

THE GOVERNMENT WAR FILM PROGRAM OF TEXAS

THESIS

**Presented to the Faculty of the Graduate School of
Southwest Texas State Teachers College
in Partial Fulfillment of
the Requirements
For the Degree of
MASTER OF ARTS**

By

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THE GOVERNMENT WAR FILM PROGRAM OF TEXAS

CHAPTER I

INTRODUCTION

1. Historical and Psychological Background of Visual Education.

a. The Development of Photography.

According to reputable accounts, visual education began in the Stone Age, when the paleolithic men hewed out their picture-writings on the walls of caves. Not a very well developed program of visual education to be sure, but nevertheless an expression of ideas in pictorial form. And that precisely is a definition of visual education.

Actually though, not much was done about visual education until long after the Stone Age. It is reported that in ancient India teachers drew pictures in the sand to illustrate the lessons they were teaching their pupils. Coming down to more recent times, we find John Amos Comenius, 1592-1671, writing: "Children must learn not only from words but also from objects along the words". And in accordance with his beliefs, Comenius issued the first illustrated textbook, *Orbis Pictus*, (*The World Illustrated*).¹

1. National Child Welfare Association, "History of Visual Education", Wilson Bulletin, (Sept. 1928), p. 30.

Three hundred crude wood-cuts were included in this book which became the most popular text-book for nearly a century.

Following Comenius, there appeared in the eighteenth century several illustrated texts: History of Genesis, 1708, a short narrative with numerous illustrations; The London Spelling Book, 1710, adorned with a Tree of Knowledge and an illustrated alphabet with Dilworth's New Guide to the English Tongue which included illustrations of such sayings as, "A bird in the hand is worth two in the bush".

In America, there appeared in 1690 the famous New England Primer, which has been aptly described as "a picture alphabet of religious jingles."

The Franklin Primer, 1802, according to a current description, contained "a new useful selection of moral lessons adorned with a great variety of elegant cuts to strike a lasting impression on the tender minds of children."

Further impetus was given to visual education by the philosophy of Pestalozzi, and later by Froebel who used visual aids in his famous kindergarten. Since 1759 the British Museum has also been a prominent and potent factor in the advancement of authentic visual instruction.

b. Origin of Moving Pictures.

According to an account of the history of the moving picture, by M. Jackson Wrigley, Chief Librarian of the Liverpool Library, the cinematograph dates back to 65 B. C., when Lucretius in his "De Rerum Natura" made certain pertinent remarks relative to the "persistence of vision", the base upon which all motion picture photography is built.²

About 130 A. D. Ptolemy, a Greek philosopher, wrote a series of books on optics, in which he described a simple apparatus by means of which images could be made to appear to move.

A nursery toy, known as the "Cycle of Life," invented by Horner in 1833, was based on Lucretius' theories. The "Cycle of Life" consisted of a hollow cylinder, a turning wheel and a little booklet of pictures, the leaves of which were quickly released one by one, giving an impression of motion. According to Mr. Wrigley this optical illusion was the embryo of the modern motion picture.³

c. Advancement in Photography.

Quite naturally there was a new impetus in visual education along with the growth of photography. An

2. National Child Welfare Association, "History of Visual Education," Wilson Bulletin, (Sept. 1928), p. 32.

3. Ibid., p. 34.

interesting development was the invention, in 1861, by Dr. Sellers of Philadelphia, of a kinematoscope, with which he was able to show a series of photographs of his two sons.

A little later Edward Muybridge of England made a photographic study of a horse race at Palo Alto. Twenty-four cameras were placed at the edge of the race track, fine threads attached to the shutters were stretched across the track. The winning horse in passing broke the strings and thus made the exposure. Muybridge then invented a machine known as the zoopraxoscope, which projected his "moving picture" on a screen.

Edison became interested in Muybridge's experiments and began work which culminated in the kinetograph, a recording machine such as is now used for taking motion pictures. At the World's Fair in Chicago in 1893 both Muybridge and Edison exhibited their inventions, and motion pictures were formally presented to the American public.

d. Recent Developments.

Teaching with pictures has come to be an accepted procedure in the modern school. In the larger cities visual instruction has become so important that it has been necessary for public school officials to organize and to equip separate bureaus with the paraphernalia necessary (1) to house the visual materials, (2) to catalog them as is done in a well organized library, and (3) to provide a means of transporting these effective instructional aids to and from the schools of

city. These bureaus or departments of visual instruction have recently been the object of a survey conducted under the auspices of the National Academy of Visual Instruction.⁴

According to Don Carlos Ellis and Laura Thornborough, co-authors of *Motion Pictures in Education*, the schools of New York City were the first in which films were used in close correlation with the course of study.

The sum total of expenditures for visual instruction in the public schools of thirty-four cities and twenty-three states during the period from 1923 to 1930 was over five million dollars. Since this figure includes only the work of organized bureaus or departments of visual instruction and does not include the expenditures of many state and city museums which conduct school service departments of individual schools, within the large city school system, and of schools in the thousands of smaller towns and rural districts which have invested in visual instruction equipment, one cannot fail to be impressed with the sound progress which has been made in visual education during these seven years.

e. Educational Possibilities of Motion Pictures.

Not long ago, those who were working in the rather new field of visual instruction were concerned largely with excursions, exhibits, flat pictures, stereographs, and glass

4. Frederick Dean McClusky, "Progress of Visual Instruction in the United States from 1923 to 1930", National Education Association Bulletin, 1931, p. 43.

slides. Then the motion picture came along, heralded as a panacea for all instructional weaknesses and as a probable successor to honest study of the printed page. The predictions proved to be slightly in error, so a few of the more level-headed users of visual materials began to experiment with various methods of presentation.

In view of the interest in these new instructional materials, a number of studies have been made since 1922 for the purpose of testing the effectiveness of visual lessons. Weber, Freeman, McClusky, Knowlton, Tilton, and Wood have conducted extensive investigations.⁵ These studies show that visual materials are of distinct value in laying a foundation of concrete experience as a basis for thinking. Some studies demonstrated the fallacy of the assumption that pictures alone teach without correlative material. Other studies showed gains for the visually aided lesson of from fifteen to nineteen percent over the unaided lessons. Motion pictures have been shown to be effective in teaching science, geography, history, surgery, and athletics. The stereoptican slide is particularly adapted to analytical study by the class while the stereograph and the photograph permit the individual to make detailed examination and analyses.

5. Ellsworth C. Dent, "The National Academy of Visual Instruction", National Education Association Bulletin, 1930, p. 48.

The following paragraph is quoted from an address made by the Director of the Institute of Human Relations, Yale University:

Up to the year 1936 not less than 50,000 full-length theatrical films had been produced. It is estimated that there are three times that many "shorts" and newsreels. The total number of so-called educational or instructional films produced to date does not exceed 10,000. During the year 1936 the Hollywood companies produced 2,500 films of which 500 were newsreels, 1500 short subjects, and 500 feature pictures. During that same year probably not more than two or three hundred educational films were produced in the United States. Today there are 13,000 motion picture theatres in America with an estimated average daily attendance of over 10 million; at the same time there are approximately 100,000 school houses in America which have electric current of which not more than 10,000 are equipped with motion picture projectors. Less than 1,000 of these projectors are sound machines of which not more than six or seven hundred are 16 mm. This is important because of the fact that the 16 mm. sound projector is rapidly becoming the standard modern instrument for classroom instruction. According to a recent report on "The Motion Picture in Education," prepared and published by the American Council on Education, there are approximately 16,000,000 school children attending 82,000 schools which are known to be equipped with electricity. These 16,000,000 pupils are served by 10,000 projectors, many of which are obsolete, and about 10,000 films, the educational value of which is unknown.⁶

Many reasons have been advanced to explain the tremendous gap between the development of the motion picture for the theatre and the extent of its use in education. While it is true that in recent years educational developments have been more rapid and we now stand on the threshold of even more

6. Mark A. May, "Educational Possibilities of Motion Pictures", Addresses and Proceedings of the National Education Association, (July 1937), p. 2.

significant advances, it is nevertheless perfectly plain that the schools are far behind the theatre in the use of motion pictures.

One of the most obvious reasons for this situation is the fact that theatres are run for profit while the schools are not. A second reason is that schools are conservative. They are slow to buy expensive equipment which they feel is not indispensable to their work. Even though numerous experiments have demonstrated the superior merits and teaching values of motion pictures, yet these experiments have not convinced the educational world of their absolute necessity for carrying on the work of the schools. The film is still regarded as a luxury and not a necessity.

A third reason why the schools have failed to keep pace with the theatre in the use of films is lack of teachers who are trained to use them effectively. In the theatre the film needs no teacher, but in the classroom the teacher is indispensable. It has been said that a poor film in the hands of a good teacher can be made more effective educationally than a good film in the hands of a poor teacher. The need for better opportunities for teachers to get the necessary training in the use of films is becoming increasingly apparent. The report of the American Council on Education says:

"Of the 1,200 teacher training institutions in the United

States, only a few more than 100 provide definite training in the selection and use of motion pictures and allied teaching aids."⁷

A fourth reason why the schools have been slow to develop the motion picture as a teaching instrument is the lack of educationally evaluated and properly coordinated reservoirs of films. Very few of the films being used have been adequately appraised or evaluated. The catalogues in which they are listed carry only descriptive statements, except in a few instances where educational appraisals are given. Until these films can be systematically evaluated in terms of grade level, relevancy to curricular material, effectiveness in promoting the objectives of education, and in terms of their technical and dramatic qualities, their usefulness is destined to be extremely low.

The schools of today, in respect to the use of motion pictures, seem to be circumscribed by a vicious circle. The school authorities feel that they are not justified in equipping their schools with modern projection machines, or in training their teachers in the use of films, until such a time as there is available an adequate supply of educationally useful films. The large producers of films, on the other hand,

7. Ibid, p. 3.

who are financially and otherwise equipped to supply the schools with a constant stream of films that combine the best educational brains with technical competence are not willing to enter wholesale production until more schools are equipped to use such products. Some way to overcome this circle and convert it into an ascending spiral must be found.

In 1933 the Committee on Social Values in Motion Pictures, under the chairmanship of Dr. Howard M. LeSourd, Dean of the Graduate School of Boston University, made application to the Motion Picture Producers and Distributors Association for the experimental use of certain photoplays in connection with the development of a series of pictures on character education. Mr. Will H. Hays, President of that Association, arranged with certain of his member companies to permit the use of twenty films for the development of this series. The Committee proceeded to cut excerpts from each film, selecting the parts which contained a life situation involving an important social or moral problem. A series of one or two reel pictures was thus made from these excerpts. This series is known as the "Secrets of Success" series, and was widely and gratefully received not only by schools, but also by churches and other non-academic educational institutions. It has demonstrated the fact that educational materials can be extracted from theatrical films in a way that is exceedingly powerful and useful.

The most important reason why the use of motion pictures in the schools has lagged so far behind the developments in the entertainment field is, briefly, that educators have fallen into the habit of thinking of the film as a "visual aid" and have, therefore, not foreseen its full educational possibilities. Granted, that the motion picture is undoubtedly a great aid in the teaching of the course of study as outlined in the lesson syllabi and in textbooks; nevertheless, this use does not by any means exhaust its educational potentialities. It is predicted that before many years have passed the motion picture will rise from its present subordinated position as a "visual aid" to at least a coordinated position with the leading subject-matter of the curriculum; and that it will become an integral part of the course of study and be generally regarded as one of the indispensable elements in the curriculum.

There is an increasing tendency on the part of educators to "vitalize" the curriculum. They are trying to make it more nearly approximate real life. As the curriculum is becoming more and more loaded with life situation materials, it is evident that the motion picture will provide a rich abundance of such material. It will enable the child to experience in the completest possible way the great events of history, the vital experiences that come from travel, the thrills of living with important people who are doing

important things. It is through such experiences that the great social objectives of education can be most directly reached.

The motion picture will occupy an increasingly permanent place in the curriculum because the reading matter of the curriculum is not wholly adequate for reaching the cardinal objectives of education.⁸ If the subject-matter of the curriculum is regarded as a means to an end, namely the proper development of each individual child; and if motion pictures are suited to achieve these ends directly, or at least some of them, it follows that such motion pictures should be regarded as direct routes to the objectives and not as detours through text-books and lesson syllabi. The so-called "core curriculum" is still another effort to point the activities of the school more directly at the cardinal objectives. Everyone knows how exceedingly difficult it is to build character, citizenship, health and esthetic appreciation through lesson assignments and reading materials alone. More powerful educational tools must be found. Our experience leads the writer to believe that the motion picture may be an important part of the answer.

8. Ibid, p. 10.

The motion picture has combined the two great channels of learning, sight and sound, which enriched by color, music, and dramatic effects, present the lessons of school and life with power and a vitality that is unequalled by any other medium of education.

f. The Place of Visual Instruction in the Modern School, from the Viewpoint of the Educational Psychologist.

The main distinction between visual instruction and "other instruction" is a matter of emphasis. The former emphasizes the value of concrete imagery in the learning process. The latter stresses the importance of verbal imagery. Many proponents of visual instruction have gone to extremes in their attempts to maximize the breach between the visual and language methods. They have even asserted that moving pictures would supplant teachers and textbooks within a short time. Edison once set the time for departure of the textbook as a "few years."⁹

Curiously enough the visual enthusiast who would discard language and textbooks forgets that much if not most of one's academic language experience comes through reading, and that reading is accomplished by the sense of vision.

9. Dean F. McClusky, "The Place of Visual Instruction in the Modern School From the Viewpoint of the Educational Psychologist", New York State Education, (Oct. 1932), p. 28.

That is to say, language experience through reading is just as dependent upon the sense of sight as is picture experience. Any attempt to justify teaching with pictures instead of with words by arguing that the sense of sight is the most important sense organ may be likened unto the merry-go-round which runs in circles. The "eye-gate" to knowledge is a picturesque portal, but education is more concerned with what takes place after an entrance is affected than it is with the gate itself. Language makes possible the higher mental processes found in man but not in animals. It has reached its present high places in civilization only through the slow processes of evolution through thousands of years of human intelligence.

The place of visual instruction in the modern school is not that of waging war on language but rather that of co-operating with language in the effective education of boys and girls. The correct association in the mind of concrete images with verbal images enables the individual to think and express himself in words with accuracy. Of course there are dangers attending the use of words just as there are dangers in the use of pictures. Expert teachers are aware of the hazards of verbalism as well as of "canned visual instruction."

It is quite hazardous to argue that one avenue of approach rarely predetermines the character of the total product

of experience. The same intellectual activity may be initiated by a variety of sense experiences.

g. Visualization for Victory.

Visual education today is neither a fad nor a fetish, but the culmination of consistent progress throughout eight hundred years. Modern inventions and modern techniques have in no way altered its fundamental philosophy. Rather they constantly present an ever widening opportunity which requires, perhaps even demands, a thorough investigation on behalf of teachers and students in every field, if we are to be true to our heritage.

The validity of the visual method of teaching is now well established. Yet with a constant stream of new inventions, and with television hovering on the horizon, it appears that visual education, although originating long ago, has only begun to demonstrate the extent of its usefulness.

Motion pictures offer a means of communication international in language and scope. It educates not merely individuals but nations and races, and eradicates hatred and ill will on a world-wide scale. Science has made the world a neighborhood. Motion pictures must be used to make the world a brotherhood, lest we all perish.

Our government is producing films extensively on civilian defense, on the good neighbor policy, for vocational training in the war effort, for morale purposes, and for helping

sell Treasury War Bonds. President Roosevelt, by Executive Order on December 18, 1941 designated the director of the Office of Government Reports to act as coordinator of government films for the duration of the war, and authorized production and distribution of motion pictures "deemed necessary to inform and instruct the public during the wartime crisis."¹⁰

10. C. R. Reagan, "Visualization for Victory", Texas Outlook, Vol. 26, No. 11, (Nov. 1942) p. 13.

2. Statement and Delimitation of the Problem.

The Office of War Information and the Office of Inter-American Affairs in cooperation with the State Department of Education set up in Texas a basic organization for state-wide distribution of government films.

This thesis is a record of the origin and purpose of the Government War Film Program of Texas, and a statistical summary of the first ten months of operation of this organization. The study includes charts showing the channels of film distribution and responsibility for the distribution; a brief description of each film program; and charts and graphs analyzing the summary data.

3. Purposes of the Study.

The purpose of this study is to make an authentic record of the origin and purpose of the Government War Film Program of Texas; to find out the nature of the film programs and the method of distribution over the state; to learn who selected the films and on the basis of what criterion; to discover where and how the films were used; and to locate the financial provisions made for the operation of the program.

Motion pictures are helping to train America's armed forces and millions of war workers, and at the same time, they are planting the seeds of victory in the minds of the

American people. To win this war, America must have more than the best fighting men and equipment at the proper place, in the proper amount, at the proper time; she must likewise have an informed people, fully aware of the grave problems which confront the nation, and trained and ready to do whatever must be done. There can be no other formula for success; wars are not won by military weapons alone.

Motion pictures have proved excellent for use in training for developing skills, valuable in building confidence in our cause and repugnance to the Fascist ideal, unexcelled in conveying information about battles, war production, the issues of the war, and the needs of our armed services.

One of the most significant developments in the field of wartime motion pictures is the broad and effective utilization of the 16 mm. motion pictures by the government to tell the story of America at War. The National Government is now seriously engaged in an effort to produce and distribute motion pictures that will help win the war and build a durable peace. Moreover, it is mobilizing in the effort all available 16 mm. projection equipment and distribution facilities, educational and otherwise. Notable success has already been achieved by such government agencies as the Office of War Information and the Office of Inter-American Affairs. These agencies are now using the 16 mm. motion picture increasingly to bring pertinent and concrete information to

the people in every section of the country. Thus, the motion picture is becoming as never before, a great instrument for democratic education, which is destined to reach into every home, rich and poor, farm and city, with a message that is easily understood and long remembered.

For several years the writer has been interested in the motion picture as an instrument for the promotion of education; and for the past two years as an educational weapon mobilized for wartime service. It was this interest that prompted the desire to make this study.

4. Sources of Data.

Records kept on file in the office of John W. Gunstream, State Coordinator for the Texas War Film Program, Austin, Texas, are available for inspection and were used in gathering data for this study. Other data were also obtained from Deputy State Superintendents, District Coordinators for the film program; State Department of Education and Governor's Office; Office of War Information, and the Office of Inter-American Affairs.

CHAPTER II

FEATURES OF THE WAR FILM PROGRAM

1. Origin and Purpose of the Program.

The Government War Film Program of Texas was initiated on November 2, 1942 by the State Department of Education, and was a direct outgrowth of the government's inchoate policy of using the 16 mm. motion picture for mass informational and educational purposes. A Nation at War had a dynamic story to tell its people; of why and how the war was being fought; of the construction of airplanes, tanks, ships; of battles on the seas and on the land in far away places; of Inter-American friendship and cooperation; of the work on the home front. This extra-ordinary story, which every American should know, could not be told in full by ordinary media, the written and spoken word. To give its full meaning, its stupendous and heroic proportions, this story had to be told by the most potent method known, the sound motion picture.

Various government departments had established quite successful distribution channels through existing film libraries and agencies in the several states, but no attempt had been made prior to the beginning of the Texas Program to set up an intensive, state-wide plan for the distribution of government films to all the people. With more than one

thousand school-owned 16 mm. sound projectors, revealed by an official registration of all such equipment, and with a basic distribution organization already provided by twenty-four supervisory districts of the State Department of Education, Texas seemed to offer a suitable proving ground for an all-out state war film program.

At the request of State Superintendent L. A. Woods, a Texas War Film plan was designed and presented to the Office of War Information and the Office of the Coordinator of Inter-American Affairs. The plan involved the cooperation of the Office of War Information and the Office of the Coordinator of Inter-American Affairs, all existing Texas film libraries, the Governor's Office, and leading adult organizations. It provided for effective state-wide utilization of the best 16 mm. non-theatrical films from these and other government departments, through the cooperative use of all school owned and other 16 mm. sound projectors. The final pattern for the Texas War Film Program was effectuated through the intelligent and practical cooperation of Mr. R. C. Maroney, Assistant Director of Distribution, Motion Picture Division of the Office of the Coordinator of Inter-American Affairs; Mr. Paul Reed, Head, Educational Division, Bureau of Motion Pictures, Office of War Information; and Mr. C. R. Reagan, Educational Field Advisor, Bureau of Motion Pictures, Office of War Information. The administrative

responsibility of the program was to be placed with Mr. John W. Gunstream, Director of Radio and Visual Education, State Department of Education, Austin, Texas.

All adult organizations were invited to participate in the benefits of this program, along with the schools. Actively cooperating in the state-wide utilization of the government films are the following adult groups: National Defense Committee for Texas and all local civilian defense committees, Texas State Teacher's Association, Texas Congress of Parents and Teachers, Texas Federation of Women's Clubs, Texas Junior Chamber of Commerce, East Texas Chamber of Commerce, West Texas Chamber of Commerce, North Texas Chamber of Commerce, South Texas Chamber of Commerce, all service clubs, and the Texas Division of the American Legion.

The purpose of the program was to present to approximately one thousand Texas schools and to adult groups throughout the state, for a limited period, the finest government war films in order to help develop a better understanding of the issues and progress of the war as well as the responsibilities which the individual citizen must assume in the winning of the Victory.

The primary objective of the Local Coordinator was to get the greatest number of showings, before the greatest number of people, under the most effective and satisfactory conditions. He was required to make regular reports on

all showings to the Office of Inter-American Affairs on self-addressed, franked cards furnished him for this purpose. He was also required to make a similar report to the District Coordinator. These reports recorded the size and character of the audience as well as the critical comments of the users. Thus they provide useful data and give important guidance to the further development of the whole Texas War Film Program.

There are no financial provisions made for the operation of this film program; it is purely a cooperative undertaking. The government agencies furnish the film free of cost. The District and Local War Film Coordinators donate their services and library facilities, and all transportation costs are borne by the participating schools and adult groups.

2. Distribution by Deputy Districts.

Following is a list of the deputy districts, service centers and district coordinators:

Deputy District No. 1

West Texas State Teachers' College
Canyon, Texas
Mrs. R. V. Reeves
Director, Bureau of Public Service

Deputy District No. 2

Texas Technological College
Lubbock, Texas
Mrs. Janet McDonald
Librarian

Deputy District No. 3

Childress City and County Library
Childress, Texas
J. L. Beard
Director

Deputy District No. 4

City and County Film Library
Wichita Falls, Texas
J. B. Golden
County Superintendent

Deputy District No. 5

Visual Instruction Service
Texas State College for Women
Denton, Texas
Dr. Richard J. Turrentine
Chairman

Deputy District No. 6

Paris Junior College Cooperative
Film Libraries
Paris, Texas
Dr. J. R. McLemore
Director

Deputy District No. 7

Cass County Film Library
Linden, Texas
J. D. Betts
County Superintendent

Deputy Districts No. 8 and 9

West Texas Cooperative Film Library
Abilene Christian College
Abilene, Texas
Dr. G. C. Morlan
Director

Deputy District No. 10

Fort Worth Public School Library
Fort Worth, Texas
W. B. Dobson
Director

Deputy District No. 11

Dallas City and County Film Library
Dallas, Texas
W. T. Lofland
Deputy State Superintendent

Deputy District No. 12

East Texas Bureau of Visual Education
Kilgore, Texas
Mrs. Frank Archibald
Director

Deputy District No. 13

Sul Ross College Film Library
Alpine, Texas

El Paso Audio-Visual Department
El Paso, Texas
J. D. Osborne, Jr.
Director

Deputy District No. 14

San Angelo School Film Library
San Angelo, Texas
Bryan Dixon
Director

Deputy District No. 15

Baylor University Visual Education Dept.
Waco, Texas
Dr. M. L. Goetting
Director

Deputy District No. 16

Palestine School Film Library
Palestine, Texas
Dr. Bonner Frizzell
Director

Deputy District No. 17

Stephen F. Austin Teachers' College
Cooperative Library
Nacogdoches, Texas
Dr. A. L. Long
Director

Deputy District No. 18

Bascom H. Story
San Antonio, Texas
Deputy State Superintendent

Deputy District No. 19

Visual Instruction Bureau
University of Texas
Austin, Texas
Mrs. Charles Joe Moore
Director

Deputy District No. 20

Visual Extension Service
Sam Houston State Teachers' College
Huntsville, Texas
E. S. Smith
Director

War Information Center
A. & M. College
College Station, Texas
Dr. Ide Trotter
Director

Deputy District No. 21

Victoria Cooperative Film Library
Victoria, Texas
J. H. Bankston
Director

Deputy District No. 22

Central Visual Education Library
Houston Public Schools
Houston, Texas
Paul F. McRoy
Director

Deputy District No. 23

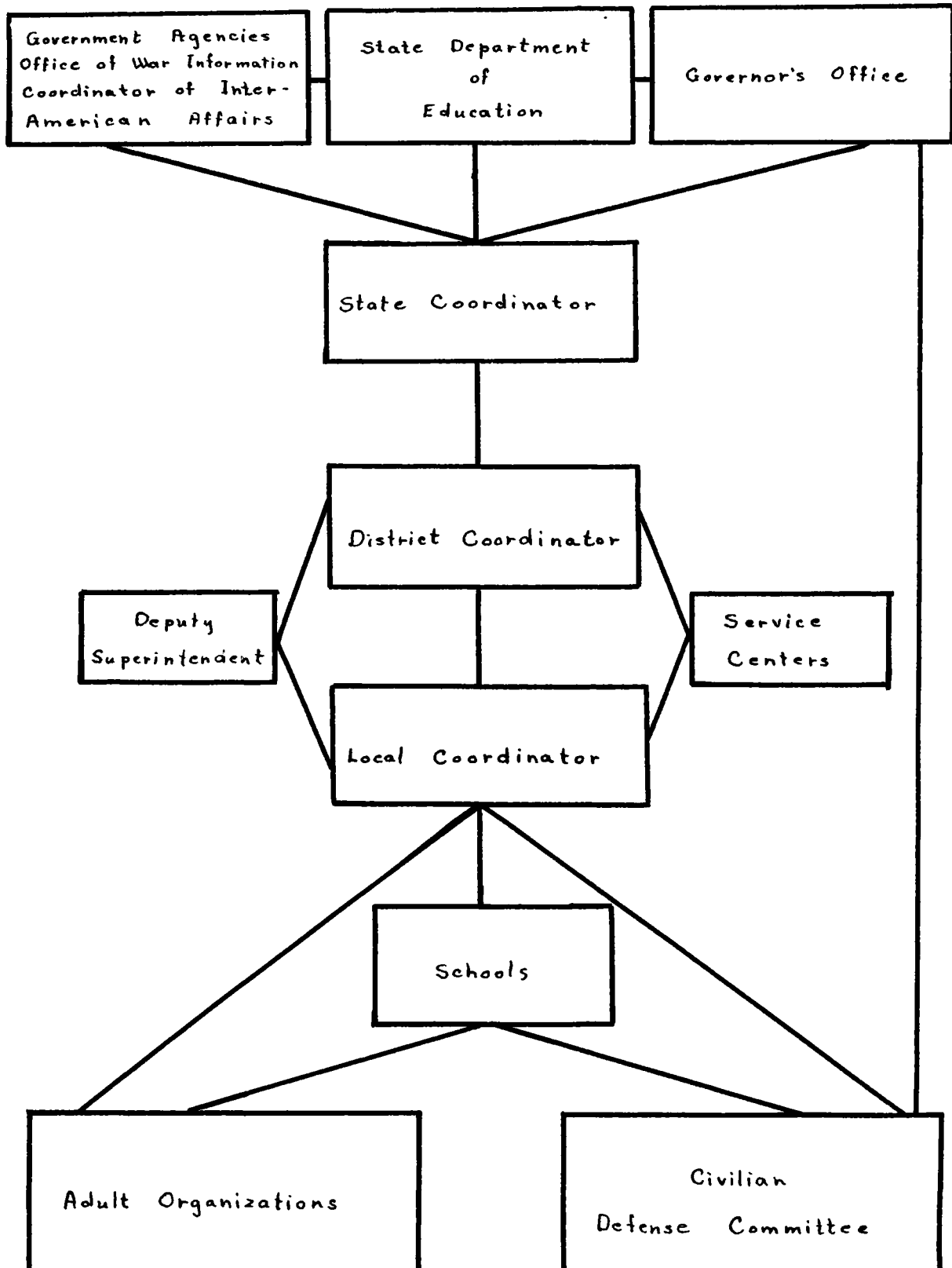
Lamar College Cooperative Film Library
Beaumont, Texas
John Gray
Director

Deputy District No. 24

Rio Grande Valley Cooperative Film Libraries
Mercedes, Texas
Leon Graham
Director

A. & M. College Film Library
Kingsville, Texas
H. W. Anderson
Director

Channel of Responsibility for the Program



3. Program Structure.

PROGRAM 1 - 30 MINUTES

MEXICO BUILDS A DEMOCRACY (CIAA).....19 minutes

The efforts of the Mexican Government to teach the people the ways of a democracy through education.

SUNDAYS IN THE VALLEY OF MEXICO (CIAA)..... 11 minutes

This is the picturization of a new era in Mexico, showing a modern Mexico seeking her place in the new world order. Things to do and see on Sundays near Mexico City are also included.

PROGRAM 2 - 30 MINUTES

COLUMBIA, CROSSROAD OF AMERICA (CIAA)..... 27 minutes

This is an introductory picture on life in Columbia from a geographical, social and economic viewpoint. An excellent informational picture of South America's northernmost country.

ANCHORS AWEIGH (OWI)..... 3 minutes

A war song with super-imposed words for audience participation.

PROGRAM 3 - 30 MINUTES

BRAZIL (CIAA).....10 minutes

A picture of the three great cities, Rio de Janeiro, Santos and Sao Paulo, and of the Amazon River Valley.

BRAZIL GETS THE NEWS (CIAA)..... 10 minutes

The activities of the editorial and technical departments of a great modern newspaper in Sao Paulo.

BRAZIL AT WAR (OWI)..... 10 minutes

A unique and informational war film showing how Brazil is mobilizing its men, patrolling the sea

and producing raw materials in its joint efforts with the United Nations' fight against the Axis.

PROGRAM 4 - 33 MINUTES

MEXICAN MOODS (CIAA)..... 11 minutes

A highly entertaining film showing the varied aspects of modern day Mexico, with personalities ranging from political figures to famed entertainers and a colorful pageant on the history of the country.

INTRODUCTION TO HAITI (CIAA)..... 11 minutes

The story of Haiti, which became one of the first independent negro nations in the world. A visit to Port-au-Prince and the city of Cap Haitien.

PAN-AMERICAN BRAZAAR (CIAA)..... 11 minutes

The arts and crafts of the southern republics elaborately displayed in an exhibition at the famous Macy Department Store in New York.

PROGRAM 5 - 37 MINUTES

OUR NEIGHBORS DOWN THE ROAD (CIAA)..... 37 minutes

An automobile tour, much of it on the Pan-American Highway, from Caracas to the Straits of Magellan.

PROGRAM 6 - 44 MINUTES

SOUTH OF THE BORDER WITH DISNEY (CIAA)..... 44 minutes

A travelogue done in the typical Disney style.

PROGRAM 7 - 35 MINUTES

AMERICANS ALL (CIAA)..... 24 minutes

Describes honestly and dramatically the young people who live and work and play between the Straits of Magellan and the Rio Grande River.

PEOPLE OF TWO WORLDS (CIAA)..... 11 minutes

A brief study of Yucatan, ancient and modern, with emphasis on the Mayan Indians, their old civilization and as they are now.

PROGRAM 8 - 34 MINUTES

ROADS SOUTH (CIAA)..... 22 minutes

An educational and entertaining film showing the development of transportation in Central and South America.

HIGH OVER THE BORDER (CIAA)..... 12 minutes

This film gives much information about migratory birds in the United States and Latin America; close-up pictures of many birds and views of flocks in flight. Aerial views indicate the long distances traveled and the four migratory fly-ways crossing the hemisphere.

PROGRAM 9 - 32 MINUTES

DOWN WHERE THE NORTH BEGINS (CIAA)..... 22 minutes

This film shows the pictorial beauty of Ecuador, its farms, industries, habits and customs.

BUENOS AIRES AND MONTEVIDEO (CIAA)..... 10 minutes

Many aspects of life in the Argentine capital and glimpses of Uruguay's chief city and its gay carnivals are shown in this film.

PROGRAM 10 - 33 MINUTES

VENEZUELA MOVES AHEAD (CIAA)..... 33 minutes

A comprehensive portrayal of the country, including its modern buildings, radio stations, schools and classes in English. Included also, is a brief study of the life of the sturdy Andean Indians.

PROGRAM 11 - 30 MINUTES

ARGENTINE SOIL (CIAA)..... 21 minutes

Impressive evidence of the richness of Argentine

natural resources. After the unusual panorama of Buenos Aires, we pass to the open spaces where we see vast herds of wild horses, sheep and cattle, magnificent cataracts and rivers, and an agricultural fair with prize bulls on parade.

THE DAY IS NEW (CIAA)..... 9 minutes

A day in the life of the Mexican people, picturing their varied daily activities, from dawn to dusk.

PROGRAM 12 - 32 MINUTES

CONQUER BY THE CLOCK (OWI)..... 11 minutes

This film shows the tragic results of the carelessness of two individuals. It stresses the fact that there is little difference, as far as results are concerned, between the patriotic but careless American and the Axis saboteur.

THE THOUSAND DAYS (OWI)..... 21 minutes

This film will give to any American who sees it a better understanding of our neighbors to the North and the contributions they are making to a United Nations' Victory.

PROGRAM 13 - 32 MINUTES

REPORT FROM RUSSIA (OWI) 8 minutes

This is a story of and a tribute to the strength of Russia--her people. It tells of the courage, the energy and the untiring effort of the Russians behind the front lines. It helps to explain the holdings and striking power of Russia.

FOOD FOR FIGHTERS (OWI) 10 minutes

This film shows how the U. S. Army feeds its millions of soldiers and helps to explain to the American people some of the reasons for civilian food shortages.

EVERYBODY'S WAR (OWI) 11 minutes

From a typical American community go 103 boys, members of the National Guard. They go, first

to camp, then to the Philippines. One by one comes news of casualties--then the fall of Bataan and Corregidor. Stunned at first, the people at home realize that this war is Everybody's War and pitch in to buy bonds, save rubber, donate blood, stop hoarding and work for victory. Produced by 20th Century-Fox and narrated by Henry Fonda.

PROGRAM 14 - 28 MINUTES

VAAGSO RAID (BRITISH) 15 minutes

Document taken during a Commando raid on these islands showing actual street fighting and capture of Nazi prisoners.

AMERICA MOVES UP (BRITISH)13 minutes

A report on the many ways in which the United States is moving materials and men into action. A sequence on the work of the American Red Cross in England is followed by a number of scenes on the delivery of food, arms, planes, and the arrival of fighting men in England.

PROGRAM 15 - 32 MINUTES

MEN OF FIGHTING FRANCE (FRENCH) 10 minutes

This film shows the activities of the French Navy; the Fighting French in London, led by General de Gaulle; and General Leclerc in North Africa.

THIS IS POLAND (POLISH) 22 minutes

This film is about Pre-war Poland--her people, architecture, customs and industries. It also shows the German invasion and devastation and the eventual liberation of the country as envisaged by her citizens in exile.

PROGRAM 16 - 35 MINUTES

A LETTER FROM BATAAN (OWI) 14 minutes

The film is an eloquent tribute to our men who fought in the jungles of Bataan and echoes the desperate struggle of men fighting on with only courage. The film is also a challenge to hoarders, chiselers and to other Americans who, unthinkingly, waste vital war materials.

OUT OF THE FRYING PAN INTO THE FIRING LINE (OWI).3 minutes

Walt Disney's characters, Minnie Mouse and Pluto, illustrate vividly that the need for conservation of fats and greases continues, and will continue for the duration.

PARATROOPS (OWI) 9 minutes

This film tells the American people about the excellence and the thoroughness of the training given soldiers in this highly specialized and important new branch of the service.

VICTORY IN PAPUA (AUSTRALIAN) 9 minutes

Actual fighting pictures taken during the Australian-American attack on Buna, New Guinea. Tanks are seen in action in the jungle, and scenes in Buna after its capture are shown.

PROGRAM 17 - 45 MINUTES

AMERICA CAN GIVE IT (GENERAL MOTORS)..... 45 minutes

Everything that we are fighting for, working for, sacrificing for, is exemplified in this film by one small American boy as Hollywood and Broadway's Walter Huston explains.

PROGRAM 18 - 31 MINUTES

JAP ZERO (OWI) 20 minutes

This film, produced by the Army Air Forces, tells dramatically the skill and quick thinking demanded of American flyers in beating the notorious Japanese plane, "The Zero".

MISSION ACCOMPLISHED (OWI)..... 11 minutes

A dramatic and vivid portrayal of one of our bombers receiving orders, preparing for flight, hitting the target and reporting--"Mission Accomplished".

PROGRAM 19 - 35 MINUTES

U. S. NEWS REVIEW No. 4 (OWI) 17 minutes

Fighting on Timor, northwest of Australia; Army

salvage of obsolete equipment; protecting Britain's books; wartime fishing; Russian-German fighting in the Caucasus; and an Australian novelty song, "Thingummybob".

WINNING YOUR WINGS (OWI) 18 minutes

Lieutenant James Stewart of the Army Air Forces explains the work of the air force, the requirements for enlistment, and the reasons for volunteering. Produced by Warner Bros. and presented by the U. S. Army Air Forces.

PROGRAM 20 - 31 MINUTES

SAFEGUARDING MILITARY INFORMATION (OWI) 10 minutes

A dramatic exposition of the results of careless talk--a ship torpedoed, a train wrecked. The need for secrecy by soldiers and civilians is stressed.

BOMBER (OWI) 10 minutes

This film concerns the manufacture, speed, and power of the B-26 bomber. Commentary specially written by Carl Sandburg.

BEAUFORT BOMBER (AUSTRALIAN) 11 minutes

Building Beaufort Bombers in Australia, with types of workmen and women. There are fine shots of the planes in action.

PROGRAM 21 - 34 MINUTES

HENRY BROWNE, FARMER (OWI) 11 minutes

A simple down-to-earth story of a Negro family in wartime; what they are doing individually and collectively to win the war.

THE PRICE OF VICTORY (OWI) 13 minutes

With candor and conviction, Henry A. Wallace, Vice President of the United States explains the ideals we are fighting for and the price we must pay for Victory.

RING OF STEEL (OWI) 10 minutes

A tribute to the American soldiers who have protected our country from 1776 to 1943, forging a "ring of steel" around American democracy. Narrated by Spencer Tracy.

PROGRAM 22 - 32 MINUTES

THE ARM BEHIND THE ARMY (OWI) 10 minutes

A picture about the stakes of American labor and American industry in this war--freedom, security, life itself. An official War Department film, produced by the Signal Corps of the U. S. Army.

U. S. NEWS REVIEW NO. 3 (OWI) 19 minutes

A Plywood Bomber; keeping household appliances in working order; a report from New Guinea; Liberators blast Naples; a machinist in a war plant urges increased production; and U. S. Coast Guard song.

KEEP 'EM ROLLING (OWI) 3 minutes

A war song with super-imposed words for audience participation.

PROGRAM 23 - 30 MINUTES

HOME ON THE RANGE (OWI) 11 minutes

A U. S. Department of Agriculture tribute to the men of the workaday West; honest, independent, and tough. The Western range country and its importance in the war.

WARTIME NUTRITION (OWI) 10 minutes

This film emphasizes the importance of using our limited wartime supply of food wisely. Proper diet and wise selection of the food we eat is essential to good health. "Eventual victory may depend upon what we eat."

MANPOWER (OWI) 9 minutes

This film stresses the need for men and women in war industries. It portrays the problems

and confusions now existing, and the methods being used to recruit, train and re-train the workers necessary for Victory.

PROGRAM 24 - 28 MINUTES

SHOCK TROOPS (BRITISH) 11 minutes

Britain's Commandos go through a tough workout on their training course; then combine with Navy and Air Forces to raid the enemy coast.

BELGIAN CORVETTE (BELGIAN) 10 minutes

On the industrial front, Belgian Congo is producing tin and rubber. On the fighting front, Belgian soldiers, sailors and aviators are studying the most modern methods of warfare so that they may one day regain their native land. Today, there are more Belgian fliers soaring the heavens than before the German occupation.

DIARY OF A POLISH AIRMAN (POLISH) 7 minutes

The story of a Polish flyer fighting for the liberation of his country with a Polish Squadron in England. The story is reconstructed from the boy's diary after he was killed in action.

PROGRAM 25 - 33 MINUTES

DOVER (OWI) 10 minutes

A story of the spirit of England; of the people of England, offensive-minded with Commandos raiding Nazi strongholds, soldiers rehearsing tank tactics, and the R. A. F. roaring overhead bound for German targets.

JAPANESE RELOCATION (OWI) 9 minutes

A story of American democracy at work moving 100,000 Japanese from the Pacific Coast to inland settlements in Arizona, Colorado and Wyoming.

DIVIDE AND CONQUER (OWI) 14 minutes

The Nazis at work deliberately spreading hate and fear, distrust and confusion among the French people. A sober and dramatic reminder that this war is being fought on civilian as well as military fronts.

4. Statistical Summary for Entire Period.¹

District	Showings	Attendance	Average weekly showings	Average weekly attendance
1	721	162,665	27.7	6,256.3
2	527	88,418	20.2	3,400.6
3*	176	26,358	6.7	1,013.7
4	2,110	237,059	81.1	9,117.6
5	373	75,114	14.3	2,889.0
6	565	99,435	21.7	3,824.4
7*	150	30,780	5.7	1,183.8
8	731	137,100	28.1	5,273.0
9*	358	55,789	13.7	2,145.7
10	512	121,242	19.6	4,663.1
11**	1,297	367,590	49.8	14,138.0
12**	1,532	195,182	58.9	7,507.0
13	577	84,386	22.1	3,245.6
14	350	58,714	13.4	2,258.2
15	1,340	253,571	51.6	9,752.7
16*	196	28,861	7.5	1,110.0
17*	252	56,241	9.6	2,163.1
18	1,566	278,648	60.2	10,717.2
19	539	82,490	20.7	3,172.6
20	387	79,037	14.8	3,039.8
21	660	80,036	25.3	3,078.3
22**	1,140	198,694	43.8	7,642.0
23	490	114,028	18.8	4,385.6
24	648	121,061	24.9	4,656.1

* Distributing only one-half set of programs.

** Distributing more than one set of programs.

November 9, 1942 to May 15, 1943 (26 weeks)

Total showings 17,197
 Total attendance..... 3,032,499
 Average number of showings per week..... 661.4
 Average attendance per week 116,634.5

1. John W. Gunstream, "Texas War Film Composite Reports", Office Records, State Department of Education, 1943.

January 16, 1943 to May 15, 1943 (18 weeks)

Total showings.....	12,662
Total attendance	2,220,317
Average number of showings per week	703.4
Average attendance per week,...	123,350.9

May 15, 1943 to August 31, 1943 (15 weeks)

Total showings	1,757
Total attendance	255,916
Average number of showings per week	117
Average attendance per week	17,161

Total Results from November 9, 1942 to August 31, 1943.
(41 weeks)

Total showings	18,954
Total attendance	3,286,415
Average number of showings per week	462.3
Average attendance per week	80,156.4

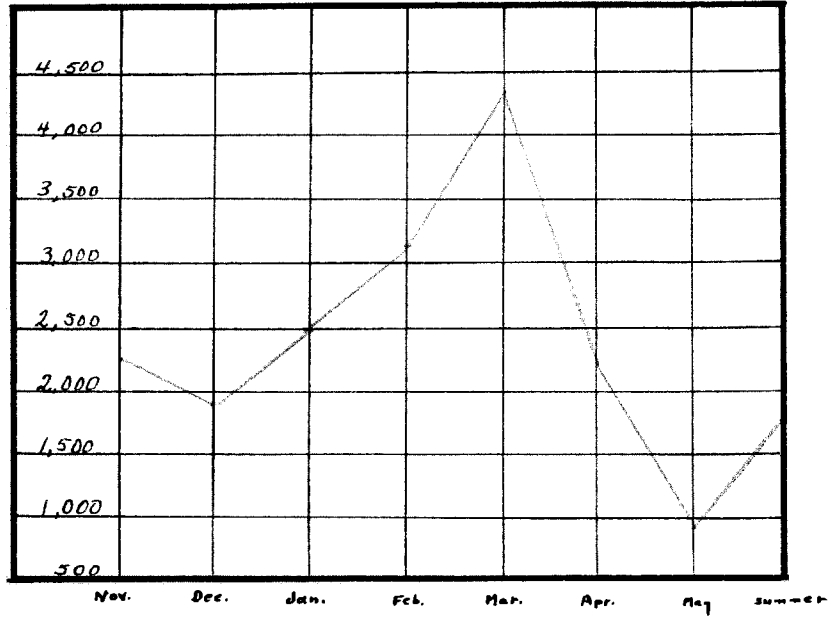
Note:

The Texas War Film Program for the summer of 1943 failed to produce expected results for the following reasons:

1. Poliomyelitis epidemic in Texas practically eliminated group meetings.
2. Many of the 16 mm. sound projectors were under-going repairs.
3. Much of the personnel of the schools was engaged in other work, especially war work. In many localities, no trained or responsible person was available to handle the booking and showing of war films.

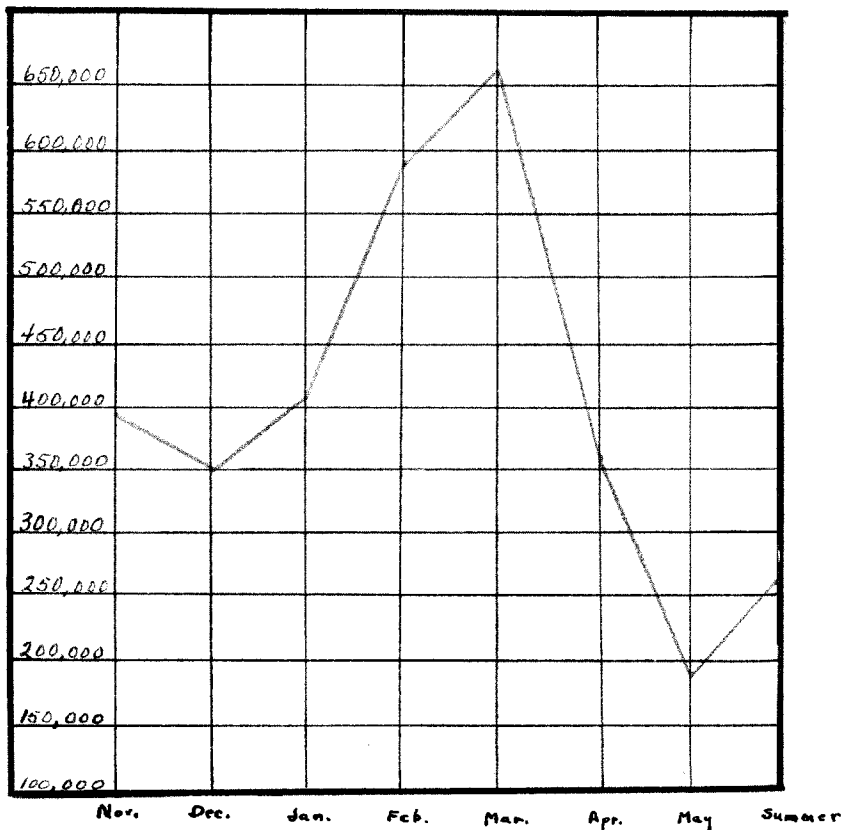
5. Charts and Graphs Analyzing Summary Data.

Fig. 1



Total Showings in the State.

Fig. 2



Total Attendance in the State.

Total monthly showings and attendance for the entire Texas War Film Program may be determined from the foregoing graphs, (Fig. 1 and Fig. 2). Considering the slight decline in December to be due to the closing of schools during the Christmas holidays, there was a gradual increase in the number of showings and attendance from the time the program was initiated in November until the latter part of March when there was a sharp decline continuing through the remainder of the school year and the summer months.

This may or may not be an indication that the films were not being used successfully in the schools. There is a possibility, that due to wartime conditions many public schools have been forced to employ unqualified teachers who were not capable of using the film program to its best advantage, and such visual education materials are of value only as they are efficiently used.

Total Attendance for Entire Program.

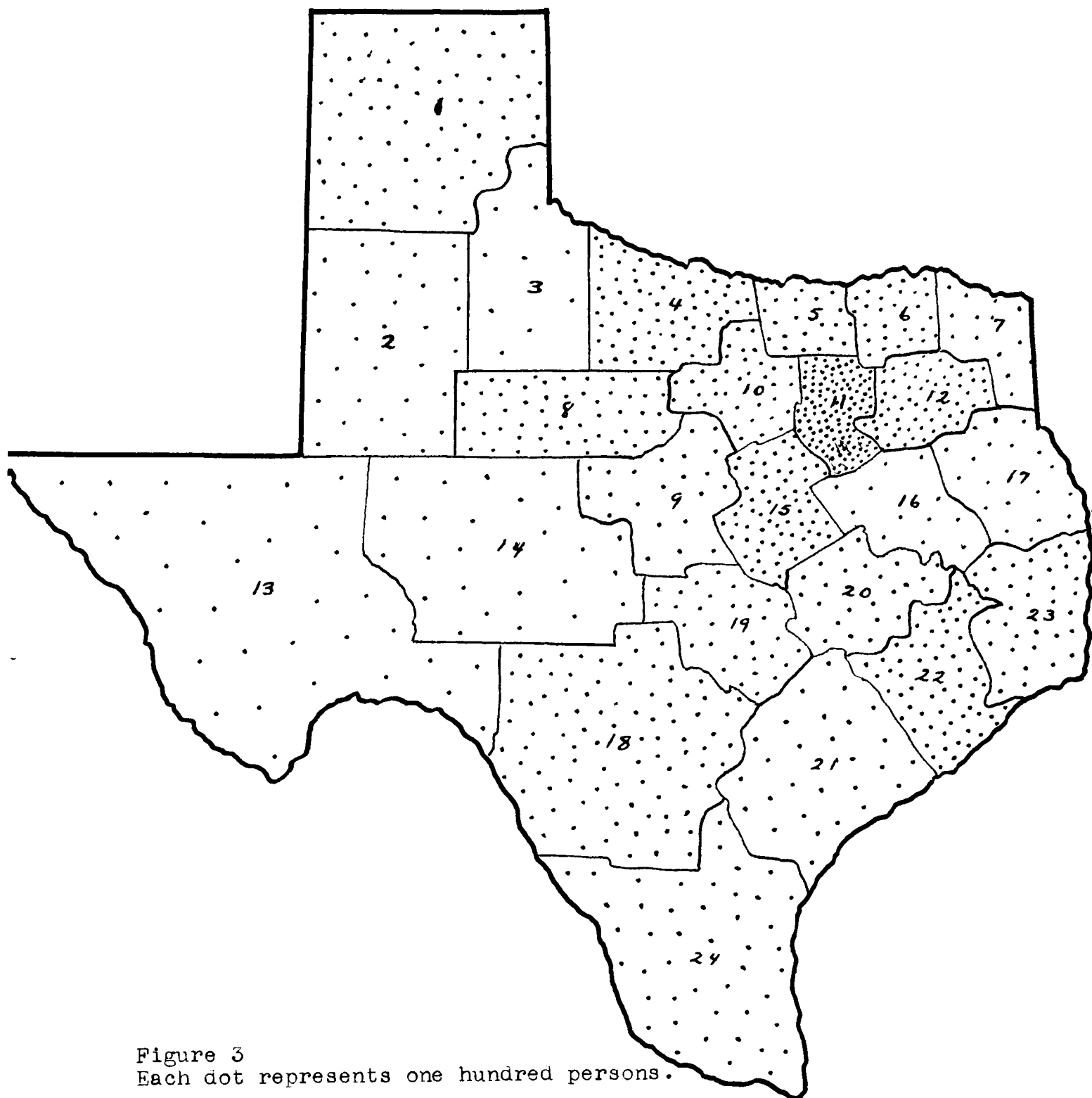


Figure 3
Each dot represents one hundred persons.

Percentage of Population Reached by the Average Weekly
Attendance.

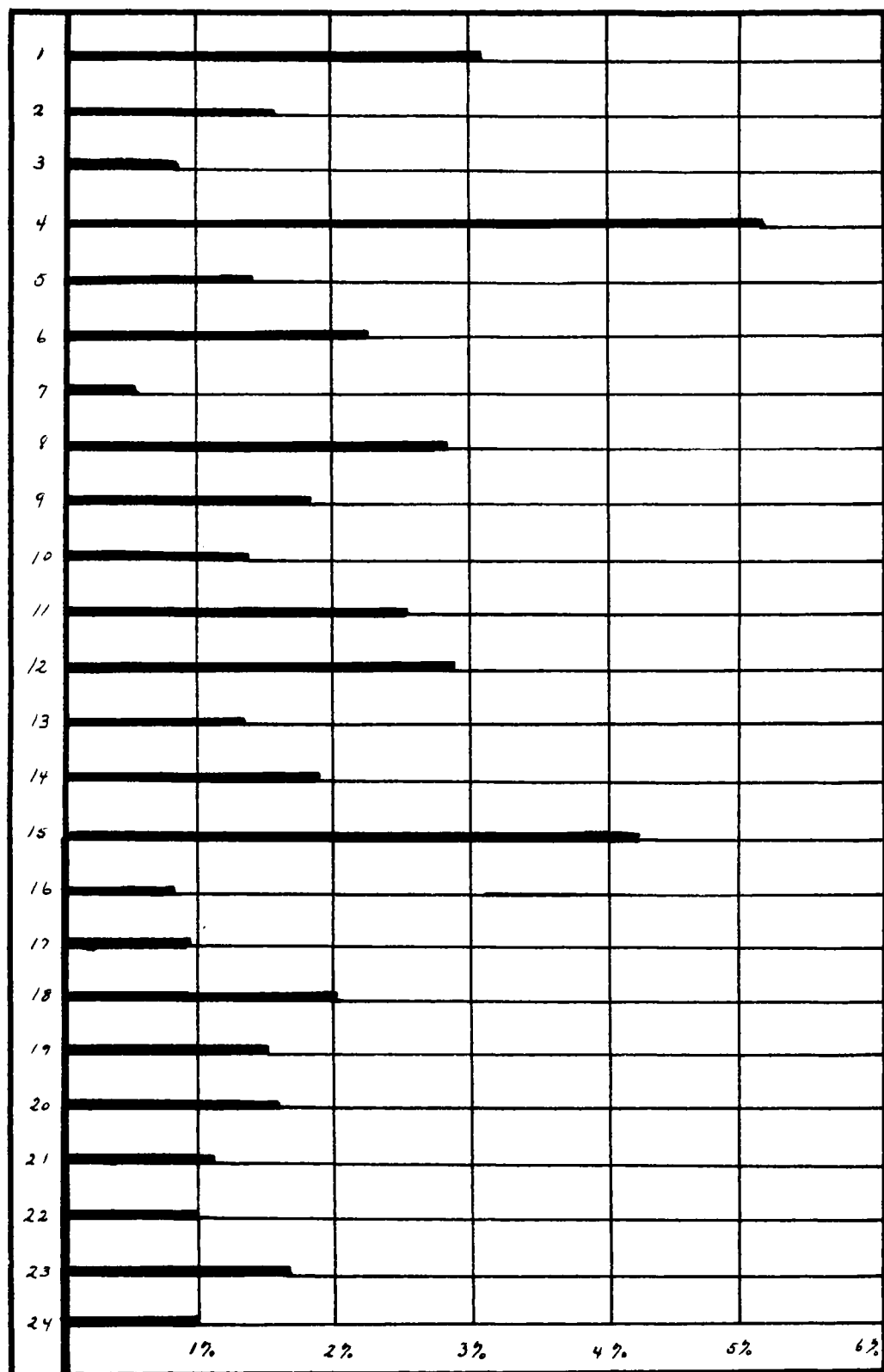


Figure 4.

From the foregoing map (Fig. 3) one can determine the size and location of each of the twenty four distribution districts. It can also be determined in which of the districts the greatest number of persons attended the showings of these films during the entire program. But, since some of these districts are much more densely populated than others, the graph (Fig. 4) shows a much clearer picture of the situation because it shows the percent of the population of each district reached by the average weekly showings of the films.¹ The average percentage of attendance for the twenty four districts is 1.88 percent. Only eight districts exceeded the average figure; district one, four, six, eight, eleven, twelve, fifteen, and eighteen.

1. The Dallas Morning News, "Population of Texas by Counties", Texas Almanac, 1942.

CHAPTER III

SUMMARY AND CONCLUSIONS

1. Value of the Program.

The films used in the Texas Program were selected by a committee of Texas educators and laymen. The films were chosen in terms of one basic criterion; their suitability for use with non-theatrical audiences, both scholastic and adult; to provide information about the war effort and the ways in which the cause of victory could be aided. The films have, therefore, had their greatest value in the secondary schools although some were suitable for use in the elementary school.

The films were primarily informational in nature and were not classroom films in the strictest sense, although some subjects correlated readily with classroom instruction. They provided the basic information for forum discussions or later discussions in classrooms.

Grown-ups needed and wanted authentic war information. The schools were able to satisfy this need by planning special film forum discussions in the schools for community attendance, and by providing films, projectors, and operators, for adult meetings outside of the schools.

The program provided new knowledge about the kind of films that are most effective, new knowledge of the best ways to distribute films, and new knowledge of the best methods of using films. Moreover, it has given new impetus to visual education in the schools and to the use of films in community life. But more important just now, it has presented to the school children, and to many adults, a picture of the war and the tremendous issues involved. The State War Film Coordinator said, "Of all the educational weapons mobilized for wartime service, none has proved more versatile and effective than motion pictures."²

The true value of the program cannot be known until a study is made sometime in the future to determine how much and in what way the people of Texas were influenced by these pictures.

2. Success of the Program.

The Texas Program has been of necessity a cooperative undertaking, and as such, it is succeeding remarkably well. In the working relationship between the Office of War Information and the Office of Inter-American Affairs, the sponsoring Federal agencies, and the State Department of Education, a spirit of friendly cooperation has prevailed. This may

2. John W. Gunstream, "Government War Film Program of Texas", Handbook, State Department of Education and Governor's Office, 1943.

be said also of the cooperating film libraries and adult organizations. The schools themselves are going "all out" in an effort to do what is expected of them. Practically every school in the state that has a 16 mm. sound projector, or that can get one, is participating in the War Film Program. The plans for new schools include darkening facilities, adequate electrical outlets and film projectors.

During the entire year the average weekly attendance for the twenty-four districts was 80,156.4 persons, which is 1.88 percent of the entire population of Texas. In District Eleven the average weekly attendance was highest in percentage rank with 5.1 percent of its population attending. The northern half of the state ranks higher than the southern portion, with 2.23 percent attendance against 1.41 percent for the south.

Visual education materials are of value only as they are efficiently used and the problem in the adaptation of these films to educational purposes is to bridge the gap between the film and the user.

Films have been recognized by the overseas branch of the Office of War Information, ministers of education, and other governmental officials interested in educational work among the United Nations as outstanding instruments for

creating mutual understanding and goodwill among nations.¹
It appears that the motion picture is going to play a real part in international education in the future.

At this time it is impossible to determine how much of the contents of these films are authentic as represented, and how much are propaganda intended to influence the people; and until a study is made to determine this, it will not be known to what extent the program has been successful.

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APPENDIX

Illustrative Material.

Report for Week Ending March 6, 1943, as Shown in the
Texas War Film Composite Reports.

District	Program 1		Program 2	
	Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1 Canyon	2	430	2	1,400
2 Lubbock	1	500		
3 Childress				
4 Wichita Falls	16	625	7	416
5 Denton			8	1,800
6 Paris				
7 Linden			1	65
8 Abilene				
9 Brownwood			1	203
10 Fort Worth	1	67		
11 Dallas	4	1,080	3	540
12 Kilgore			5	848
13 Alpine	4	333	4	136
14 San Angelo				
15 Waco	1	68	1	42
16 Palestine				
17 Nacogdoches	1	85		
18 San Antonio	3	1,083	2	520
19 Austin	1	560	1	35
20 Huntsville			3	125
21 Victoria	8	1,375	8	1,251
22 Houston			2	290
23 Beaumont	1	499		
24 Kingsville	—	—	1	100
	43	6,705	49	7,771

District		Program 3		Program 4	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	4	81	1	250
2	Lubbock			5	47
3	Childress				
4	Wichita Falls	1	375	8	1,120
5	Denton				
6	Paris				
7	Linden	2	550		
8	Abilene				
9	Brownwood				
10	Fort Worth				
11	Dallas	5	913	1	113
12	Kilgore			7	1,063
13	Alpine			4	1,000
14	San Angelo				
15	Waco				
16	Palestine				
17	Nacogdoches	2	450	1	300
18	San Antonio	3	765	2	725
19	Austin	1	110		
20	Huntsville				
21	Victoria	8	1,236	8	1,395
22	Houston	3	470	1	360
23	Beaumont			1	30
24	Kingsville	—	—	2	90
		29	4,950	41	6,493

District		Program 5		Program 6	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	1	350	1	150
2	Lubbock	4	377	6	2,000
3	Childress				
4	Wichita Falls	7	565	6	930
5	Denton				
6	Paris				
7	Linden				
8	Abilene			2	277
9	Brownwood	1	350		
10	Fort Worth	1	33		
11	Dallas	2	700	6	1,200
12	Kilgore	3	650	1	450
13	Alpine	8	1,178		
14	San Angelo	1	250		
15	Waco	4	1,689	5	1,000
16	Palestine				
17	Nacogdoches	2	250	1	150
18	San Antonio	6	400		
19	Austin			2	187
20	Huntsville	3	150		
21	Victoria	9	1,460	12	2,138
22	Houston	3	346		
23	Beaumont	1	30	2	480
24	Kingsville	—	—	—	—
		56	8,778	44	8,962

District		Program 7		Program 8	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	1	85	2	328
2	Lubbock	5	800	8	175
3	Childress				
4	Wichita Falls	3	167	7	1,120
5	Denton				
6	Paris				
7	Linden	2	700	1	210
8	Abilene	1	200	1	410
9	Brownwood			1	472
10	Fort Worth	2	601	1	33
11	Dallas	3	1,025	2	1,025
12	Kilgore	5	167		
13	Alpine	4	441		
14	San Angelo	2	611		
15	Waco	1	125	3	575
16	Palestine				
16	Nacogdoches	1	150	1	296
18	San Antonio			4	1,600
19	Austin				
20	Huntsville	3	715		
21	Victoria	14	1,525	13	1,443
22	Houston			1	30
23	Beaumont				
24	Kingsville	—	—	1	125
		47	7,312	46	7,842

District		Program 9		Program 10	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	1	229		
2	Lubbock				
3	Childress				
4	Wichita Falls	3	460		
5	Denton				
6	Paris				
7	Linden	1	211		
8	Abilene			1	60
9	Brownwood			1	108
10	Fort Worth				
11	Dallas			2	448
12	Kilgore	12	403	6	150
13	Alpine			2	595
14	San Angelo				
15	Waco	9	2,683	7	384
16	Palestine				
17	Nacogdoches				
18	San Antonio			1	200
19	Austin	1	467	2	167
20	Huntsville	2	50		
21	Victoria	17	2,515	16	1,941
22	Houston				
23	Beaumont				
24	Kingsville	<u>1</u>	<u>100</u>	<u>2</u>	<u>150</u>
		47	7,118	40	4,203

District		Program 11		Program 12	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	3	975	2	215
2	Lubbock	2	300		
3	Childress				
4	Wichita Falls			12	1,320
5	Denton				
6	Paris			1	250
7	Linden				
8	Abilene			1	216
9	Brownwood				
10	Fort Worth	8	1,681		
11	Dallas	1	273		
12	Kilgore	3	678	3	940
13	Alpine	2	610	2	610
14	San Angelo				
15	Waco			2	706
16	Palestine				
17	Nacogdoches				
18	San Antonio	1	70	1	176
19	Austin			1	55
20	Huntsville	1	420		
21	Victoria	7	678	7	741
22	Houston	2	1,311		
23	Beaumont				
24	Kingsville	—	—	2	906
		30	6,996	34	6,135

District		Program 13		Program 14	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon				
2	Lubbock				
3	Childress				
4	Wichita Falls	6	560	14	1,980
5	Denton			2	250
6	Paris				
7	Linden				
8	Abilene	1	72	2	591
9	Brownwood			1	472
10	Fort Worth				
11	Dallas	2	1,700		
12	Kilgore	5	320	3	700
13	Alpine			1	28
14	San Angelo	5	225	2	960
15	Waco	2	258		
16	Palestine				
17	Nacogdoches				
18	San Antonio	12	1,368	10	1,948
19	Austin	1	47	2	302
20	Huntsville	2	750	4	1,330
21	Victoria	12	1,460	9	737
22	Houston	3	730	2	180
23	Beaumont	1	450	1	682
24	Kingsville	—	—	1	20
		52	7,940	54	10,180

District		Program 15		Program 16	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	3	1,319		
2	Lubbock			1	250
3	Childress				
4	Wichita Falls	4	714	6	720
5	Denton	4	830	2	80
6	Paris				
7	Linden				
8	Abilene			6	668
9	Brownwood				
10	Fort Worth	5	423	1	336
11	Dallas				
12	Kilgore	2	160	4	468
13	Alpine	32	2,659		
14	San Angelo	1	300		
15	Waco				
16	Palestine	2	600	2	379
17	Nacogdoches				
18	San Antonio	9	2,347	7	1,784
19	Austin	2	415	2	250
20	Huntsville			2	138
21	Victoria	9	563	10	910
22	Houston	5	130	1	200
23	Beaumont				
24	Kingsville	<u>1</u>	<u>16</u>	<u>1</u>	<u>20</u>
		79	10,476	45	6,221

District		Program 17		Program 18	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon				
2	Lubbock	8	200	5	804
3	Childress				
4	Wichita Falls	6	150	2	150
5	Denton	3	780	2	225
6	Paris	1	225	2	437
7	Linden				
8	Abilene	1	400	1	494
9	Brownwood				
10	Fort Worth			1	51
11	Dallas	3	600	2	500
12	Kilgore	5	1,160	4	475
13	Alpine				
14	San Angelo	1	300		
15	Waco				
16	Palestine	1	640		
17	Nacogdoches				
18	San Antonio				
19	Austin			1	45
20	Huntsville	8	920		
21	Victoria	2	208	12	1,260
22	Houston				
23	Beaumont				
24	Kingsville	—	—	2	530
		39	5,583	34	4,971

District		Program 19		Program 20	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon	1	140	1	200
2	Lubbock	5	800	4	76
3	Childress				
4	Wichita Falls	5	400	15	600
5	Denton				
6	Paris	8	400	1	300
7	Linden				
8	Abilene	8	525	1	450
9	Brownwood				
10	Fort Worth			1	700
11	Dallas				
12	Kilgore			1	450
13	Alpine				
14	San Angelo			1	250
15	Waco			3	600
16	Palestine				
17	Nacogdoches				
18	San Antonio	5	500	1	300
19	Austin	4	1,187	1	45
20	Huntsville				
21	Victoria	8	889	8	1,061
22	Houston	12	404	1	133
23	Beaumont				
24	Kingsville	<u>5</u>	<u>339</u>	<u>1</u>	<u>153</u>
		61	5,584	40	5,318

District		Program 21		Program 22	
		Weekly Showings	Weekly Attendance	Weekly Showings	Weekly Attendance
1	Canyon				
2	Lubbock	3	150		
3	Childress				
4	Wichita Falls				
5	Denton	3	630		
6	Paris				
7	Linden				
8	Abilene	2	500	8	2,230
9	Brownwood				
10	Fort Worth	2	678		
11	Dallas	1	209	3	480
12	Kilgore	1	80	2	498
13	Alpine	14	1,380	2	450
14	San Angelo	1	250		
15	Waco				
16	Palestine				
17	Nacogdoches				
18	San Antonio				
19	Austin	1	320	2	617
20	Huntsville				
21	Victoria	5	360		
22	Houston	2	400	2	128
23	Beaumont				
24	Kingsville	<u>1</u>	<u>61</u>	<u>1</u>	<u>180</u>
		36	5,018	20	4,633

District		Total	Total
		Weekly Showings	Weekly Attendance
1	Canyon	25	6,152
2	Lubbock	57	6,479
3	Childress		
4	Wichita Falls	128	12,372
5	Denton	24	4,595
6	Paris	13	1,612
7	Linden	7	1,736
8	Abilene	28	6,618
9	Brownwood	5	1,605
10	Fort Worth	23	4,603
11	Dallas	40	10,806
12	Kilgore	80	10,185
13	Alpine	79	9,420
14	San Angelo	14	3,135
15	Waco	38	8,130
16	Palestine	5	1,647
17	Nacogdoches	9	1,681
18	San Antonio	67	13,786
19	Austin	23	4,394
20	Huntsville	22	4,093
21	Victoria	208	25,858
22	Houston	42	5,320
23	Beaumont	7	2,171
24	Kingsville	22	2,790
		966	149,188