

whose motto is "Give the Customer What He Wants." There is also the educator, who is, perforce, a careful type. There are always school boards and parents and curricula and the elders of the community, and the educator must walk deftly around them all on little cat's feet. On the rare occasion when he has the opportunity to breathe life into the dry body of the teaching film, after one brief thrill of hope, he usually retreats into committee and comes out with the composite opinion of one hundred carefully selected representatives of opposing points of view, plus one hundred precautions against offending existing custom, dulling every sharp idea, and producing a piece of neutered pedantry that offends nothing but the lively imagination and the hungry

mind of the child it was intended to educate. Governments have a way, too, of standing over the camera's shoulder and fogging the lens with their breath. In fact the only party to the whole affair who can plead not guilty is the poor put-upon audience.

But the opportunity resides with the men and women who have consciously and seriously learned to command this new and exciting technique of communication. The whole job still lies ahead. This is a cooperative job between the sponsor and the documentary-film technician and among film makers themselves. All that is needed is to find the patterns of our society which need the lucid revelation of the camera's bright eyes. I believe the people want it.

—MARY LOSEY.

## Film Bookshelf

### Magazines

**Business Screen.** Issued eight times annually at six-week intervals at 812 N. Dearborn St., Chicago 10, Ill. (Subscription \$3 a year.)

The first national business journal of audio-visual communications. The leading source of news, information, and discussion of films for industry; designed for sponsors and users of commercial films. Contains detailed reviews of all advertising and public-relations films and filmstrips. Interesting articles about company plans for production, distribution, and utilization.

*Business Screen* has also published:

- (a) "An Index of Training Films." An annotated list of more than 2,000 industrial motion pictures and slidefilms and their sources for reference and training use in industry and vocational education. (50c.)
- (b) "The Sports, Physical Education, and Recreation Film Guide." Lists and describes more than 800 titles and sources. (50c.)
- (c) In preparation: "Sound Slidefilm Guide." 500 titles.
- (d) *See & Hear*. International Journal of Audio-Visual Education. Does for educational films what *Business Screen* does for sponsored films. (\$3 per school year.)

**Film World.** Published monthly by Ver Halen Publications, 6060 Sunset Blvd., Hollywood 28, Calif. (Subscription \$3 a year.)

Generally accepted as the most complete 16mm. trade publication. Regular departments are devoted to industrial, educational, church, and television films. A valuable directory lists nationwide sources of audio-visual equipment.

*Film World* also publishes:

- (a) *Business and Telefilms*, a quarterly of visual aids for industry. (\$1 a year.)
- (b) *Church Films*, a quarterly of religious visual aids. (\$1 a year.)
- (c) *School Films*, a quarterly of classroom visual aids. (\$1 a year.)
- (d) *Film World*, 16mm. film and industry directory. Advertised as the first complete source book of 16mm. information. Comment: A makeshift job replete with serious omissions and errors. Not recommended. (\$7.50.)

### Bibliography

"The Motion Picture," published by the American Library Association and Warner Brothers Pictures, Inc., 1946. Available without charge from the latter at 321 W. 44th St., New York City. Selected and annotated by Iris Barry, curator, Museum of Modern Art Film Library; Helen F. Conover, Library of Congress; Helen Fitz-Richard, Los Angeles Public Library. A bibliography of film books, covering the history, production, appreciation of the motion-picture industry. —A. BERTRAND CHANNON.

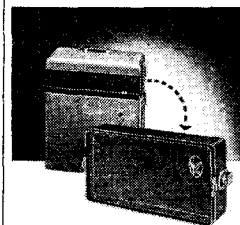
## THE VICTOR LITE • WEIGHT

16mm SOUND MOTION PICTURE PROJECTOR

THE CHOICE OF  
EDUCATORS,  
INDUSTRIALISTS,  
and HOME USERS

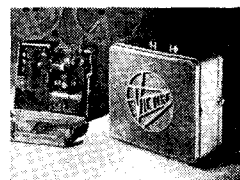


New, unmatched versatility is now possible in the Victor Lite-Weight with a choice of three speakers to fit your personal needs. Above, the Lite-Weight with 6-inch speaker is specifically designed for homes, classrooms and small conference groups. This speaker is simply plugged into place at the front of the projector when operating — and snaps inside case when carrying.



For both small and large groups, the Victor Lite-Weight with popular 9-inch speaker provides top-flight performance. This speaker ingeniously assembles on top of projector to make a single-unit carrying case.

In auditoriums or at large outdoor gatherings, the Victor Lite-Weight and 12-inch speaker — matching 2-case combination — provide required larger volume.



### --- FREE FILM INFORMATION ---

I will appreciate receiving the information checked below:

- ☐ "Where to Get Films and Film Information."
- ☐ Victor's "At Home Booklet" with film suggestions for each member of the family.

NAME

STREET ADDRESS

CITY & STATE

**Victor**  
**Animatograph Corporation**

A Division of Curtiss-Wright Corporation  
Dept. S-911

Home Office and Factory: Davenport, Iowa  
Distributors Throughout the World

WORLD'S LARGEST SERVICE ORGANIZATION  
— with over 38 years experience

OCTOBER 9, 1948

# the Phoenix Nest

## EASY EXERCISES IN THE USE OF DIFFICULT WORDS

### I SEPTEMBER LANDSCAPE

THE weather still continues hot,  
Though autumn lanes lie filemot;  
The sky, though scudding clouds now  
blotch it,  
Wears April's tint, a tender Watchet.

### II NURSERY VIGNETTE

The bubbled baby gave an abrupt  
burp,  
Her tiny face contorted in an irpe  
(The *i* pronounced, perhaps, like *beard*  
not *bird*:  
Ben Jonson only used this cunning  
little word.)

### III PHILIP FLORESCENT, PHILIP MARCESCENT; PHILIP DEHISCENT, PHILIP RESIPISCENT.

Having bloomed while dining out,  
Philip, faded, craves a drop;  
After guzzling like a lout,  
Philip, waking, wants to stop.

### IV LAKESIDE

An old cob swan his cygnets thus  
addressed:  
"Stray not too far from the parental  
nest.  
Remember you can never be as spry  
as  
Yon falcon with her eyrie full of  
eyases!"

### V HERALDIC BATTLE

I would not put a battered copper  
stiver'n  
The chances of your talbot with my  
wyvern!  
The dragon, segreant, awaits the  
attack;  
The hound, well guled, must gasp  
upon his back.

SOLUTION OF LAST WEEK'S  
DOUBLE-CROSTIC (No. 758)

GOLDSMITH:  
(THE) CITIZEN OF THE WORLD

\* Books have their time as well  
as cucumbers. . . . Nothing in my  
way goes off in summer except very  
light goods indeed. A review or a  
magazine may amuse a summer  
reader, but all of our stock of value  
we reserve for a spring and winter  
trade.

\*Supposed to be written by a Chinese  
philosopher in London to a friend in the  
Orient; titled "Chinese Letters" when first  
printed in the *Public Ledger*.

### VI PALACE DUSK

Byzantium broods some horrid deed  
tonight,  
Where catamawfreys clot the dying  
light.  
(This queer and mystifying word,  
I see,  
Is not included in the O. E. D.  
Will someone well-versed in the  
Byzantines  
Explain to me precisely what it  
means?)

EDMUND WILSON.

\* \* \*

The following poems by children  
have been submitted to me. Why not  
give the young folks their innings?  
Let us start with David. I have heard  
small children recite like this, and  
the emphasis on gustatory pleasure is  
characteristic of them! David's poem  
was dictated to his Aunt Kay.

### DAVID'S FIRST POEM (on his fifth birthday)

Smarty had a party—  
Nobody came but a big fat Sardy  
And a bear who ate a fair and the fly  
Who ate up the soup and the kettle,  
The elephant who ate up everything  
And the rhinoceros who horned  
everybody.  
And the baby who ate up the St. Ber-  
nard.  
And now for the Fadey who ate up  
the Sadey,  
Now for the gady who ate up the  
radey,  
From the soup and kettle who ate  
up the rettle.  
The goup and the goose ate up each  
other.

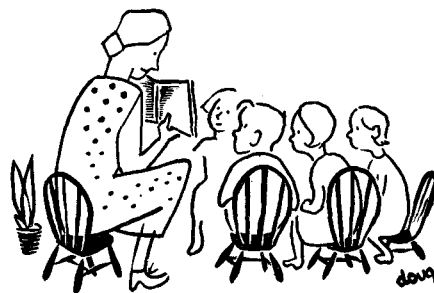
And then for the gadey who ate up  
the badey,  
Now for the gadey who ate up the  
medal.  
And now for the hooose who ate up  
the owl,  
Now for the eagle who punched the  
owl.  
Good for the party for now.  
And now for the Sardy who ate up  
the Katie,  
And now for the party who starts the  
cups and water.  
Tiger, Tiger ate up the lion—  
Who ate up the soup and they all  
rushed to drink the coffee.  
Now for the Great Gildersleeve on  
at 10 o'clock.

DAVID FORRY POWERS.

Next we have a poem by a four-  
teen-year-old girl sent in by my old  
friend Frank C. Henry of The Grey-  
stone Press.

### FISHING

He's leaning over a grate  
By the wall.  
A city boy on a city street.



The streets are gray  
And the skies are gray,  
But a city boy's going fishing.

He's picked a piece of glass  
Out of the gutter.  
There's lots of glass  
In the gutter.

His piece is blue.  
Blue glass  
Blue skies  
And somewhere there's blue water.

The city's streets are gray,  
But there are pennies under the grate.  
And a city boy's going fishing  
With a blue hook through the grate.

Somewhere the waters are blue  
And a boy can walk where it's green.  
Fishes swim in the water  
And the hooks are silvery steel.

But this is a city street  
In a world that's always gray.  
There's a blue hook  
Through an iron grate  
And a city boy's going fishing.  
EVELYN COMPTON.

Finally, Walter Sorell of 25 West  
64th Street, New York City, sends in  
these poems by an eighteen-year-old  
young lady:

### BLACK AND WHITE

There is no sorrow but quantitative  
sadness,  
As there is no joy but qualitative  
gladness,  
Sickness at heart is a gift for many,  
While joy is on a plane too high for  
any.

### THE RICHEST FLOWER

The richest flower  
Of human experience  
Is neglect;

When the wasted hour  
Dances subservience  
And whispers, "Reflect!"

### CRYPTIC COMMENT

We look on the savage with fitting  
disdain,  
In a world where emotions we bridle  
and rein,  
But becoming immersed in the rum  
of life's fuss,  
The savage ends by appearing in us.  
JUDITH WOLFSON.

\* \* \*

WILLIAM ROSE BENÉT.

*The Saturday Review*