, use any solid support that is handy--tree, fence, rock, light pole... anything."\(^{13}\)

Although it is possible to shoot scenes with a movie camera without using a tripod or some solid support, it is best always to use one. This is especially true with the sound-on-film camera which is heavier than the silent camera. The tripod used was a two-section one of tubular aluminum with a tilting pan head that was marked in degrees for accurate panning. The light weight yet sturdy construction

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of this tripod made it very handy for use in this production.

A piece of equipment that was often used for inside scenes, was a dolly. Bertsch\(^\text{14}\) relates how it is possible to make a dolly that is suitable for amateur productions and yet efficient enough to allow for screen effects that would compare to those produced by professionals. The dolly made for use in this production was found to be very satisfactory. The dolly made it possible to move the camera in and out of scenes and follow movement of subjects in a scene. It was especially useful when scenes in a hall were filmed and movement had to be followed along the corridor.

Another piece of equipment that was used was the microphone boom. The boom was necessary when it was important to pick up sound from the center of a scene. The boom held the microphone just high enough to be out of the picture yet close enough to record the sound. In scenes where the sound was picked up from the side of the scene the microphone was held by a student. The technicians say this regarding the microphone:

> Always place the microphone as close to the speaker as possible. This is especially important if pictures are recorded in large halls or rooms that have a noticeable echo.

> The microphone should be placed or held just outside the picture. If a more professional appearance is desired in making films the microphone boom may be purchased to swing the

microphone overhead in a manner used by professional studios.\textsuperscript{15}

When narration was recorded, a camera man's neck strap was used to hold the microphone. The neck strap was important as it held the microphone the same distance from the narrator at all times and made more even recordings. If the microphone was not held by a neck strap there were many "highs" and "lows" in the sound track which were caused by the microphone being held at uneven distances from the narrator's lips. This was corrected sometimes when the camera operator or a pupil was available to adjust the amplifier but many times it was impossible to do this because of limited help. The writer was "camera man," "amplifier man," "boom man," "director" and occasionally the "narrator" in this production. The conditions made it impossible to do otherwise.

The sound-on-film camera was built to operate from 115 volt-60 cycle current.\textsuperscript{16} This is the type of current that is ordinarily found in homes and schools. When pictures were shot in or near the school, the camera was operated from the power outlet there. However, many of the scenes were shot at considerable distances from power outlets. In order to operate the camera on these locations it was

\textsuperscript{15} Berndt-Bach, \textit{How To Use Your "Cine Voice" 16mm Sound-On-Film Recording Camera} (Hollywood: Berndt-Bach, Incorporated, 1951), p. 3.

\textsuperscript{16} \textit{Ibid.}, p. 7.
necessary to have a portable power supply unit. This unit consisted of a six volt direct current to 115 volt alternating current converter which was mounted in a convenient carrying case. The converter was connected to the six volt storage battery in a car, which furnished the power for locations away from school. A 25 foot heavy duty extension cable, with at least number sixteen gauge wire, was used to carry the current from the converter to the camera. The technicians say this about the operation of the converter:

Large battery clips are provided for connecting the unit to your car battery or any 6 volt storage battery. The battery clips can be connected to battery terminals without regard for negative or positive.

The Portable Power-Supply Unit should be turned "on" before the Camera is turned "on," to avoid starting the unit "under load." If the "Cine-Voice" Camera is operated at some distance from the storage battery, a heavy duty extension cable (such as sold in hardware departments for electric lawn mowers) should be used on the 110 volt camera side of the Portable Power Supply. Extensions should not be used on the 6 volt battery connecting leads.17

The amplifier and sound track exposure lamp were powered by dry cell batteries such as are commonly used in portable radios.18 These batteries were small and compact and a convenient source of power for the amplifier and sound track exposure lamp. There were three types of batteries:

17 Ibid., p. 7.
18 Ibid., p. 5.
filiaments, (2) two "B" batteries of 45 volts each which furnished the power for the grids, and (3) two 6 volt batteries that provided current for the sound track exposure lamp. According to the technicians it is important that all of these batteries be in good condition if satisfactory results are to be obtained.\textsuperscript{19} A battery testing meter was built into the amplifier for testing purposes so it was possible to tell in a moment the condition of the batteries. It was necessary to keep "spares" at all times in case a battery wore out or suddenly failed to function. This occurred while two of the scenes were being filmed.

It was necessary to have the amplifier turned on during rehearsals so this made extra wear on the batteries and shortened their useful life. The "B" batteries seemed to wear out the fastest.

There were times when it was necessary to film a scene several feet from the school building. This necessitated the use of a long extension cord in order to connect with the nearest power outlet. As has been previously mentioned, it is best to use a heavy duty cord so that the voltage is not reduced to the point where the speed of the camera is affected. If the camera is not operated at 24 frames per second, or sound speed, the sound effects on the film are distorted.

According to Dale\textsuperscript{20} the producer of a film should

\textsuperscript{19}Ibid., p. 6.

have about twice as much film for shooting the scenes as is necessary for the final production. This refers primarily to the production of a silent film, but proved to be a good estimate for the amount of film needed for this production. However, the shooting of sound motion pictures involves more problems than the silent so tends to require even more film.

A duplicate of each scene was shot as insurance against errors that were not anticipated. It was not always possible to shoot a duplicate of the scene and in one case the results of not doing so caused a year's delay in getting the proper scene filmed over again.

The film was mailed to Chicago by parcel post as soon as a 100 foot roll was exposed. The time involved between mailing and receiving the processed film was from 12-18 days. The processed film was generally returned wound backwards and had to be rewound on a set of rewrinds before being screened. After the film was screened the reel was labeled as to the acceptable parts and filed away for future use. If the scenes were unsatisfactory it was necessary to arrange for re-shooting the scene. This involved many disappointments and delays.

Both bulk and camera-ready film were used. The use of bulk film made it possible to effect some savings in the original purchase, about 20 per cent, but the film had to be spooled for the camera before it could be used. This
required a dark room, safety lamps and rewinds. The user of bulk film also paid for the processing of the film and the mailing charges both ways. The spooled or camera-ready film which was generally ready for the camera was more expensive but the initial price included processing and return postage. The spooled film was often sent wound backwards and had to be rewound before using. This required a dark room, safety light, camera reels and rewinds. It was necessary to check every reel to see if it was properly wound before filming a series of scenes. If this was not done unnecessary delays and disappointments were caused.

A 16mm sound projector was necessary for screening the processed film. Most any projector of this type was satisfactory, but it was found to be important to make sure it was clean and in perfect operating condition. A projector with a reverse was found to be helpful for backing up and reviewing scenes without the inconvenience of re-threading and possibly damaging the film. It was especially important that the projector be clean as scratches on the original film would show up on any duplicate prints that were made from it.

When a scene was considered good enough for the production, it was cut out of the initial print, numbered according to the scene, labeled and placed in a small container on an assembly board. Then as soon as all of the scenes were finished it was a simple process to start with
scene one and to splice the remaining scenes on in the correct order.

Two types of splicers were used for fastening the film together. An electric splicer which welds the film without the use of cement was used for most of the joints. However, it was discovered that occasionally two different types of film would not weld satisfactorily. In this case an ordinary wet splicer using cement was used. There was one disadvantage in using an ordinary wet splicer with sound film. Authorities have stated in regard to splices that:

Splices across a motion picture sound-track vary the density of that particular area of track and often a transparent hair-line is also left at the splice. The increased density and the hair-line cause a "popping" sound in the loudspeaker as each splice passes through the sound projector. To eliminate this objectionable noise, the splice can be silenced or "blooped," as it is called by motion picture film editors.

Taxcel cellophane tape #0037566, which is black and opaque, is excellent for "blooping" splices. After the film splice has been made, cut a triangular strip of tape slightly wider than the space between the picture frame and film edge and about one 16mm picture frame in length. Use scissors or a razor blade to cut the triangle of tape.

Stick the triangular "bloop" of cellophane tape on the glossy side of the film, centering the peak of the triangle at the center of the splice. Any excess tape that hangs over the film's edge should be trimmed away.

Negative and reversal films should be "blooped" after editing before prints are made. The black cellophane tape "bloop" silences the splice by covering it up, in-so-far as the sound reproducing photoelectric cell in the projector is concerned. The "bloop" itself is not heard, as it represents
an artificial sound wave too low in frequency to reproduce over the projector sound system.

In splicing, a straight splice such as is made by the Griswold Splicer, is preferred. One edge of the splice falls between the picture frames; the other edge of the splice should be placed in the lower part of the picture frame, which is usually the darkest area of the picture.21

Another piece of equipment that was found useful was a 16mm. viewer. This was used with the rewinds and was mounted on the rewind board. The viewer made it possible to examine each scene critically and at the desired speed. The viewer also made it possible to examine individual frames and splices, and sound track, when it was thought necessary. The viewer did not reproduce the sound track so it was also necessary to check this with a sound projector. The viewer is probably more important for editing silent films, but it does have a place in the production of a sound film. The path of the film through the viewer must be kept clean so that the original film will not be scratched.

There were several pieces of equipment and insignia used by the patrolmen in this production. The patrolmen used the Sam Browne belts which are the standard insignia of the patrols.22 Auxiliary equipment which the patrolmen used were: badges, caps, raincoats and hats. This Auxiliary equipment was approved as standard for the community.23

23 Ibid.
Additional equipment were the "Safety Sallys" and the hand signs. These two warning signs were approved and recommended by the local police department. These warning signs were also approved by the law enforcement department of the state.

It was necessary to use a flag and flag pole in the scene showing the proper way for handling the flag. Both staff and flag were of the type approved by the state regulations.

II. PRODUCING THE FILM

Dale, in his discussion on the production of audio-visual materials, has stated that:

A scenario is a detailed plan in which the camera scenes are set up as they are to appear in the final film. Schools should never produce a film without carefully planning and writing a scenario. This is not a hard task but it requires detailed thinking. It means, first, that you must set down on paper the one big idea you are trying to put across and, then, put this idea in as many scenes as are necessary to convey it. To make a scenario (or a "shooting script") you must think in terms of pictures, not words.

It was evident in this production that it was necessary not only to think of the idea in terms of pictures but

24Caldwell City Code, Ordinance 615 Section 2, Police to Regulate Traffic, 1942.


27Dale, op. cit., p. 514.
also in terms of the sound effects that accompanied the pictures. The addition of sound to the pictures made it necessary to rehearse some of the action many times before it seemed suitable for shooting. When it was felt everything was ready, action started, and continued in conformity to a previously prepared scenario. This scenario as presented here was patterned after those of Hart and Wenger who have produced many school films.

Scene I. Introductory or Orientation Scene.

Location: In front of the school building.

Type of Shot: Medium. Used wide angle lens.

Remarks: It seemed important in a film of this nature that there should be some form of an introduction or orientation. This medium shot of the front of the school building was only one of the possible locations that might have been used for this purpose. However, since many of the activities of the patrol were closely connected with the school building, this background seemed especially suited for this scene.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, patrol unit with hand signs and insignia.

Light: Natural

Action: The patrol unit stood in a straight line parallel to the front of the building and facing the camera.

Narration: Patrols are a necessary part of any school program. In the scenes which follow we are

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28 William G. Hart, Roy Wenger, Making School Movies (Columbus, Ohio: Ohio State University, 1940), pp. 30-40.
going to show you what we think are some of the best ways of patrolling. We hope, that with some changes made necessary by local traffic laws, you will be able to use, and also improve, on our methods.

Scene II. Patrol Captains

Location: On the grass at left edge of front walk.

Type of Shot: Close-up. Used wide angle lens.

Remarks: This scene was inserted to honor the captains and to initiate the part the patrolmen would have in this production.

Equipment: The same equipment as was used in Scene I, but with the addition of the microphone boom.

Light: Natural

Action: The three captains stood in a straight line parallel to the front of the building and told about their part of the picture.

Narration: I am Patrol Captain, Dennis Drown. I am Patrol Captain, Jimmy Sparks. I am Patrol Captain, Larry Ward; and we are going to tell you about our patrols.

Scene III. Patrol Unit.

Location: Center of front walk.

Type of Shot: Close-up. Used wide angle lens.

Remarks: The idea of this scene was to show what was meant by a patrol unit and to indicate that it could be made up of either boys or girls.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, patrol unit with hand signs and insignia.

Light: Natural.

Action: The patrol unit stood close together in a straight line parallel to the front of the building and facing the camera. The
patrolmen held their signs at their sides with arms extended downward.

Narration: A patrol unit is made up with a Captain and Lieutenant and as many patrolmen as are necessary to patrol the crossings. This is a unit dressed properly for going on patrol. They have hats, belts, badges, and signs. The unit may be made up of either boys or girls.

Scene IV. Patrol Unit Dressed for Rainy Weather.

Location: Center of front walk near the steps.

Type of Shot: Medium Close-up. Wide Angle Lens.

Remarks: The purpose of this scene was to show how the patrolmen dressed for rainy weather.

Equipment: The same equipment was used as in Scene III with the addition of rain hats and coats.

Light: Natural.

Action: The patrol unit stood in rows of two in front of the steps at the main entrance.

Narration: In rainy weather a unit wears a raincoat, patrolman’s hat, and uses the official sign.

Scene V. Unit Going on Patrol.

Location: Front entrance to the school building.

Type of Shot: Medium. Used wide angle lens.

Remarks: The purpose of this scene was to show the type of formation used when going on patrol. It was the patrolmen’s own idea that they march two abreast and put on their hats as they came out of the door.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, patrol unit with insignia and hand signs.

Light: Natural.
Action: The patrol unit marched out of the front
entrances to the building, two abreast, putting on their hats as they emerged
from the entrance.

Narration: The patrolmen in this scene are showing
you what they think is the proper form for
leaving the building to go on patrol. The
Captain and Lieutenants are leading their
unit.

Scene VI. Crossing Near the School.

Location: Eleventh and Denver.

Type of Shot: Medium. Used normal lens.

Remarks: The purpose of this scene was to show the
basic methods for patrolling at an inter­
section. This particular corner had heavy
pedestrian traffic and medium automobile
traffic.

Action: The patrolman stood in the correct position
and used the proper arm signals to hold the
pupils on the sidewalk. When there were no
cars within two blocks, the patrolman took
the proper position and signalled for the
pupils to cross, in single file. As soon as
all of the pupils were safely across the
patrolman returned to the curb. Then the
patrolman waved the traffic on with her hand
and at the same time remained in position
to hold back on-coming pupils.

Equipment: Sound camera and amplifier, exposure
meter, portable power supply, power cables,
tripod and pan head, amplifier stand, student
narrator, one patrolman with insignia and
hand sign, several pupils.

Light: Natural.

Narration: We are now at a crossing near the school
and the patrolmen are going to show you what
they think is the best form for patrolling
at crossing. You will notice the patrolman
stands on the curb, in the center of the
walk, and keeps the pupils back until there
is a safe time to cross. When there are no
cars within two blocks, the patrolman steps
Scene VII. Busy Crossing Several Blocks from School.

Location: Corner of Denver and North Kimball.

Type of Shot: Medium with pan. Normal lens.

Remarks: The purpose of this scene was to show the basic methods of patrolling at an intersection where there was heavy vehicle traffic and also heavy pedestrian traffic.

Equipment: The same as used in Scene VI.

Light: Natural.

Action: The action in this scene was the same as in Scene VI only the vehicle traffic was heavier and greater precautions were taken by the patrolmen.

Narration: We are now at a crossing where there is very heavy traffic and the patrolmen are going to show you how they patrol at a crossing like this.

The patrolman stands on the curb in the center of the walk and holds the pupils back until there is a safe time to cross. When there are no cars within two blocks, the patrolman steps into the street, not more than one foot from the curb, holds out his sign signalling the cars to stop, and tells the pupils to cross.

When all of the pupils are safely across, the patrolman steps back on the curb and waves the cars on, either with her hand or her hat.

Scene VIII. Crossing with Stop and Go Signal.

Location: Eighth and Cleveland.

Type of Shot: Medium. Used Normal lens.
Remarks: The patrolmen who helped to make this production did not patrol at any crossing where there was a stop and go sign. However, it was felt that in the future, patrolmen from this school might have to patrol at such an intersection so this scene was added. It was also assumed that other schools who had patrols at stop and go crossings might wish to use this film for training purposes.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, two patrolmen with insignia and hand signs, pupils from the school.

Light: Natural.

Action: The patrolmen took the same position on the sidewalk as in the two preceding scenes but determined the proper time for the pupils to cross by observing the stop and go light. When the light was red the patrolman looked to the left to see that there were no cars making a right turn. The patrolman then took one step to the left, in order to better observe traffic trying to make a right turn, and told the pupils to cross. When the yellow warning signal showed, the patrolman stepped back into position on the sidewalk and stopped the pupils from crossing.

Narration: We are now at an intersection where there is a stop and go signal. The patrolmen are going to show you what they think is the proper way to patrol at a corner like this. You will notice that the patrolman stands in the center of the walk and holds the pupils back until the light is red. When the light is red, and the traffic has stopped, the patrolman looks to the left to see that there are no cars making a right turn, then steps to the left and tells the pupils to cross.

As soon as the light is green, or, on the yellow warning signal, the patrolman steps into the middle of the walk and stops the pupils from crossing.
Scene IX. Placing Warning Signs.

Location: Eleventh and Chicago.

Type of Shot: Medium. Used normal lens.

Remarks: These warning signs were used by some school patrols. The experimenter has concluded that they were very effective. Because of the element of danger it was felt that a scene on this method was important. These Safety Sallys were used by the school patrol that helped to make this film. The warning signs were placed at the most dangerous intersections.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, patrolman with insignia, Safety Sally.

Light: Natural.

Action: The patrolman picked up the Safety Sally and observed the traffic. When there were no cars within two blocks, the patrolman walked to the center of the street and placed the sign at the edge of the crosswalk. The patrolman observed the traffic and then carefully returned to the curb.

Narration: When Safety Sallys, or other warning signs, are used at crossing, the patrolman going on duty takes the sign and stays on the curb until there are no cars within two blocks. Then the patrolman steps into the crosswalk and goes to the center of the street to place the sign, watching all the time for traffic.

When the sign has been placed in the proper position the patrolman carefully returns to the curb.

It is always best to have two signs, one for each crosswalk.

Scene X. Crossing Where a Car Is Obstructing the Patrolman's View.

Location: Denver and North Kimball.
Type of Shot: Medium close-up. Used wide angle lens.

Remarks: The circumstance that was depicted in this scene was not unusual but did not occur regularly. When it did occur it was important for the patrolman to know what to do.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, two patrolman and Captain with insignia and hand signs, pupils, automobile.

Light: Natural.

Action: The patrolman took his position on the corner while the Captain walked into the street far enough to see past the parked car. When the Captain observed that it was safe to cross, he signalled the patrolman to start the pupils across.

Narration: Sometimes cars are parked so close to the corner where the patrolmen are working that it is necessary for the Captain and Lieutenant to help the other two patrolmen. The regular patrolman stays on the sidewalk and holds the pupils back while the Captain goes into the street far enough to see past the parked car. When he can see that it is safe to cross he signals to the regular patrolman to start the pupils across.

Scene XI. Funeral Procession or Procession Displaying The Flag.

Location: Tenth and Belmont.

Type of Shot: Medium. Used telephoto lens.

Remarks: Very often there were funeral processions and occasionally patriotic processions going by the corner where the patrolmen were stationed. The patrolmen themselves decided on the proper display of respect for these occasions. This scene showed their method. They have received special citation from the local chief of police.
and commendations from many families for this method.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, amplifier stand, student narrator, Captain of the Patrol with insignia.

Light: Natural.

Action: The patrolman stood at attention on his corner and removed his hat with his right hand and placed the hat over his heart. He placed the hat again on his head indicating the procession had passed.

Narration: When a funeral or patriotic procession is passing by the corner where the patrolman is stationed, the patrolman takes off his hat and places it over his heart until the entire procession has passed the corner.

Scene XII. Handling The Flag.

Location: Around the flag pole at the front of the school building.

Type of Shot: Medium. Used normal lens.

Remarks: Several years ago the patrolmen requested that they be allowed to take care of the flag. Their own ideas were used for the action in this scene.

Equipment: Sound camera and amplifier, exposure meter, power cable and plug to connect with power outlet from the building, tripod and pan head, amplifier stand, student narrator, patrol unit with insignia and United States Flag, flag pole and fittings.

Light: Natural.

Action: The patrol unit marched in formation to the vicinity of the flag pole with the four patrolmen forming a line facing the camera. The Captain and Lieutenant fastened the flag to the rope and raised and lowered and folded it while the four patrolmen saluted. After the flag was folded, the
patrolmen marched away from the flag pole toward the entrance of the school building.

Narration: In some schools the patrolmen take care of the flag. The following scene will show the proper method of raising, lowering, and folding the flag.

Scene XIII. Going Off Patrol.

Part I. On the Outside.

Location: Sidewalk leading to the front entrance of the school building.

Type of Shot: Medium. Used wide angle lens.

Remarks: This was the formation chosen by the patrolmen for going off patrol.

Equipment: Sound camera and amplifier, exposure meter, power cable and plug to connect with power outlet from the building, tripod and pan head, amplifier stand, student narrator, patrol unit with insignia and hand signs.

Light: Natural.

Action: The patrol unit with the Captain and Lieutenant leading, marched along the sidewalk, two abreast, and into the building. As the patrolmen entered the building they removed their hats.

Narration: This unit is showing what they think is the correct formation when coming in off patrol.

Part II. On the Inside.

Location: In the front hall where the patrolmen keep their equipment.

Type of Shot: Medium close-up. Used wide angle lens.

Remarks: This scene was included to show how and where the patrolmen placed their equipment and how they proceeded to their classes.
The scene also suggested a use for old equipment.

Equipment: The same as in Part One with the addition of: camera dolly, light bar, four 500 watt reflector photoflood lamps, student narrator, student light operator, student to handle power cables, box with used equipment, patrol belts.

Light: Natural supplemented by four 500 watt reflector photoflood lamps and hall lights.

Action: The patrol unit entered the building and came down the hall to the place where they kept their insignia and equipment. They placed their hats on a shelf in a neat row. Then the unit fell into formation and marched to their classes.

The camera was then focused on the box of used equipment while the narrator explained its use.

Narration: This patrol unit is showing you what they think is the proper method for coming into the building and putting away their equipment when going off patrol. Notice how neatly they place their hats, signs and coats. Then they quietly form rank and march to their classes. The box at the left contains old or worn hats and equipment which the patrolmen use on rainy days. This helps to keep their regular equipment in better shape.

Scene XV: The Patrolmen and Pupils of the Lower Grades.

Location: Front entrance of the school building.

Type of Shot: Medium. Used wide angle lens.

Remarks: This scene was included to emphasize the responsibility of the patrols to pupils of the lower grades.

Equipment: Sound camera and amplifier, exposure meter, portable amplifier stand, long power cable and plug to connect with power outlet in the school building, tripod and pan head, student narrator, pupils from the lower grades.
Light: Natural.

Action: Several pupils of the lower grades walked out of the front entrance of the school building.

Narration: The patrolmen are especially helpful to pupils of the lower grades who have trouble in crossing at dangerous intersections.

Scene XVI. The Patrolmen and the Superintendent of Schools.

Location: The office of the Superintendent of Schools.

Type of Shot: Medium close-up. Used wide angle lens.

Remarks: The purpose of this scene was to show the relationship of the patrols to the Superintendent of Schools.

Equipment: Sound camera and amplifier, amplifier stand, power cable, exposure meter, light bar, two photoflood lamps of 500 watts each, office furniture.

Light: Natural.

Action: The Superintendent of Schools sat at his desk and faced the camera.

Narration: The patrolmen are helpful to the Superintendent of Schools who is interested in the safety of all of the pupils.

Scene XVII. The Patrolmen and the Police.

Location: In front of the police station.

Type of Shot: Medium. Used normal lens.

Remarks: The purpose of this scene was to show that the work of the patrolmen was related to that of the police department.

Equipment: Sound camera and amplifier, exposure meter, portable power supply, power cables, tripod and pan head, Chief of
Police and Lieutenant.

Light: Natural.

Action: The Chief of Police and the Lieutenant stood in front of the police station facing the camera.

Narration: The patrolmen are helpful to the Chief of Police and his officers, who are responsible for the traffic safety of their city.

Scene XVIII. Closing Scene.

Location: On the lawn in front of the school building.

Type of Shot: Close-up. Used wide angle lens.

Remarks. This scene was used to end the story and motivate three Captains.

Equipment: Sound camera and amplifier, amplifier stand, exposure meter, microphone boom, long power cable and plug, tripod and pan head, three patrol Captains with insignia.

Light: Natural.

Action: The three Patrol Captains faced the camera and one Captain did the speaking part.

Narration: Well, this is the end of our story. We have enjoyed showing you how we patrol and we hope it will help you do a better job of patrolling.

The closing scene concluded the part of the production handled by the script, but some additional information that might be helpful to the reader will be included.

It was apparent that there were no references cited in any part of the script. This was purposely done to keep
the script in as simple form as possible and not to inter-
rupt the subject matter content.

Any methods used by the patrolmen to direct the
pupils at intersections were authorized by the local police.29

The warning signs were placed and used according to
local ordinance.30

The flag was handled in accordance with the direc-
tions given by a national service organization.31

The use of insignia, titles, and plan of organization
were in accordance with the rules established by a national
organization that assisted with patrol activities.32

A scene for the filming of trailers was purposely not
included. The proper equipment to make the type of trailer
that was preferred for this production was not available,
so trailers were made by a professional studio that special-
izes in this work.33 A professional studio can add some
features that were desirable in a trailer. The studio was
supplied with a rough draft of the contents of the trailer
and the type of music desired for the musical score. The

29Caldwell City Code, Ordinance 615 Section 2,
Police to Regulate Traffic, 1942.

30Ibid., p. 102.

31William Hillcourt, Handbook for Patrol Leaders

32"Standard Rules for the Operation of School Safety
Patrols," American Automobile Association (Washington, Dis-

33Irving Mack, "An Organization of Craftsmen Special-
izing in Announcement Films for TV and Theater Use," Filmack
Trailer Company (Chicago, Illinois, 1953).
professional studio completed the production of the trailers at a cost of twenty cents per word.

This chapter has been done in considerable detail with the hope that it would prove beneficial to any future educator who might desire to attempt a similar production.
CHAPTER IV

THE USE OF THE FILM

The chief reason for producing this film was the development of a teaching aid for training safety patrolmen. This aid was meant to supplement other methods for training and it was hoped it would make the job shorter and produce more lasting results. As has been previously cited the idea of using a film for training is not new and has been proven to be a very effective aid. Davidson\(^1\) has stated that:

\[\ldots\text{ Every day the nation's teachers are becoming more convinced of what the Army and Navy learned during the war—that by use of films, approximately 40 per cent more knowledge can be forced into the cranium; and what is more, will stay there.}\]

The use of the film as a teaching and training aid made it necessary to follow the usual procedure that a teacher would employ in using a film in classroom work. First of all there has to be a need for the visual aid and this factor has already been established in a previous chapter of this paper.

The availability of the teaching aid will not be a problem as the producer will always have copies of the film.

\(^1\)Bill Davidson, "The Big Boom in Visual Education," Coronet, 24:151, June, 1948.

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for his own use and also for others who might want to use this teaching aid.

The next step in the use of the film involved the familiarization of the user with the contents of the teaching aid. The user should preview the film and know what it contains so as to be able to suggest to the pupils the things they should observe carefully. The narration and sound effects must be carefully previewed as well as the pictures.

The writer has found that in the use of a visual aid of this nature it was better to show the film to small groups than to large ones. A patrol unit of six to twelve pupils was found to be an ideal size for a showing. An additional advantage of showing to a small group is the possibility of using a small room which is many times available when a large room will not be. Small groups generally provided for more concentrated attention on the material being presented. Undivided attention should be required during the showing of the film.

As soon as the film has been presented there should be an immediate check-up, either oral or written and preferably both, to determine what points are not clear and to more firmly fix in mind the content of the film. The check-up should be followed by a thorough discussion of the film to further clarify any misunderstanding of parts and to add information not presented in the film.

As a "clincher" to the lesson, the patrol unit or
group of pupils under training was given equipment and re­
quired to go through the methods shown in the different
scenes of the film. When the performances of the pupils had
satisfied the instructor, the lesson was considered finished
and the pupils were assigned to patrol units and alerted for
duty. If the performance of the pupils being trained was
unsatisfactory, the instructor reconvened the pupils in the
projection room and showed the film again. The pupils were
briefed before the showing to note the points on which their
performance was unsatisfactory. It was advisable to hold
this second showing even if the trainees had performed sat­
isfactorily as they seemed to acquire even more from the
film after experiencing some of its contents and seeing it
a second or even third time.

During the year new patrolmen needed proper training
before being assigned to a unit. The film was used in the
same manner to train these new patrolmen who were to go out
to promote safety for other pupils at the street crossings
in their town.

According to the evaluators the film had a few other
uses besides that of training patrolmen. The evaluators
stated that the film was valuable for informing civic groups
of the importance and the nature of the work done by the
patrols. The evaluators also felt that the film could be
used to stress proper flag etiquette and to instill in the
minds of non-patrolmen the importance of co-operating with
the patrols.

For further information regarding the nature and specific content of the film the reader is referred to the Appendix which contains the complete Manual which should be used with the film.
CHAPTER V

THE EVALUATION

This film was shown to forty adults who were either connected with the supervision of safety patrols or had an interest in the safety program of the schools.

The producer had planned to have the film evaluated by ten patrol supervisors in as many schools distributed over the Boise River Valley and surrounding Caldwell, Idaho. However, because of interest and favorable circumstances the evaluation process was extended to seventeen schools and forty evaluators. The extra evaluators, in addition to the seventeen, were included because of their interest in safety and their nearness to the place where the film was being shown. Each of the forty evaluators were contacted personally about the showing of the film. The personal contact helped to avoid any misunderstandings regarding the nature of the project and also eliminated the trouble and expense of handling the film by mail both on the part of the evaluator and the producer. When the evaluator had no equipment for showing the film, the producer used his own projector and screen.

The Manual was presented to the evaluators for
consideration and the entire production process was explained in detail before the showing of the film. After the film was shown, additional time was allowed for questions and then each evaluator was given an Evaluation Sheet and asked to evaluate the film. The Evaluation Sheet as used will be found in the Appendix, page 81, and was one of several suggested by Kinder¹ with a few modifications intended to make the results more valuable.

For reference purposes the names and addresses of the evaluators are listed here:

1. Allison, Ethel G., Nampa, Idaho
2. Anthony, Sister M. Leo, Boise, Idaho
3. Bedinger, D. W., Nampa, Idaho
4. Benner, Mrs. Mabel, Nampa, Idaho
5. Bitzer, Paul, Marsing, Idaho
6. Braden, C. O., Kuna, Idaho
7. Bray, Bertha, Fruitland, Idaho
8. Buchan, Ermil, Caldwell, Idaho
10. Culver, Thelma B., Nampa, Idaho
11. Davison, Glenn E., Nampa, Idaho
12. Herndon, Mrs. Anna, Payette, Idaho
13. Herron, Lois, Nampa, Idaho
14. Hogarth, Mary A., Boise, Idaho

15. Hollingshead, Mary, Boise, Idaho
16. Holmes, Paul L., Notus, Idaho
17. Houston, Ray M., Greenleaf, Idaho
18. Hudson, Claud S., Caldwell, Idaho
19. Hulcy, Mrs. Katherine, Notus, Idaho
20. Jensen, Edna, Boise, Idaho
22. Miller, Kathryn, Boise, Idaho
23. Mitchell, F., Boise, Idaho
24. Ransom, Mrs. Bessy D., Payette, Idaho
25. Rice, Howard, Boise, Idaho
26. Sarbach, E. G., Boise, Idaho
27. Sheldon, Joe, Boise, Idaho
28. Smith, A. E., Boise, Idaho
29. Swedenborg, Bess, Boise, Idaho
30. Von Drak, Bob, Caldwell, Idaho
31. Wells, Calvin G., Boise, Idaho
32. West, A. G., Boise, Idaho
33. Wilske, Emil, Boise, Idaho
34. Wilson, Hugh, Boise, Idaho
35. Wilson, Robert R., Boise, Idaho

Five individuals were willing to evaluate the film, but requested that they remain anonymous. Because their suggestions were useful they were included in the tabulations.

The evaluators were arranged into the following
classifications: Elementary Teachers (14); Elementary Principals (8); Junior High Teachers (5); High School Teachers (3); Superintendents (1); College Students (1); College Professors (2); Parents (1); Anonymous (5).

Part I of the Evaluation Sheet dealt with the major purposes for which the film could be used. The Evaluation Sheet had places for each evaluator to list three major purposes, but not all of the evaluators listed that many. Twenty-nine of the evaluators indicated the film could be used to train Junior Patrolmen; eighteen indicated the film could be used to teach pupils safety and co-operation; eleven indicated the film could be used to teach respect for and the correct method of handling the flag; eleven indicated the film could be used to educate adult groups regarding the work and value of the safety patrols; eleven thought the film could be used to introduce a safety patrol program or safety unit in the school; six did not indicate any major purpose for which the film could be used.

Part II had to do with the recommended level for using the film. The evaluators indicated levels as follows: primary (17); elementary (37); junior high (22); senior high (3); college (2); adult (7). There was one evaluator who did not indicate any level at which he thought the film could be used. Two evaluators indicated the film suitable for all of the levels listed on the Evaluation Sheet.

Part III evaluated the quality of the sound and
photography. None of the evaluators indicated the sound as poor. Thirteen indicated the quality of the sound as fair; twenty-one, as good. There were four evaluators who thought the sound was excellent. Two evaluators made no comment regarding the quality of the sound.

In regard to the photography, none of the evaluators indicated the quality of the photography as poor. There were four evaluators who indicated the quality of the photography as fair. Twenty-three indicated the quality of the photography as good; four thought the photography was excellent. One evaluator commented that he thought the photography and sound were very good considering the age of the pupils. There were nine evaluators who made no comment regarding the quality of the photography.

Part IV was concerned with the special strengths or weaknesses of the film. The following are quotations of the evaluators:

1. "Very effective teaching aid and pupil interest would be high because it is done by the pupils."

2. "It shows what good school spirit and orderly discipline can accomplish."

3. "Excellent for the level at which it was produced. Congratulations!"

4. "No obvious weakness. I think this was a fine film and a very worthwhile project."

5. "I liked the use of children's voices for explanation."
6. "A good amateur film."

7. "Very well planned."

8. "Great teaching value."

9. "More valuable because it is made by the pupils themselves. I liked the exactness of their motions."

10. "No special weakness. Very good throughout."

11. "It could be better, yes, but if you do much better you will lose the purpose of the picture. Most children like pictures of this type on their own level."

12. "Good patrol training."

13. "Think it covered the ground very well."

14. "Patrols well trained."

15. "Made by boys and girls--for boys and girls are the best teachers."

16. "We could use this to an advantage in our school."

17. "Especially helpful because it shows the actual children at work."

18. "Repetition always weakens the movement of the story."

19. "Children might improve in the expression and dramatic elements of the film."

20. "Diction perhaps a little fast for some pupils."

21. "Could be more detailed."

22. "Fails to stress other responsibility besides safety patrol."
23. "Might aid to show pupils coming from walk to street with bicycle."

24. "Fails to show where safety patrols come from."

Ten of the evaluators made no comment regarding the strength or weaknesses of the film.

Part V of the Evaluation Sheet requested the evaluator to indicate if he thought the film taught what it was supposed to teach. All forty of the evaluators indicated the film taught what it was supposed to teach.

Part VI of the Evaluation Sheet requested an indication as to whether or not the Manual supplied useful information that was not given in the film. The tabulations showed that thirty-four of the evaluators thought the Manual supplied useful information. There were six evaluators who did not answer the question. None of the evaluators replied in the negative to this question.

Part VII of the Evaluation Sheet asked the evaluator to indicate a general estimate of the value of the film. The tabulations showed that none of the evaluators thought the film was poor. There were nineteen evaluators who thought the film was a good production and eighteen who felt that it was excellent. Three evaluators made no comment.
CHAPTER VI

SUMMARY AND CONCLUSIONS

SUMMARY

Purpose. The purposes of this study were: (1) the production of a 16mm. sound film to be used in the training of Junior Patrolmen, and (2) the evaluation of the film by adults who were directly concerned with the training of Junior Patrolmen.

Procedure. The study was primarily the production of the film; evaluation of it was secondary but not unimportant. The production was preceded by study in the field of educational film production. Several pieces of rather expensive equipment were acquired and experimented with to find out the best way to use the equipment. As a fore­ runner to the actual filming it was necessary to prepare a detailed script which contained all of the procedures that were involved in the making of the film. This script, as the master plan for the film, was developed with great care. Obstacles which were unforeseen at the time the script was started caused numerous modifications of it to be made.

After the script was prepared, it was necessary to
rehearse many of the scenes several times in order to make sure that all details of the action and sound effects were presented effectively. These rehearsals and the actual shooting of the scenes involved many problems such as:

1. getting the pupils excused from classes and arranging for them to make up their work,
2. finding desirable characters for the parts,
3. finding a convenient time and suitable weather for the actual filming,
4. arranging for reshooting scenes that proved unsatisfactory for the production,
5. finding and training narrators with suitable voices.

After the scenes had been filmed and the film processed, came the job of editing. This involved many hours of screening scenes and selecting the best for the final production.

When editing was completed, an extra "final" print was made as a safeguard in case the original print was damaged or destroyed. At this point the production was ready for evaluation.

Findings. In order to help determine if the film was educationally sound and accomplished what it was supposed to do, the producer set up a plan of evaluation. Ten patrol supervisors in as many different schools well distributed over the Boise River Valley and surrounding Caldwell, Idaho were asked to preview the film and evaluate it. Because of interest in safety an additional seven
schools including their patrol supervisors and several interested adults and teachers were added to the original group of evaluators.

The producer arranged personally with the evaluators for the preview of the film and thereby eliminated the handling of the film through the mail by both parties. The personal contact also made it possible to explain fully the nature of the project and prevented any misunderstandings. The time and place for the showing was arranged by the producer and evaluator. In cases where the evaluator did not have the proper equipment for screening the film the producer used his own projector and screen. The nature of the project was discussed with the evaluators and the Manual was explained. The film was then shown and the individuals present were given an Evaluation Sheet and asked to evaluate the film.

The evaluation indicated that while the film was highly acceptable and had many desirable features, it also had some weak points and limitations. The majority of the evaluators stated that the film was suitable for training Junior Patrolmen and also useful for other phases of a safety program. The Manual was unanimously approved by the evaluators as a supplement to the film. The evaluation further indicated that the film was a good teaching aid and taught what it was supposed to teach.
CONCLUSIONS

Limitations of the study. Before stating any conclusions the writer wishes to call attention to the fact that the present study is limited in the following respects:

1. There was a shortage of research material on an actual production which had been made by filming the scene and recording the sound on the same film simultaneously. This was probably due to the fact that the 16mm. sound-on-film camera for amateur use is a recent product. The producer was unable to find a report of any work of this type by elementary principals or teachers and therefore had to rely on the available material dealing with silent productions, and where the picture and the sound effects are recorded by separate instruments and then joined as accurately as possible in the technical and developing laboratory. This latter method is the type that is used by most of the secondary schools and colleges that have engaged in film production.

2. Lack of experience with some of the equipment used in making the sound film caused some mediocre results and an additional expenditure of time for the production.
3. Inadequate financial resources made it necessary to limit the amount of film that could be used on this production and further limited the extent of the laboratory and editing work that was necessary for this production.

Conclusions. From the evaluation, the producer of the film has concluded that the production was a success. This conclusion was based on these facts:

1. The majority of the evaluators, by their comments, indicated that the film was highly acceptable and had many desirable features.

2. The majority of the evaluators indicated that the film was suitable for many phases of safety work including the training of Junior Patrolmen.

3. The Manual was unanimously approved as a supplementary aid to the film.

4. All forty evaluators stated that the film taught what it was supposed to teach.

5. The producer has had many years of experience in the training of Junior Patrolmen and has used many visual aids for this work but sincerely believes that this production meets his demands more adequately than any other used.
The producer has further concluded that the film, even with its weak points, will make a valuable contribution to the teaching field and in addition will give experience and background for future productions.
BIBLIOGRAPHY
BIBLIOGRAPHY

A. BOOKS


B. PERIODICAL ARTICLES


Rosseland, Fred M., "Nine Years Without a Serious Injury to
Children on Their Way to or from School," *American City*, 36:684, November, 1926.

C. PUBLICATIONS OF ORGANIZATIONS


Filmack Trailer Company, Chicago.


D. LEGAL BULLETINS


E. UNPUBLISHED MATERIALS

APPENDIX
APPENDIX A

SOURCES OF FILM MENTIONED IN PAPER

Trained to Serve, American Automobile Association, Washington, D.C., 16mm Sound, Color, Free Rental.

Patrolling for Safety, Virginia Department of Education, Film Production Service, Richmond 16, Virginia, 16 mm Sound, Black and White or Color, Rent or Sell, Negative available for Television.

On Guard for Safety, American Automobile Association, Washington, D.C., 16 mm Sound, Black and White, Free Rental or Purchase.

How Patrols Operate, American Automobile Association, Washington, D.C., 16mm Sound, Color, Loan or Purchase.

Safety Patrol, General Motors Corporation, Dept. of Public Relations, Detroit 2, Michigan, 16 mm Sound, Color, Loan or Purchase.

Safety to and from School, Young America Films, Inc., 18 E. 41st St., New York 17, New York, 16mm Sound, Black and White, Sell, Owns negative for Television.

Safety Patrol, Safety Division of the Wisconsin Motor Vehicle Department, Madison, Wisconsin, 16mm Sound, Black and White, Free loan only to residents of Wisconsin.

Patrol Protection, University of Illinois, Division of University Extension, Champaign, Illinois, 16mm Silent, Black and White, Rent.

Safety on the Streets, Encyclopedia Britannica Films, 1150 Wilmette Ave., Wilmette, Illinois, 16mm Sound, Black and White or Color, Sell.

School Safety Patrols, Safety Division of the Wisconsin Motor Vehicle Department, Madison, Wisconsin, 16mm Silent, Black and White, Free loan only to residents of Wisconsin.
APPENDIX B

THE MANUAL


Purpose:

The purpose of the film is to show some of the different methods of patrolling and other factors directly related to them.

Contents:

The film begins with an introductory scene pointing out that patrols are an important part of a school program. The narrator states that the methods to be shown are not the only ones that can be used and may be changed to comply with local and state ordinances.

Three patrol captains introduce themselves and state that they are going to show and tell you about the way they patrol.

The next scene shows a patrol unit with insignia and equipment for going on patrol. The narrator indicates that the size of a unit depends on the number of crossings and places that they have to patrol, and further indicates that the unit may be made up of boys or girls.

The way the patrolmen dress for a rainy day is shown in the next scene. The narrator mentions the equipment that is needed.
The next part of the story shows the patrol unit coming out of the building and marching two abreast as they go to their corners to patrol. This method of going on patrol could be varied but it was felt that there should be some formation for this part as well as when coming in off patrol. The patrolmen put on their hats as they come out of the building and always remove them as they enter the building. This was their idea but a different method could be used without affecting the efficiency of the patrols.

The story then takes us to a corner near the school where vehicle traffic is moderate but where a large number of children are crossing the street. The patrolmen show how they patrol at a corner like this. The patrolmen use a wooden hand sign to warn the traffic and advances no farther than one foot from the curb into the street while directing the pupils across. This method of patrolling is approved and recommended by the local police but it is contrary to the national rules so the user of the film may have to make some explanations to his patrolmen if the method in the film is not in accord with local ordinances or state laws.

There is very heavy traffic at the crossing where the patrolmen are stationed in the next scene. The methods they use here are the same as at the previous crossing but with the traffic heavier the patrolmen should be more experienced and alert.

The patrolmen are stationed at a crossing where there
is a "Stop and Go Signal" for the next scene. The methods used are practically the same as those at other crossings but, in addition, the patrolmen have to watch the lights and also cars trying to make a right turn. The methods used here are those required by local regulations and they may have to be changed slightly when applied in other places. The traffic light was the three light type using red, amber and green.

The crossing scenes are followed by a scene showing the methods used in placing warning signs in the street. The sign used in this film is a "Safety Sally." The same methods could be used in placing other types of warning signals in the street.

Occasionally a car is parked so close to the corner where the patrol are working that the view of the street is obstructed. This scene shows what method is used for handling such a situation.

The patrolman in the next scene shows the proper method to use when a funeral procession or a procession carrying the flag of the United States is going by the crossing where the patrolman is stationed.

The following scene shows the patrol unit in the act of raising, lowering and folding the flag. The Captain and Lieutenant handle the flag while the remaining patrolmen salute.

Our story continues with the patrolmen in formation, marching by twos, as they come from their corners and into
the building to go off patrol. The camera follows the unit into the building where the film shows how the patrolmen put away their equipment and then form ranks to go quietly to their classes. The scene also includes some views and remarks about the use of old and worn equipment.

This part of the story is followed by three scenes showing pupils of the lower grades, the Superintendent of Schools and the Chief of Police and one of his officers. The narrator states that the patrolmen are helpful to all of these in maintaining good safety practices.

The story closes with three patrolmen facing the camera and stating that this is all of their story and that they hope it will help those who see and hear it to do a better job of patrolling.

Things To Look For in the Film:

1. The formation the patrolmen use while going on or coming off patrol.
2. The exact methods the patrolmen use at different crossings. Special notice should be taken of the patrolmen's position, hand signals, and alertness.
3. The methods for processions carrying the flag of the United States and funeral processions.
4. The procedure for the placing of warning signals.
5. The neat arrangement of patrol equipment in the building.
APPENDIX C

ORGANIZATIONS WHO SENT MATERIAL

Aetna Life Affiliated Companies
151 Farmington Avenue
Hartford 15, Connecticut

American Automobile Association
Pennsylvania at 17th St.
Washington 6, D.C.

Caldwell City Police
Caldwell, Idaho

Chicago Film Studios
1322 Belmont Avenue
Chicago 10, Illinois

DeVry Corporation
1111 Armitage Avenue
Chicago 14, Illinois

Encyclopedia Britannica Films Inc.
1150 Wilmette Avenue
Wilmette, Illinois

Filmack Trailer Company
1327 South Wabash Avenue
Chicago 5, Illinois

General Pictures Productions, Inc.
621 Sixth Avenue
Des Moines 9, Iowa

Geo. W. Colburn Laboratory, Inc.
164 North Wacker Drive
Chicago 6, Illinois

Midwest Film Studios
6808 North Clark Street
Chicago 26, Illinois

National Safety Council
20 North Wacker Drive
Chicago 6, Illinois
Peninsula Motion Picture Service
182 El Dorado Street
Monterey, California

State of Idaho
Department of Law Enforcement
Boise, Idaho

Superior Bulk Film Company
105 South Wells Street
Chicago 6, Illinois

Technical Advisory Service
Berndt-Bach Incorporated
7377 Beverly Boulevard
Hollywood 36, California

Telefilm Incorporated
6039 Hollywood Boulevard
Hollywood 28, California
APPENDIX D

EVALUATION FORM

Film Title: Methods For Junior Patrolmen

Length: 400 ft. Date Produced 1952

Subject Matter Field: Safety

Producer: Van Buren School, Caldwell, Idaho

16mm. Sound-Black & White

Name of Evaluator _____________________________________________

Position of Evaluator _________________________________________

Address ________________________________

City State

Synopsis: The film shows the organization plan of patrols and some of the equipment used. Patrolling at different types of intersections is shown and some of the factors directly related to safety patrols.

I. Write below the major purposes for which this film could be used.

1.

2.

3.

II. Recommended level for above purposes: primary___, elementary___, junior high___, senior high___, college___, adult___.

III. Sound: Poor___, Fair___, Good___, Excellent___.

Photography: Poor___, Fair___, Good___, Excellent___.

IV. Note special strengths or weaknesses:

V. Does the film teach what it is supposed to teach: Yes___ No___.

VI. Does the Manual supply useful information not given in the film: Yes___ No___.

VII. Your general estimate of the value of the film: Poor___

Fair___ Good___ Excellent___.